

**THE CONCEPT OF LOVE IN THE SELECTED NOVELS OF JULIAN
BARNES**

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**BY
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**UNDER THE GUIDANCE OF
DR. PAWAR SUNIL VISHWANATH**

BOARD OF ARTS AND FINE ARTS STUDIES

AUGUST – 2017

DECLARATION

I hereby declare that the thesis entitled “ The Concept of Love in the Selected Novels of Julian Barnes” completed and written by me has not previously formed as the basis for the award of any Degree or other similar title upon me of this or any other Vidyapeeth or examining body.

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This to certify that the thesis entitled “ The Concept of Love in the Selected Novels of Julian Barnes” which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in English of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by Shahane Dattatraya Gorakh under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon him.

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ABBREVIATIONS

- 1) *METROLAND* : (M)
- 2) *FLAUBERT'S PARROT* : (FP)
- 3) *BEFORE SHE MET ME* : (BSMM)
- 4) *STARING AT THE SUN* : (SS)
- 5) *TALKING IT OVER* : (TIO)
- 6) *THE SENSE OF AN ENDING* : (TSE)

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Chapter - I (A & B)

Introduction (A)

1.1 Introduction:

The present chapter deals with the life and works of Julian Barnes as the most significant British novelist of the contemporary period. This chapter will also trace the literary and philosophical influences on himself and on his novels which were very helpful in building up his personality and his theory of fiction relating to the use of concepts of 'Love, Truth, Mortality, Sex, Art, Form of Novel, Friendship, Obsession, Sexual Fidelity, Adultery, Cuckoldry, Status of Knowledge and about Human Life' through his novels. Julian Barnes very explicitly expressed his opinions about the novel and various kinds of concepts through his interviews, reviews, articles, philosophical, religious, political, social, critical essays, short stories and as well as through his books. He is one of the most versatile and prolific writers, of the talented generation of writers today. He has established himself as one of the most powerful, and leading writers of the modern era, of England. He has produced an ample various kinds of Literature and also can produce more in a coming future life. He is known as a living writer in the British Literature. He has emerged as a novelist of repute, and achieved a unique position among the galaxy of the contemporary novelists.

1.2 Julian Barnes and the Modern British Fiction:

To have a comprehensive view about the status of modern British literature, one must go through the great efforts by studying hundreds of novelists and the novels. However, the purpose of this research study is to put the novelist, Julian Barnes especially in the tradition of the modern British literature has a limited view. Since 1980's, it has become important to take into consideration the theoretical preoccupation to sketch the authors like Rushdie, Ian McEwan, Carter, Kingsley Amis and many others. But this idea has not become useful to unfold the novelists of the post-war period. The great critic Domenic Head has made a comment about the development of the novel in Britain as since 1950 to 2000, the

novel form produced a special insight into the most important areas of social and cultural spheres. In the course of the narratives, the novel; must have connection with past and future experiences, about the imagined life.

The form of novel plays an important role to represent the reality and cultural history of the time. The working class realism is represented through the novels of Kingsley Amis's *Lucky Jim* (1954), Martin Amis's *Money* (1984) and Malcolm Bradbury's *The History Man* (1975). The period of 1970's has become very important in the history of the British literature because it has produced the great novelists such as John Fowels, David Storey, Iris Murdoch and J.G. Farrell. And during this time another two important novelists have come in the field of British literature, they are Martin Amis and Julian Barnes. They have created their own identity and dominance in the literary world for the next decades.

The entry of the novelist, Salman Rushdie in the literary field has played an important role. Because, the multicultural expression had begun to appear through his novels that brought into it the intermingling of the culture. There was also change in narrative technique. The confessional style of the first person narrative was preferred to the third person narratives. In this way the personal mood was also tackled through the medium of the novel form of the time.

Later on in the end of the 20th century and at the beginning of the 21st century, the great writers with new vision and ideas have come in the field of literature. These writers have either modified or rejected the theories. By rejecting the old traditions these new writers have experimented many different theories. Such a new kind of writing has come into existence. So that it is difficult to make a statement about the literature of this era.

One of the important concerns of the novel is realism which has been used by the writers of this era. The writers like Salman Rushdie and John Fowels have used magic realism through their novels. The term magic realism is originally used by the Latin American novelists. Martin Amis projects the 19th century realism of the contemporary life. According to Daniel Bedgood's point of view,

the examination of the works of Graham Swift and Julian Barnes has revealed an articulation of postmodern concerns and methodologies in the representation of history in their writings. The contemporary British literature is a combination of various 'isms' such as postmodernism, post colonialism and feminism.

In the last, it is clear here that through all the works of Julian Barnes, many dominant trends found in the contemporary British literature have been presented. The major themes on which he works are the realism, truth, love, sex, subjectivity, mortality, individual and communal responsibility in ethical as well as moral world and lastly the scientific knowledge that shapes our inner world. The present thesis tries to explore not all these aspects of his writings but only focus on the use of the concept of love which provides a distinct mark to his fictions.

It is very clear that Julian Barnes is a dominant writer of the contemporary postmodern era. He has not written only mainstream novels but also Detective novels, Memoirs, Collections of Essays, Short Stories and Translation. He has written four detective novels in the year 1980 such as (1) *Duffy*, (2) *Fiddle City*, (3) *Putting the Boot In*, (4) *Going to the Dogs*. These novels are featuring a bisexual former police officer named, Nick Duffy. These novels have been published by Julian Barnes under the pseudonym Dan Kavanagh. These novels are popular as detective novels. These are full to bursting with sex, violence and dodgy dealings. *Duffy* is a gripping and entertaining crime novel with a distinctly different and entirely lovable anti-hero.

1.3 Julian Barnes: Life and Works:

Julian Patrick Barnes, one of the most prolific and powerful British writers today, was born in Leicester, a part of England's East Midland, January 19, 1946. He is the second son of Albert Leonard and Kaye Barnes who were the teachers of French language. He has one older brother, Jonathan who is a professor of philosophy in Geneva. Thus his family background was inspirational one.

He got married with Pat Kavanagh in 1979 who was a well-known literary agent. Their marriage was happy one. But it seems that he married with Pat Kavanagh out of professional interest. Julian Barnes dedicated most of his fictions to Pat Kavanagh. However, he has used the surname of 'Pat Kavanagh' as the pseudonym as 'Dan Kavanagh' for his four detective *Duffy* novels. Thus it is clear that he has derived the surname of his wife as pseudonym. And because of childless their marriage was not fruitful one though they led a very happy life in each other's company.

The family background and atmosphere of the family of Julian Barnes was really very nice one as well as affectionate where he was brought up, lovably. As his family moved to Acton, a western suburb of London in 1946 and then to Northwood in 1956, during his childhood. He completed his childhood education through the City of London School via the Metropolitan Line for seven years. Being an Orthodox family, he had to spend his schooldays exclusively by following the rules and regulations of his family. He was sociable and lovable by nature during his schooldays with the other boys which created a good company for him. No doubt he is a lover of sports, and played rugby and cricket. But because of the orthodoxy of his family Julian and his brother Jonathan Barnes developed 'a phobic reaction'.

Julian Barnes family was really a typical middle class family of London suburb whose culture was inherited by him. Actually, near about three generations, his family has been in the profession of schoolmasters. So that a schoolmasterly attitude towards life has been developed in the personal life of Julian Barnes. And such a type of attitude is unsensational according to him. From 1959, Barnes spent summer holidays with his family by driving through different regions of France. According to Vanessa Guignery,

"Though those early holidays were 'filled with anxiety', as Barnes recalls in his preface to 'Something to Declare (2002), the author later developed a passion for France, which he shares with his brother, Jonathan Barnes, who owns a house there and is a

Professor of Philosophy at the University of La Sorbonne in Paris"¹

After completion of his school education he studied first philosophy and then modern languages such as French and Russian at Magdalen College, Oxford. Here he completed his BA degree with Honours. Being a clever student, he won a scholarship to study the modern languages at Magdalene College, Oxford. He also taught English at a Catholic School in Rennes, France. In this way his family supported him to complete his education. By achieving academic knowledge Julian Barnes entered in the world of academics. His deep knowledge about life and the proper education made him firm and powerful person in the world of academics. Then he started his preparation for semi-academic work, for a career in the law and for freelance writing.

After completion of graduation he studied law and qualified himself as a barrister, but he had never practiced law actually in the court. He gives an explanation about it:

"I took all the exams, but I was getting more pleasure out of doing a roundup of four novels for a provincial paper than I was out of preparing what I might say defending some criminal"²

And it is the clear indication that he was attracted towards the field of literary works.

Now, during this period an opportunity occurred in the life of Julian Barnes in the year 1969 and he joined the staff of the 'Oxford English Dictionary' to work as a lexicographer. He has explained that, "as a male among a female majority he was given most of the 'rude words and sports words' to handle."³

But such a sharp and hard experience gave him an identity as a good judge in the language. While working as a lexicographer Barnes had an opportunity to meet with many intellectual and great personalities from the field of English Literature, such as, Craig Raine, as esteemed poet who introduced Julian Barnes with the greatest novelist of his generation, Martin Amis, Christopher Hitchens, a columnist and James Fenton. At that time Martin Amis was an editor to the *Times*

Literary Supplement. He has shouldered a responsibility on Barnes of reviewing books for the *Times Literary Supplement* in 1973. Thus he started marching wisely and nicely towards his career by climbing the new steps of responsibilities very honestly and patiently.

In an interview with Ronald Hayman – 1980, Julian Barnes expressed,

"They were both professions connected with words. I was only twenty-two or something when I became a lexicographer. I hadn't abandoned hope of being a writer, and I'm quite relieved that it didn't have much effect, that you can't say, 'This is the writing of a lexicographer'. If it's had an effect on my writing or on my attitude to language, it's the same effect as knowing some law has."⁴

It is very clear through this expression that Julian Barnes wanted to become the writer. It means he had fixed his aim and career to be the writer of Literature.

Later on he became the deputy literary editor of the *New Statesman* under the guidance of Martin Amis. In the year 1975, he started a column in the *New Review* under the pseudonym Edward Pygge to publish satirical pieces. He had been also a television critic of *The Observer* and *New Statesman*. He had also written a restaurant column for the *Tatler* by using as his pseudonym 'Basil Seal' the name of one of Evelyn Waugh's Characters.

According to Merritt Moseley's information,

"One account of his busy freelance writing career says that he 'resigned from all of it on his 40th birthday'. This is not quite true, as he still writes reviews for various journals, including *The New York Review of Books*, and has been *The New Yorker's*: London correspondent since 1990, writing about politics, mostly, but also such matters as the 'fatwa' against Salman Rushdie, the comic misadventures of Chancellor Norman Lamont, the Royal Family, and garden mazes."⁵

After taking into consideration the literary works of Julian Barnes, it becomes clear that he focuses on the Structure, Narrative Technique, Form of the

novel, Setting, Use of various Themes, Plot, Characterization, Use of Imagery and Symbols. By the use of all these elements of the novel, he has made novel rich and successful. He always feels that the novelist must have firm ambition and faith in the novel as a nice work, which will be regarded as a source of inspiration for using various techniques in his novels. It is claimed that he uses 'novelty' in each of his book. There are various concerns that recur in the novels of Julian Barnes, such as, male- friendship, sexual fidelity, obsession, betrayal, love, cuckoldry, homo-sexuality and the status of knowledge. These are allied to a formal skill that means each novel seeks a new mode of storytelling, a new direction for narrative. Thus Barnes's books have the dazzling diversity. His each and every book is asking us in its different way to reconsider how we view the world. This consideration is both formal and thematic-assuming that the two can be divided into two like that. Thus Barnes's novels are searching for ways of knowing the world each other. All these novels have characters who are striving for some way of finding meaning in an increasingly depoliticized, secularized, localized and depthless world.

Though Julian Barnes is labeled as Francophile, yet he has been 'English' in analyzing scrupulously and skeptically his own country. So that he may have less disappointment when something terrible happens. He loves beef-eating, English science, English uprightness and pragmatism and that is being English in the real sense. Really, he has played a very active and powerful role and led a very active life till today in the field of writing literary works. He has published mainstream novels, four crime novels under the pseudonym of Dan Kavanagh, collections of short stories and books of essays. Besides this he has been a T.V. critic and produced Television Movies also. He has also produced Cinemas on some of his novels. Another quality in the personality of Julian Barnes is that he is well-known review and article writer who has made comments on the various subjects of the life of the human-beings.

With a keen observation and deep study of society, Julian Barnes has expressed his views, ideas and attitudes through his novels and works. He has

really a deep knowledge and love about the various branches of the knowledge which are very closely connected to the field of Literature, such as Philosophy, Psychology, Science, History, Art and the changing social conditions. He has made use of these branches very skillfully to unfold the various ideas and concepts about the life of human beings. And it is very beneficial to the readers to understand his ideas about the various concerns, in a very smooth way. Indirectly, he creates a very close relationship between the readers and author. Being a modern writer he tries to solve the complexity of life of the human beings through an exploration of serious ideas. So that his literary work is called as 'a work of ideas.' It really proves here that he is a living author. Thus being a contemporary writer, he has really handled and focused upon the simple suburban life.

Though, he was brought up in an orthodox family, yet, he has created very good and close relations with his friends. He is a man who loves to live happily in the company of the people. Being a keen observer, he has a deep knowledge about the people around him. He is a moralist. So that, always he expects one thing from the writers that they must understand the wide range and variety of the people around them. So that the writers must depict their life in an authentic way. 'Quality' is the central concern in the literary works of Julian Barnes. He is very fastidious and meticulous in dealing with the various issues of the life.

As earlier mentioned France is an obsession of Julian Barnes. Because of this love he is also labelled as 'Francophile'. It is interesting that he has accepted France as his 'another country.' According to him France is a country to romanticize and idealize against England, which is his motherland. Very openly, he analyses England with coldness but the same attitude is not about France. He loves very much to the author Gustave Flaubert of France and a very popular writer of the classic novel *Madam Bovary*. Being under the impression of France, he has written the novel *Flaubert's Parrot* where there are many references of France and Gustave Flaubert. It clearly seems that he loves France very much.

Julian Barnes is a living writer of the contemporary period. He is very much aware about the modern and post modern issues of the life. He has become

successful in using the various concerns very skillfully throughout his literary works. Thus Julian Barnes belongs to the realm of world literature and his novels should be evaluated in terms with the great masters who form his literary family.

1.4 The Various Literary Works of Julian Barnes

1980	<i>Duffy</i>
1980	<i>Metroland</i>
1981	<i>Fiddle City</i>
1982	<i>Before She Met Me</i>
1984	<i>Flaubert's Parrot</i>
1985	<i>Putting the Boot In</i>
1986	<i>Staring at the Sun</i>
1987	<i>Going to the Dogs</i>
1989	<i>A History of the World in 10 1/2 Chapters</i>
1991	<i>Talking It Over</i>
1992	<i>The Porcupine</i>
1995	<i>Letters from London 1990-95– journalism from <u>The New Yorker</u>,</i>
1996	<i>Cross Channel (Collections)</i>
1998	<i>England, England</i>
2000	<i>Love, etc</i>
2002	<i>Something to Declare: French Essays</i>
2002	<i>In the Land of Pain / Alphonse Daudet (Translation)</i>
2003	<i>Mortification: Writers' Stories of their Public Shame</i>
2003	<i>The Pedant in the Kitchen (Journalism on cooking)</i>
2004	<i>The Lemon Table (Collections)</i>
2005	<i>Arthur and George</i>
2008	<i>Nothing To Be Frightened Of (Memoir)</i>
2011	<i>Pulse (Collections)</i>
2011	<i>The Sense of an Ending</i>
2013	<i>Levels of Life (Memoir)</i>
2015	<i>Keeping an Eye Open: Essays on Art</i>
2016	<i>The Noise of Time</i>

Thus Julian Barnes has created great literary works. His contribution to the Modern and Post-Modern literature is noteworthy. Thus it seems to the researcher that he has tried to touch the various aspects of the life of the human beings.

1.5 Awards and Recognitions:

Julian Barnes, being a writer of high merit, explores life and its varied facets in his own distinctive style. Before winning the Man Booker Prize for the novel *The Sense of an Ending* in the year 2011, Julian Barnes was nominated for the prestigious prize for three times. In 1984, he published *Flaubert's Parrot*, which was shortlisted for the Man Booker Prize. Then in 1998, he published *England, England* which was also shortlisted for the Man Booker Prize and in 2005, he published *Arthur and George* which was also shortlisted for the Man Booker Prize. Instead of this Man Booker Prize, Julian Barnes has won the number of awards and prizes in his literary career as a powerful writer as follows:

1981	Somerset Maugham Award
1985	Geoffrey Faber Memorial Prize
1986	Prix Médicis (France)
1986	E. M. Forster Award
1987	Gutenberg Prize (France)
1988	Premio Grinzane Cavour (Italy)
1988	Chevalier de l'Ordre des Arts et des Lettres (France)
1992	Prix Fémina Etranger (France)
1993	Shakespeare Prize (Germany)
1995	Officier de l'Ordre des Arts et des Lettres (France)
2004	Commandeur de l'Ordre des Arts et des Lettres
2004	Austrian State Prize for European Literature
2006	Commonwealth Writers Prize (Eurasia Region, Best Book)
2006	British Book Awards Best Read of the Year
2007	International IMPAC Dublin Literary Award
2011	Man Booker Prize for Fiction - <i>The Sense of an Ending</i>
2011	Galaxy National Book Awards Waterstone's UK Author of the Year

2011	David Cohen British Literature Prize
2011	Costa Novel Award
2013	Sunday Times Award for Literary Excellence
2015	Zinklar Award

In this way Julian Barnes has been felicitated in his own country, England as well as abroad. The awards and honours got by him are the poof of his success in the field of literature. Thus, his depth and the wide range of knowledge is accepted by the intellectual society of contemporary era. Thus he has proved himself as a great literary personality of 'genius' in this era.

1.6 Julian Barnes’s Literary Works: A Brief Introduction:

Metroland (1980) is the first mainstream novel written by Julian Barnes. It contains more autobiography than any of his other novels, though the central incidents are not necessarily taken from his life. But many of the details related about setting and character are certainly from his own life. It also presents his view about the suburban condition of his youth. It is a novel that depicts the story of a bright and witty young man, Christopher Lloyd. He is also growing up in the same suburbs as Barnes, with the same interest in French matters, and the same loathing for bourgeois conformity. Thus, according to Merritt Moseley,

“It is the story of a bright and witty young man, at odds with his environment and rebelling through art, and his coming to maturity.”⁶

His second mainstream novel is *Before She Met Me* (1982). According to Merritt Moseley’s point of view:

“He begins to explore, in depth, what is arguably his central network of subjects – love, infidelity, and jealousy; and he writes with a mixture of the comic and the macabre, the lurid and the jocose, which invites comparisons with his friends and contemporaries, Martin Amis and Ian McEwan”⁷.

His style of writing these subjects is in a very comic and terrifying way. It is published under his own name. It explores a husband's intense feelings of

jealousy about the love affairs his wife had before she met him. Two love-triangular are depicted throughout the novel such as (1) Graham - the protagonist of the novel, Barbara - his wife and Ann - former starlet of B-movies. (2) Graham - Jack, Graham's friend and a novelist - and Ann, now Graham's wife. Graham divorces his first wife Barbara and gets married with very beautiful woman, Ann - a starlet of B-movies. His mind is obsessed with the past relations of Ann; so that goes to see the movies rolled by her. Lastly, he finds Ann's love affair with Jack, who is his friend. He becomes furious and upset, so kills Ann and Jack. He also commits suicide.

His third mainstream novel is *Flaubert's Parrot* (1984). It is his best known and very popular work. It was also short-listed for the Booker Prize and won for him the Prix Medicis prize in 1986. This prize is normally given to a French author and traditionally awarded for the non-fiction work. The central character and narrator of the novel is Geoffrey Braithwaite, an English doctor. He is obsessed with Gustave Flaubert. And he wants to discover what has happened to a parrot that Flaubert possessed while he was writing the story 'Un Coeur Simple'. According to Geoffrey Braithwaite's point of view, he has three stories to tell, one is about Flaubert, Second is about himself and the third is about his own wife, Ellen. It is an evidence of Julian Barnes's admiration for Gustave Flaubert. The great critic Merritt Moseley comments about this novel as "The tour de force that introduced him to American readers."⁸

His fourth mainstream novel is *Staring at the Sun* (1986). The central theme of this novel is ageing in life, but the concept of love is depicted very clearly to focus on the human relationships. It is the story of Jean Serjeant, a woman who lives a long life without doing anything, yet most of the people would consider her important. After twenty years of her marriage, she leaves her husband. She bears a son, works at uninvolved jobs until retirement and travels widely. The novel is divided into three parts. The first part deals with the early childhood life of Jean to her wartime marriage. It ends with unsuccessful honeymoon and loss of virginity. The second part of the novel deals with her

married life and becoming late pregnant. She leaves her husband and concentrates on her own son, Gregory. The last and third part of the novel is philosophical, because Gregory, Jean's son asks questions about God, Life and Death. The concept of love and sex is used very skillfully by Barnes throughout the novel. Thus Matthew Pateman comments about this novel as “*Staring at the Sun* investigates the possibility of knowledge, particularly as it is articulated through different narrative forms.”⁹

Barnes has written the fifth mainstream novel *A History of the World in 10 ½ Chapters* (1989). It has been a great success of Barnes's writing. The dominant themes of the novel are survival and the quest for means to survive. It is a collection of ten and half chapters roughly in a chronological way. The present novel has ten and more different stories connected by the theme of love which is given in the chapter 'Parenthesis'. This present chapter gives coherence and makes it an excellent novel. Through the multiple stories that covers the vast geographical area from Asia to America. Thus Julian Barnes depicts the history of the world. The first chapter of the novel is about Noah's ark, a story reveals the inhuman nature of Noah. The last half chapter is an elaborate speech on love. Matthew Pateman expresses his view about this novel as “A History of the World in 10 ½ Chapters does is to place a series of mini-narratives, relating to moments, into a fabulatory structure.”¹⁰

His sixth mainstream novel is *Talking it Over* (1991). The central theme of the novel is the 'theme of love'. A fairly love triangular relationship is presented through this novel. The central character, Stuart meets a beautiful girl Gillian and marries with her. But on the occasion of the wedding ceremony, Stuart's very close friend, Oliver also attracts towards Gillian and falls in love. Gillian also attracts towards Oliver and by taking divorce from Stuart she gets married with Oliver. Stuart goes to United States and becomes a successful businessman. But Oliver bad luckily has a very hard time of financial condition. Through this novel Barnes has depicted the romantic relationships among the major characters Stuart - Gillian - Oliver. Moseley, a great critic comments about this novel as:

“One of the three lovers in *Talking it Over* (1991) concludes that love – “or what people call love – is just a system for getting people to call you Darling after sex.”¹¹

The seventh mainstream novel of Julian Barnes is *Porcupine* (1991). This is a political novel as well as social document. The election was held between the Communist Party and Socialist Party. The socialist party came to power and the deposed ex-president and party leader, Stoyo Petkanov was placed on trial for crimes that range from corruption to political murder. The trial of his case was in the Supreme Court and Stoyo realized that he was going to be punished. Peter Solinsky, the son of a former communist leader appointed as a Prosecutor General of the Government. Stoyo Petkanov was charged of the murder of his own daughter and punished. Peter Solinsky was very happy after winning the case. The critic Matthew Pateman comments about this novel as:

“The primary narrative battle in *The Porcupine* is between Communism and capitalism through the characters of Petkanov and Solinsky.”¹²

Here is another type of writing published by Julian Barnes, a collection of essays entitled *Letters from London* (1990-95). This collection of essays depicts the different experiences of Julian Barnes when he was in London serving as a correspondent for the *New Yorker*. It is his first non-fiction book. According to Indian Review of Books,

"It points up and plays upon the differences between the politics and cultures of Britain and the United States, often homogenized in our perceptions as 'Anglo - America', or simply 'the West'".¹³

It has a specific style.

Another important book was published by Julian Barnes, *Cross Channel* (1996). This is a book of stories that deals with the differences and similarities between French and British Culture. According to S. Prasannarajan's point of view:

"*Cross Channel* is the ultimate expression of his obsession, a manifest of his Gallic Passion. Like Garcia Marquez' *Strange Pilgrims*, in which the Latin American Master celebrates the story of Caribbean's in Europe, his book salutes the French connection of the self-exiled Britons."¹⁴

The next eighth mainstream novel of Julian Barnes is *England, England* (1998). It is a satirical postmodern novel which is shortlisted for the Booker Prize in 1998. The Wikipedia; the free encyclopedia views

"*England, England* broaches the idea of replicating England in a theme park on the Isle of Wight. It calls into question ideas of national identity, invented traditions, the creations of myths and the authenticity of history and memory."¹⁵

The novel has two stories; one is of Sir Jack Pitman who is a tycoon. Sir Jack aims to turn the Isle of Wight into a giant theme park. He buys the island but bad luckily the project ends. During the time of working on the project Martha has an affair with Paul Harrison. They find out about Sir Jack's questionable sexual preferences. Then they blackmail him with the incriminating evidence while Sir Jack wants to dismiss Martha. Later on she becomes the CEO of the giant project that turns out to be a highly popular tourist attraction. Then she was removed from the island after a major scandal in the theme park. Martha ultimately spends her final days in this village by pondering over her past life.

Then the next ninth mainstream novel *Love etc.* (2000), which is a sequel to the novel *Talking It Over*. Now this novel focuses on the changes of the attitudes of Stuart, Oliver and Gillian towards each other. Actually these three are best friends. Stuart marries Gillian but again Oliver becomes successful in getting married with Gillian. They have a child now. Then Stuart leaves to America and becomes very rich. He was following them as he is totally obsessed with the love of Gillian. Though Gillian knew about Stuart's spying yet she kept herself calm. Then Stuart went to America left his wife and again returned to England. Now a day's Oliver and Gillian are struggling the poverty and bringing up the two daughters. Gillian attempts to support the family by restoring the old paintings. Oliver is unsuccessful in earning money. Stuart, by his planning moves them to a

good apartment and gives a job to Oliver in his business. He rapes Gillian when Oliver is upstairs and takes the revenge. The novel ends with Gillian's understanding that she is pregnant by Stuart and not by Oliver. Thus Matthew Pateman expresses his view as:

“This novel is a much darker treatment of similar themes to those found in *Talking it Over*, themes concerned with questions of truth, subjectivity, and love.”¹⁶

The next literary work *Something to Declare: French Essays* (2002) is published by Julian Barnes. It is a collection of essays on the subject of France and French culture. It depicts a long and passionate relationship with la belle France, which began more than forty years ago. Barnes describes the subjects through his collection of essays as, the elegant tour of France, French food and his more lovable author Gustave Flaubert. According to one review:

“For lovers of France and all things French-and of Julian Barnes’s singular wit and intelligence-*Something to Declare* is an unadulterated joy to read.”¹⁷

The next work, *In the Land of Pain* (2002) is a collection of notes by Alphonse Daudet. He was a nineteenth century French novelist who achieved fame and renown in his life-time. During his twenties, he was contracted by syphilis and in the last years of his life, he was suffered from the horrible effects of neurosyphilis. He took various drugs and physical treatments to fight against the disease. He started to chronicle his experiences and observations through the course of the disease. These notes were compiled and published under the title *La Dolou (The Pain)* in 1930. And Julian Barnes has translated these notes and published under the title *In the Land of Pain* in 2002. It is most notable work of translation made by him. According to critic Richard Eder:

“This work is worthy of lasting recognition. Daudet uses wit to probe a dark and distressing subject, providing the reader with powerful images. Daudet surprisingly responds to his pain often with humor and spirit, and even comments mockingly on his disease and its symptoms at times.”¹⁸

Another work is *Mortification: Writer's Stories of their Public Shame* (2003). It is a collection of stories of some greatest writers of the world about their own public humiliation. *Mortification* sets the record straight, once and for all. It is a collection of seventy specially commissioned contributions. This collection includes the true stories of public indignity by some of our finest living writers. According to a review this book of stories,

“A collection of stories from some of the world's greatest writers about their own public humiliation. Humiliation is not, of course, unique to writers. However, the world of letters does seem to offer a near-perfect micro-climate for embarrassment and shame.”¹⁹

Barnes has written another more popular book entitled, *The Pedant in the Kitchen* (2003). It is a collection of essays especially on the preparation, consumption and enjoyment of food. The Pedant is ambitious simply to cook tasty, nutritious food. He wants not to poison his friends but to expand slowly with pleasure. He is also a recipe-bound follower of the instructions of the others. The book provides comfort to the readers who have been defeated by the cookbook. Vanessa Guignery comments about this as, “The collection is dedicated to ‘She For Whom’, meaning ‘She For Whom the Pedant Cooks’, that is Barnes’s wife, Pat Kavanagh.”²⁰

The next popular work, *The Lemon Table* (2004) is a collection of stories about aging and dying. Vanessa Guignery expresses:

“The Lemon Table, in which a woman reads recipes to her elderly husband who is suffering from Alzheimer’s disease, to calm him down.”²¹

The master prose stylist Julian Barnes depicts the characters through these stories who are growing old and facing the end of their lives. Some characters are facing it with bitterness, some with resignation and others with raging defiance. The title of the stories refers to a table in a restaurant in Helsinki that Sibelius and his friends frequented. They used to sit at 'the lemon table' and obliged to talk about death.

The next mainstream novel is *Arthur and George* (2005) based on history. Guignery comments about this novel as:

“Barnes’s tenth novel is a remarkable achievement which confirms that the author is constantly looking for new topics and original ways of dealing with narrative.”²²

There are two protagonists in this novel, *Arthur and George*. The story in this novel is depicted about the detective novelist Arthur Conan Doyle's role in getting a judgement reversed in a shameful case of miscarriage of justice. Then a Parsee solicitor from Birmingham, George Edalji, is convicted of mutilating farm animals. It is a crime which he did not commit. After having three years punishment in the jail, George is released from the prison. Arthur acquits him from the charges and gets permission for him to begin the practice of a solicitor. While Julian Barnes is having research in Arthur's autobiography, found that Arthur was in love with a woman other than his wife. Later on Arthur becomes a spiritist. George half-heartedly believes in his spiriticism. The beginning of the story is in mystery and end is also in mystery.

His next work is *Nothing to Be Frightened Of* (2008) is memoir. The website of Julian Barnes comments about this book as it are a memoir, an exchange with his brother who is a philosopher. It is a meditation about mortality as well as the fear of death. It is also a celebration of art, an argument with and about God as well as homage to the French writer Jules Renard. The Guardian weekly states view about this book as:

"Perhaps", Julian Barnes writes in *Nothing to be Frightened Of* "a sense of death is like a sense of humour. We all think the one we've got - or haven't got - is just about right and appropriate to the proper understanding of life."²³

The next work *Pulse* (2011) is a new collection of stories written by Julian Barnes. He uses here his usual style of sharp dissection of the national character. But at the same time it is also a deeply felt portrayal of grief. In this work, *Pulse* Barnes focuses on the nature of long term partnership which is a predominant theme. Barnes himself is a master of his own styles of writing. He uses the

novelistic qualities of endurance, unity, cohesiveness, and qualities for the short stories. According to Alison Lurie:

"*Pulse* is also full of enigmatic females. In the title story the hero describes his former wife as "a lively, sexy but complicated girl whom I sometimes couldn't read."²⁴

The next work is *The Sense of an Ending* (2011) a truly wonderful and marvelous mainstream novel by Julian Barnes. It is a story of Tony Webster and his clique first met Adrian Finn at school. Their group is 'book hungry, sex hungry'. Adrian goes to Cambridge University and Tony to the Bristol University to build up their career. Tony had a good deal of 'infra-sex' with a girl named, Veronica. By introducing her with his friends he spent a weekend with her family. Then Adrian goes on date with Veronica and then he commits suicide. Tony got married with Margaret and had a daughter and divorced with her also. Tony received a letter from the lawyer which informs that Veronica's mother has kept five hundred pounds and Adrian's diary in her will. The diary is in possession of Veronica and uses a strange phrase 'Blood Money'. Veronica showed a man to Tony, who called her with her middle name, Tony, made a conclusion about that man as Veronica and Adrian's son. But later on he realized that the man is brother of Veronica. The story of this novel is of one man coming to terms with the mutable past. It is a work of one of the world's most distinguished writers. According to Colm Toibin,

"The writing is calm, controlled, convincing: it is also edged with enough irony and self-awareness to lure the reader into a complicity tinged with Pleasure."²⁵

It has won the very prestigious award 'The Man Booker Prize' in 2011.

The next work of Julian Barnes is *Levels of Life* (2013). Cathleen Schine reviews as:

"Levels of Life is an examination of the void Pat Kavanagh left behind when she died in 2008. The book is short, crisp, measured, and deeply felt."²⁶

He depicts through this book the story of Nadar, the pioneer balloonist and aerial photographer. Then he depicts about Colonel Fred Burnaby, a reluctant adorer of the extravagant Sarah Bernhardt. And lastly he gives us the story of his own grief that he suffered after the death of his wife, Pat Kavanagh who remained a literary agent to Barnes. His wife died in 2008 which was a great shock for him and he expresses his grief in this book. According to Blake Morrison, 'Julian Barnes's searing essay on grief reveals the depth of his love for his late wife.' This present work at Julian Barnes is an intense honesty and insight. It is at once a celebration of love and a profound examination of sorrow.

The next work is *Keeping an Eye Open: Essays on Art* (2015). This book is a collection of well written essays on art (1989-2013). Keith Miller comments as:

“Given that his fiction – intimate, finely turned, unsparing, a little doleful – has earned Julian Barnes the status of an honorary Frenchman, it’s no surprise that this collection of essays should concentrate on French art.”²⁷

It’s an extra ordinary collection - hawk - eyed and understanding by Julian Barnes. These essays are personalized application to the Nineteenth and Twentieth Century painters mostly from French. Barnes looks through the work of major artists by connecting his own strong reaction to their art. He attempts to expose the operation of their personal prejudices in making art with the larger context of the passage from 'romanticism' to 'realism' and to 'early modernism.'

Now here is a very recent work *The Noise of Time* (2016), a masterpiece by Julian Barnes. According to a review:

“This compact masterpiece dedicated to the Russian composer Dmitri Shostakovich is both a stunning portrait of a relentlessly fascinating man and a brilliant meditation on the meaning of art and its place in society.”²⁸

The title of this present novel is borrowed from Osip Mandelstam's Memoirs. Mandelstam was one of Stalin's most outspoken critics. He was exiled

in the Great Terror and died in a Vladivostok transit camp. The subject of this work is not brave but a rarer genius, one whose art is continued to flourish despite the oppressive attentions of the Soviet authorities, Dmitri Shostakovich. Dmitri Shostakovich's battle with his conscience is explored in a magnificent fictionalized retelling of the composer's life under Stalin.

1.7 Julian Barnes's views on Literature and Influences:

Being a contemporary writer, Julian Barnes has depicted very explicitly the problems and the psyche of the contemporary society. He has not written only the main stream novels but also the Short-Stories, Collections of Essays, Detective novels, Translations and Memoirs. Thus, his is a versatile personality as he has touched to the numerous issues of the life period. He is a very significant writer of the present generation because he has an ability to write the novel in his own style. Julian Barnes expresses his view about novel that it is an extended piece of prose that is largely fictional, well planned and executed as a whole. In one of the interviews with Caroline Holland in 1981, Julian Barnes expresses "The thing I enjoy most in my life is my work. As Noel Coward said: 'Work is more fun than fun'."²⁹

Julian Barnes always believes on the art of the novel form. His own belief is that the best art tells the most truth about life. It makes us to listen to the competing lies about the fatty rhetoric of politics, and the false promises of the religion and so on. In connection with this subject, Barnes's own fullest statement on the subject deserves to be the final one, Merritt Moseley writes:

"I don't take too much notice of the "but - does - he - write - proper - novels?" school of criticism, which I get a bit, especially in England I feel closer to the continental idea - which used to be the English idea as well - that the novel is a very broad and generous enclosing form. I would argue for greater inclusivity rather than any exclusivity. The novel always starts with life, always has to start with life rather than an intellectual grid which you then impose on things. But at the same time, formally and

structurally, I don't see why it shouldn't be inventive and playful and break what supposed rules there are."³⁰

As a successful writer of the modern period it is most important to consider the influences on the writing of Julian Barnes. As mentioned earlier, Julian Barnes is very much fascinated by the country of France and the writers of France such as, Balzac and Gustave Flaubert. The style of the writers of the France is also reflected through the novels of Julian Barnes. It's a noteworthy influence on his literary works such as *Metroland*, *Before She Met Me* and *Flaubert's Parrot*. It seems clear that because of influence of France, the writer has forced to set his stories in France. *Flaubert's Parrot* is the clear-cut evidence of the influence of France on the writing of Julian Barnes. It must be taken into consideration that he has an appeal and obsession about France since his school days. In one of interviews with Observer, 1998, he was asked, 'Who did you read when you were growing up? And Barnes answered as

'When I was a schoolboy, I studied French and Russian. So Tolstoy, Chekhov, Voltaire, Flaubert, Montesquieu, Rimbaud and so on.'³¹

Now it seems clear to the researcher that Julian Barnes is under the influence of especially country of France culture and French writers.

Once in 1992, Michael March asked a question in an interview to Julian Barnes about how he became a successful writer:

"Michael March: How did you come to writing - when did you start to write?

Julian Barnes: I started to write when I was about twenty two or twenty three and I started in a very hesitant and tentative way - trying to compile a non-fiction book, which fortunately never saw the light of day. Shortly thereafter, I started doing bits of journalism, bits of literary criticism and reviews..... The struggle to feel that I had any right, any justification to be a novelist took a long time - which is why I didn't publish *Metroland*, my first novel, until I was thirty-four. My first book took about nine years to write."³²

1.8 Barnes's Technique:

Being a contemporary novelist Julian Barnes is especially known for the use of technique in his novel writing. The distinctive feature of Barnes's literary writing is its diversity of topics and techniques. It confounds some readers and critics, but enchants others. While some underlying themes can be identified such as obsession, love, the relationship between fact and fiction, love about art, life and past, it is very clear that in every novel Julian Barnes tries to explore a new area of experience and experiments with different narrative modes. Vanessa Guignery puts his expression,

"In order to write, you have to convince yourself that it's a new departure for you and not only a new departure for you but for the entire history of the novel."³³

At the beginning Barnes has written several conventional novels which are not taken into consideration a lot by the critics. But anyway he has proved himself very keen on formal experimentation. Vanessa Guignery informs here, "British writer Alain de Botton (born 1969) referred to him 'an innovator in the form of the novel.'³⁴ Many critics and intellectual persons have given emphasis on the hybridity of most of his books which have blurred and challenged the borders that separate existing genres, texts, arts and language. Upon this Peter Childs points out,

"Barnes is sometimes considered a Post modernist writer because his fiction rarely either conforms to the model of the realist novel or concerns itself with a scrutiny of consciousness in the manner of modernist writing"³⁵

Vanessa Guignery gives here a brief and clear definition about the recurrent critical debate on post modernism in Barnes's fiction by the British writer A.S. Byatt,

"an awareness of the difficulty of realism combined with a strong attachment to its values, a formal need to comment on their fictiveness combined with a strong sense that models, literature and the tradition are ambiguous and emblematic goods combined

with a profound nostalgia for, rather than rejection of the great works of the past"³⁶

Thus it seems that the several elements of post-modernism have perceived in Barnes's novels. He both resorts to and subverts realistic strategies, his writing is essentially self-reflexive, and he celebrates the literary past but also considers it with irony.

By taking into consideration Barnes's mainstream novels, it is possible to characterize his use of technical concerns in the novels in a broad way. The quality that is in Barnes is his determination to challenge himself and the limits of the genre. It seems that he has taken risks with daring in writing the mainstream novels in more ways than the obvious deviation from conventional structure. The use of qualitative technique in his novels attracted the most critics' attention. The books *Flaubert's Parrot* and *A History of the World in 10 ½ Chapters* are challenging books right to be called novels at all. David Sexton summarizes:

"Barnes writes books which look like novels and get shelved as novels but which; when you open them up, are something else altogether. *Flaubert's Parrot* was for the most part a set of studies of Flaubert and his Parrot. His new book, *A History of the World in 10 ½ Chapters*, is even odder. The 10 chapters contain 10 quite different stories, some factual, some not. They are related only by image and theme"³⁷

He always insists that his books can be risk-taking in more ways. Thus *Flaubert's Parrot* and *A History of the World in 10 ½ Chapters* are not his only daring books, punctuated by safe and ordinary novels in between. He has made his detective *Duffy* bisexual because he thought that it had not be done before and would clearly represent a challenge. Thus he is a writer who accepts challenge for new experiments in his writing of novels. This is a different specialty and quality about use of technique that dwells in the personality and the writing style of Julian Barnes.

The important major features of Barnes's novels are his dedication to accuracy, gracefulness of language and perfection of rhythm and lucidity. Some

of his books though not comedies, yet most of the part of the book is funny. Two of his novels, *Before She Met Me* and *Talking It Over* are supposed funniest books, though they have the least comic plot path. Barnes supposes that the comedy of the book is in the language and the texture not in the events of the plots. He has a wit that accompanies his relish for words. His wit is also found in striking and original figurative language. Again it seems that Barnes is very punctual to use his language very properly and through an effective way.

Another thing that Barnes has handled to use very skillfully through his novels is the structure of the novel. For instance his first novel *Metroland* is divided into three sections. Each of the section is dramatizing a short but very significant period of the protagonist's life. These sections are very carefully shaped for parallelism and significant contrast. It seems that, in a larger works Barnes may choose to set thematically grounded constructions off against apparent randomness, or at least looseness of form. It can be noticed in his most famous work *A History of the World in 10 ½ Chapters*. The looseness here is not an illusion but here is the principle of construction to link very skillfully the apparently discordant and heterogeneous parts. As earlier mentioned and in his mind, the view is that the novel starts with life, rather than an intellectual grid. Julian Barnes is no empty technician. It seems, probable, he would not agree with the Flaubert who wanted to write a book with no content, consisting only of style. It is noted by Merritt Moseley the review of David Coward about *Flaubert's Parrot* as:

"The modern British novel finds it easy to be clever and comic. Barnes also manages that much harder thing: he succeeds in communicating genuine emotion without affection or embarrassment."³⁸

Julian Barnes has very artistically handled and used his more persistent concerns the love and marriage through each of his novels. For him love is a complex amalgamation of different feelings. In his most ambitious treatment of the importance of love, he declares that even though love may not make people happy, but it is what will save them from the forces of history. It again seems that

Julian Barnes is very much interested in marriage. It is the subject of infidelity and adultery, or cuckoldry. His male protagonists are always the victims of their wives' infidelity. Merritt Moseley points out here that, in a survey of the role of cuckolds in Western literature, Mark I. Millington and Alison S. Sinclair assert that:

"There are two models or paradigms for the portrayal of the offended husband: either he is mocked for the situation he finds himself in, or he is admired for his attitude and action in the face of his wife's infidelity. That is, he is portrayed either as cuckold or as a man of honour." ³⁹

One more idea is associated with the writing of Julian Barnes is that he is an experimental author. A very famous writer Holmes talks about Barnes as a cosmopolitan, intellectually and culturally sophisticated fictional experimenter. Sebastian Groes and Peter Childs expresses here that,

"Barnes himself has stated that, in order to write, you have to convince yourself that it's a new departure for you and not only a new departure for you but for the entire history of the novel"⁴⁰

As we have taken into consideration Barnes's interest in experimentation with 'form' has given insightful work in contemporary fiction. Thus with every work, Barnes is seeking continuity in change. Barnes's novels are strong in challenging ideologies with the novel as a form of intellectual enquiry. Thus according to Matthew Pateman's point of view,

"Barnes's novels are all searching for ways of knowing the world, each other; they all have characters who are striving for some way of finding meaning in an increasingly depoliticized, secularized, localized, and depth-less world."⁴¹

1.9 Julian Barnes and the Contemporary Novelists:

Julian Barnes is one of the greatest and genius novelists of the contemporary era. Since beginning of his career as a novelist, he is on the top of success as a British writer. He has created his own identity as an author who loves to do various experiments through the novel. He is a lover and user of 'novelty'.

He is very much aware about the society around him and the burning issues from their life. No doubt very geniusly he has presented himself through his novels. Mira Stout expresses: The American writer Jay McInerney, one of his friends, believes he is:

"A lot of novelists set up a kind of franchise, and turn out a familiar product what I like about Jule's work is that he's like an entrepreneur who starts up a new company every time out He reinvents the wheel; I'm always fascinated to see what shape it's going to be next"⁴²

He has been called as 'the Chameleon of British Letters'. He is a brilliant essayist, short-story writer, Translator and a very successful writer of detective novels under the pseudonym 'Dan Kavanagh'. He is also labeled as 'Francophile' and a master of suspense. Julian Barnes also cuts a distinctive figure even within that striking group of gifted British writers that includes Martin Amis, Ian McEwan, Graham Swift and Peter Ackroyd. The British writer Alain de Botton (born 1969) referred to him as 'an innovator in the form of the novel'⁴³

His contemporary writers are: Peter Ackroyd, Martin Amis, Ian McEwan, Kingsly Amis, Paul West, Salman Rushdie, John Fowles, Graham Swift, Graham Greene, Harold Pinter, Arnold Weskar, Iris Murdoch and Doris Lessing.

Peter Ackroyd (born 1949) is the English novelist, biographer, non-fiction writer, critic, essayist, poet and short story writer of the contemporary era. He has blended past and present as well as fact and fiction. He is known as post-modern writer. His particular interest is in the history and culture of London. He is well-known for the volume of work that he has created his range of style, his skill at assuming different voices and the depth of his research. He has built his reputation upon a growing number of challenging novels as well as significant literary biographies which highlight the interplay of historical time and literary influence. A lot of literary work of Ackroyd resides in the realm of historiographic metafiction. It is an experimental technique of post-modern writers that blurs distinctions between imagination and historical fact. In 1988

The Man Booker Prize for Fiction - nomination (shortlist) for *Chatterton* and numerous prestigious awards and prizes have been won by him for his other literary works in the British Literature like Julian Barnes he reconstructs the past and disrupts linear sequence of cause of effect. He fictionalizes biography as Julian Barnes fictionalized the biography of Arthur Doyle.

Sir Kingsley Amis (1922-1995) was an English novelist, poet, critic and short story writer. He is the father of Martin Amis whom he influenced very much. He had used his favourite theme as an ordinary man as anti-hero and campus life. He became associated with Ian Fleming James Bond novels which he greatly admired. Later on, he began composing critical works connected with the fictional spy. He received numerous awards and prizes for his literary creation. He was shortlisted for the Man Booker Prize three times in his writing career for the works in 1974 for *Ending Up*, in 1978 for *Jake's Thing* and finally won the prize in 1986 for *The Old Devils*. Amis is especially known as a comedic novelist of the mid-to late-20th Century British Literature. He wrote in many genres such as, poetry, essays, criticism, short-stories, food and drink, writing, and number of novels in genres such as science fiction and mystery.

Martin Amis (born 1949) was the son of Kingsly Amis a great British novelist of the era. He is English novelist, critic, short story writer, editor, script writer and non-fiction writer. He has handled fiction and fictional prose with great dexterity and belonged to the post-modern literary movement. He depicts his favourite theme, the post-modern absurdity of human condition. He portrays characters who are obsessed with sex, drugs, violence, and materialistic pursuits. He is an insightful satirist. He is widely regarded as a moralist whose novels warn the vices of his age. Traveling and personal experiences of Martin Amis created various themes for his literary works: such as, love greed, money, sex, alienation and the condition of human beings. His style of writing novels is post-modern. His work memoir *Experience* received the James Tait Black Memorial Prize. He has been listed for the Man Booker Prize twice to date, shortlisted in 1991 for *Time's Arrow* and long listed in 2003 for *Yellow Dog*.

Ian McEwan (born 1948) is one of the most prolific British novelists today. He is active presently writing novels with his remarkable pace and is an avid activist in the fight against global warming. He is an outspoken atheist. He openly fights against all religions, specifically Islam. He has published various kinds of literary works such as novels, short-stories, children's fictions, plays and screenplays. Before winning the prestigious Man Booker Prize *Amsterdam* in the year 1998, McEwan was already nominated for the prestigious prize for six times. His other nominations were for *The Comfort of Strangers* (1981, shortlisted), *Black Dogs* (1992, Shortlisted), *Atonement* (2001, Shortlisted), *Saturday* (2005, long listed), and *On Chesil Beach* (2007, shortlisted). He was even nominated for the Man Booker International Prize in 2005 and 2007. Ian McEwan's *Oeuvre* represents many dominant trends found in contemporary British Literature. The themes he works are the realism, gendered subjectivity, individual and communal responsibility in ethical as well as moral world and the scientific knowledge that shapes our inner world. He focuses on the various themes such as Love, Sex, Violence and Evil through his novels.

Paul West (born 1930) is one of the most imaginative and innovative contemporary writers and literary stylists of America. His genres are novels, poetry, memoirs and essays. He has experienced literature, learning and activities outside the traditional academic setting. Paul West has developed an eclectic, comparative taste in literature and variety of his literary craft. The common themes include in his works as psychic abuse, failed relationships, societal inadequacies and spiritual inadequacy. There is also strong sense of self-discovery and survival. His works are an outpouring on his view of the human condition. West juxtaposes in his works a picture of universe in flux, filled with a plurality of experience, to an arbitrary and imperfect world and self-absorbed of its members. Thus his works have suggested the need to perceive the universe and life more inclusively, to recognize the productive capacity of the imagination to construct meaning and measure of happiness in an absurd world. He has given to historical fiction a depth and stylistic exuberance. He received various literary awards such as, in 1985, the 'American Academy of Arts and Letters' award for

literature, in 1993, the Lannan Prize for fiction and France's Grand Prix Halperine - Kaminsky for best foreign book. West was named a 'literary lion' by the New York Public Library.

Salman Rushdie (born 1947) is a British Indian novelist and essayist. He is a best friend of Julian Barnes who defended him from the 'Fatwa' against Salman Rushdie. Much of his fiction is set on the Indian Sub continent. His genres are Magic realism, Satire and Post Colonialism. The major subjects of his novels are Historical Criticism and Travel Writing. His work is concerned with the many connections, disruptions, and migrations between Eastern and Western civilizations. In 1981, he published the novel *Midnight's Children* and got a great literary success and won the prestigious the Man Booker Prize, for fiction, the James Tait Black Memorial Prize (for fiction) a Arts Council Writer's Award and the English-Speaking Union Award. The book has established Rushdie's international reputation. In 1983, he published the novel *Shame* and won the Prix du Meilleur Livre Etranger and was a finalist for the Booker Prize. A.R. Khomeini of Iran ordered a fatwa of death against Rushdie.

John Fowles (1926-2005) is known as a forefather of British postmodernism. He was an English novelist critically positioned between modernism and postmodernism. His work reflects the influence of Jean-Paul Sartre and Albert Camus. His best known non-fictional work, the collections of Philosophical essays is *The Aristos*. He wrote novels, non-fictional works and scripts for Cinema. He was named by *The Times* the newspaper of UK as one of the 50 greatest British Writers since 1945.

Graham Swift (born 1949) is one of England's important Contemporary writers. His genre is fiction. His work has consistently concerned itself with history and its subtle influences. He uses complex narrative strategies throughout his works. His favourite theme is the quest for extra ordinary in the ordinary and believes that fiction investigates the very nature of fiction. Swift wrote the stories before any of his novels, and they announce, in miniature, many of his characteristic themes. He has also published a series of short stories in *Learning*

to Swim, and Other Stories. His literary work has won for him praise and many prestigious awards. His novel *Waterland* was one of the finalists for the prestigious Booker Prize. It was also named by *The Guardian* as the best English novel of 1983.

Graham Greene (1904-1991) was one of the greatest English novelists of the 20th Century. He has acquired a reputation early in his lifetime as a great writer both of serious Catholic and of thrillers. He was also known as play writer, short-story writer, travel writer and a critic. His favourite theme is exploring moral and political issues of the modern world. The Catholic religious themes are at the root of much of his writing. Greene's reputation as a Catholic novelist was spreading very quickly. Thus Greene produced a series of works which gave him praise as well as criticism. He was considered for the 'Nobel Prize for Literature' but never won the award. But he was honoured with the 'Companion of Honor' award by the Queen Elizabeth in 1966, and the 'Order of Merit', a much higher honor in 1986.

Harold Pinter (1930-2008) was one of the most influential modern British dramatists. He emerged as a productive and versatile author for the stage and screen. One of the best features of Pinter is that he directed and acted in Radio, Stage, Television and Film Productions of his own and other's works. He was a lover of sports as well as cricket enthusiast. He became one of the twentieth century's most prolific and important playwrights. His favourite themes are search for truth in art and avoidance of seeking truth in 'Power Politics'. He was greatly influenced by Franz Kafka, Samuel Beckett, David Mamet, Patrick Marber and Martin McDonagh. Pinter won the Nobel Prize in Literature in 2005 and the Legio d'honneur in 2007. He was also honoured with 'An Honorary Associate of the National Secular Society,' 'a Fellow of the Royal Society of Literature' and an 'Honorary Fellow of the Modern Language Association of America.'

Sir Arnold Weskar (born 1932) is one of the well known British dramatists of the contemporary era. He has created a numerous literary works such as fifty plays, four volumes of the short-stories, two volumes of essays, screen plays,

extensive journalism and poetry. One aspect of his literary creation must be noted here that his plays have been translated into seventeen languages and performed world-wide. He was knighted in the 2006 New Year's Honours list. Thus he is known as social realist. Throughout Weskar's plays the affirmation of the family, community and social idealism has been remained as the thematic hallmarks. He has received several honours and in 1985 made a 'Fellow of the Royal Society for Literature.'

Iris Murdoch (1919-1999) is something of a phenomenon. She has established herself as one of the most powerful modern writers. She is also one of the most significant among the serious novelists of the post-modernism. Due to her philosophical insight, she achieved a unique position among the galaxy of contemporary novelists. She is the author of twenty six novels, four philosophical works, a number of plays, and articles. Iris Murdoch taught philosophy and wrote novels; therefore her philosophical ideas do creep in her novels. Thus Murdoch is a major contemporary British Author whose novels have elicited a great deal of interest all over the world. She won numerous awards and prizes for her literary creation. In 1973, *The Black Prince* was the winner of the 'James Tait Black Memorial Prize', in 1974, the novel *The Sacred and Profane Love Machine*, was the winner of the 'Whitbread Literary Award for fiction' and in 1978 her novel *The Sea, The Sea* won the very prestigious prize, 'The Booker Prize'.

Doris Lessing (1919-2013) was one of the notable British novelists of the modern and post modern era. Her genres are novel, short story, biography, drama, libretto and poetry. She wrote on the various themes through her novels, such as communist theme, social issues, Sufi theme, feminism and science fiction. She had received numerous and notable awards from the British Literature. Lessing was awarded with the very prestigious award in 2007, 'The Nobel Prize in Literature.'

These are the very important and notable contemporary writers of Julian Barnes. It seems here that various writers are preoccupied with the various themes of contemporary time. Some writers are preoccupied with moral and political

issues, some with the nature of fantasy and reality, some with the use of narrative techniques, some with the realistic interpretation of history, some with love, truth, mortality, art, life and some with the magical realism. Most of the above writers have been influenced by the philosophers of the past and present time. Some of the writers above are themselves philosophers and great literary critics. It is very noteworthy that Julian Barnes naturally lives in this world of academics. Julian Barnes owes his contribution to this academic, philosophical and intellectual atmosphere.

1.10 Review of Literature:

The post-modern novelists have made use of the concept of love in their novels with a remarkable skill and variety. They have achieved great popularity as well as success which have made the ever lasting impact on the post-modern period. Although much has been written by critics and researchers about the various aspects of Julian Barnes's fiction about narrative technique, the element of truth, thematic study of his novels and so on. But no substantial and full length study of the use of the concept of love in his fiction has been undertaken. The great critics like Merritt Moseley, Vanessa Guignery, Ryan Roberts, Matthew Pateman, Sebastian Groes, Peter Childs, Fredrick M. Holmes, Bruce Sesto and Mark Currie have written a lot on the various aspects of the writings of Julian Barnes, with a critical perspective also. A lot of research material is available in the form of critical books, news, papers, reviews, interviews and also on internet.

1.11 Significance of the Study:

The present study attempts to offer a systematic and well organized study of the use of the concept of love in the selected novels of Julian Barnes in its true sense. It is found that the various aspects of Barnes's novels have been focused through research but the application of the term love remains still untouched. So that the present research work attempts to provide a significant as well as strategic and well organized study of the concept of love with reference to the selected novels of Julian Barnes.

1.12 Aims and objectives of the Study:

The present research work 'The Concept of Love' in the selected novels of Julian Barnes aims to search out the influence of the concept of 'Romantic and Sexual Love' in Julian Barnes's novels in the post-modern era. There is an important thing that the study of literature can become more interesting when a literary piece is studied with various literary tools. The concept of love has been remained a thing and tool of attraction since old time to investigate the hidden life of the human beings.

1. To bring out the significance of the concept of love as a prominent post modern literary tool.
2. To study the use of the concept of love in British Literature, particularly in Julian Barnes's selected novels.
3. To create an appropriate theoretical framework to contextualize Julian Barnes's the concept of love.
4. To analyze, interpret and evaluate the selected novels of Julian Barnes by considering the use of the concept of love and his evolution as a novelist.
5. To study the strategic use of the concept of 'Love' by Julian Barnes in his novels.
6. To assess and comprehend Julian Barnes's novels in the light of the concept of 'Love'.
7. To explore Julian Barnes's vision and views about the concept of 'Love'.
8. To obtain the hidden agenda of modern reality and morality by using the concept of love in the novels of Julian Barnes.
9. To draw certain conclusions, that is based on the analysis of the selected novels of Julian Barnes.

1.13 Hypothesis:

Julian Barnes is recognized as a significant living writer of the contemporary literary world. He stands distinctively as the critic of the post-modern life. The concept of love has been practiced by Julian Barnes in his novels to portray the modern world and reality. The research work of the use of the concept of love in the novels of Julian Barnes can help to fetch the additional of life with its various angles. The present research work tries to focus on the various relationships and modern cultural atmosphere by applying the concept of love.

1.14 Justification:

Julian Barnes has used his pen to investigate the modern life with its various facets. The concept of love has been the concept of attraction since the old period as well as attracted attention of many writers in the world. There is a great scope to investigate the various aspects in relation to the concept of love in Julian Barnes's works. The application of the concept of love to the selected novels of Julian Barnes proves these works of distinct literary merit.

1.15 Scope and Limitations:

In the present research work, the researcher intends to concentrate on the concept of love and sex. It will be a thematic study in which the researcher attempts to explore the concept of love in his selected novels. The scope of this research work has been limited to the investigation of the concept of love in the selected novels of Julian Barnes. The present research work has been confined to a single author and his selected novels. Therefore, it does not offer a proportional study with other writers or novels.

1.16 Data Collection:

The data has been selected in the form of primary and secondary sources.

I) Primary Sources: The six selected novels of Julian Barnes from the Primary Sources.

II) Secondary Sources: The critical books, articles, reviews, documentaries, newspaper publications, magazines and internet material will form the secondary sources.

1.17 Methodology:

The researcher intends to apply various research methods and techniques to bring out the real value of the research, but it will focus on library work. So that he will use analytical and interpretative methodology for the study. The proposed research work is restricted only to the six selected novels of the novelist. So the novels selected for the present study will be examined critically in the light of use of 'the concept of love' in the post-modern era. The method of research will be that of textual analysis of the selected novels. The critical and analytical interpretation of the research topic will lead to the central view taken for the research study. In undertaking this study, the sources will be of two kinds, primary sources, which are the original novels of Julian Barnes. The secondary sources will be those books and articles, reviews, documentaries, some passing references delivered from their interviews and non-fictional writings. The researcher attempts to interpret the environment of love on the basis of individual perception. The focus is given to the concept of love and its exploration in the selected novels.

1.18 Chapter Scheme:

The present research work is divided into the following chapters broadly:

Chapter - I

The present chapter is divided into two sections. The first section deals with 'The Concept of Love'. This section highlights on the definitions, characteristics and classification of the concept of 'Love'. It also deals with the use of the concept of Love in the selected novels of Julian Barnes.

The second section of this chapter deals with the biographical details of the novelist, Julian Barnes. This present section also focuses on

the review of literature, and other aspects related to research like justification, hypothesis, significance of the study, aims and objectives and also the chapter scheme.

Chapter - II

"The Concept of Love in Julian Barnes's *Metroland* and *Flaubert's Parrot*" deals with a detailed analysis of Julian Barnes's two novels: *Metroland* and *Flaubert's Parrot*. The present section of this chapter deals with the novel *Metroland*, (1980) by which Julian Barnes has made a very successful entry in the field of British Literature. It is his first novel which signalled a new and very important talent especially on the British Literary scene. Generally the first novel of the author supposed to be autobiographical. And it is true his novel contains more autobiography than any other his novels. The concept of romantic love and sexual love has been used in a very systematically and lively to focus on the various relationships of the characters. This presents the world of the human being in a different way by applying the concept of love.

The second section of this chapter deals with another novel *Flaubert's Parrot* (1984) which won various prizes as well as shortlisted for Booker Prize. The concept of Love is reflected through the main protagonist of this novel. Geoffrey Braithwaite, the English Doctor, obsessed with Gustave Flaubert. He has told three stories about Flaubert's, his own and his wife, Ellen by using the concept of love in a skillful way. By applying the concept of love, Barnes has focused on the various relationships of Geoffrey with Gustave Flaubert, Geoffrey with his wife Ellen, and Ellen's number of love affairs during their marriage. The post modern feature, historiography has been used by Barnes very successfully in this Novel.

Chapter - III

The Concept of Love in Julian Barnes's *Before She Met Me* and *Talking it Over* focuses on the detailed analysis of Julian Barnes's two novels: *Before She Met Me* and *Talking it Over*. Initially, the first section of this chapter deals with the in detail analysis of the novel *Before She Met Me* (1982). Through this novel Julian Barnes begins to explore in depth, what is arguably his central network of subjects - love, infidelity, and jealousy. It is a taleable way. Barnes focuses on the triangular love through this novel such as; the first is Graham - the main protagonist of the novel, Barbara - his wife and Ann - the former starlet of B-movies. The second love triangle is Graham Jack, Graham's friend and a novelist and Ann, now Graham's wife. The concept of Love applied here to show how Graham has changed his uneventful and boring life by giving divorce to Barbara, his wife and then marrying with Ann, a starlet of B-movies. But after their marriage he is obsessed totally with the relationships of Ann with other people in the past. He doubts about her extramarital relationships and murders her. It may show here that Graham's more than necessary love about Ann created jealousy.

The later part of this chapter deals with the analysis of *Talking it Over* (1991) which focuses on the different kinds of use of the concept of love. It presents a fairly conventional triangular relationship. Stuart and Oliver are the best friends. Stuart meets Gillian and marries with her, but later on Oliver is also attracted towards Gillian and falls in love. By taking divorce from Stuart, Gillian gets married with Oliver. Bad luckily after marriage Oliver falls in hard times and economical situation has become worst. But on the other hand Stuart goes to United States and makes a good progress in economical field. But the love about Gillian has not gone away from the mind of Stuart and So that he follows them to observe the act of love of them. Thus the concept of love is used in a systematic way by Barnes in this present novel.

Chapter - IV

"The concept of Love in Julian Barnes's *Staring at the Sun* (1986) and *The Sense of an Ending* (2011). Initially, the first section of this present chapter deals with the critical analysis of *Staring at the Sun* (1986) focuses on the dominant theme, the concept of love that deals with the ageing in life. Actually the sun is associated with Death but then only consolidation comes from love. By applying the theme of love, Julian Barnes focuses on the private wonders in the mind of the main character, Jean as, being born, being loved, being disillusioned, getting married, giving birth, getting to be wise, and dying. These are the miracles and wonders to the main character Jean Serjeant. The novel is divided into three parts of which the first part deals with Jean Serjeant from her early childhood to her war time marriage which ends with unsuccessful honeymoon and loss of virginity. The second part is concerned with the married life of Jean as her becoming of pregnant late in life, her decision to leave her husband and concentrate totally on her son's bringing up. The third part of the novel is more meditative and philosophical. Her son, Gregory always asks the General Purposes Computer Questions about God, Life and Death. The use of the concept of love in this novel shows Jean's unhappy married life and Michael, her husband's traditional notions of domestic life and sexuality.

The second section of this present chapter deals with the analysis of *The Sense of an Ending* again deals with the use of the concept of love to focus on the inner life of the main protagonist of the novel. It is a story about a group of boys who are known as 'book hungry, sex hungry, meritocratic, anarchistic group: The new comer Adrian Finn is one, who is intelligent and smart one. The group of these boys have intellectual snobbery. Each and everything is examined through their own logical approach. When a boy at their school commits suicide after getting his girlfriend pregnant, this incident has become a piece of their discussion of philosophy. Thus Barnes uses the concept of love to depict these

characters and their nature. Tony manages in Bristol to find a girlfriend and desires to have 'full sex'. But actually, he had a good deal of 'infra-sex' with a girlfriend named, Veronica. She is introduced with his friend and Adrian also. But later on their relationships come to an end. Later on Adrian goes on date with Veronica. But after some days the news comes of Adrian's suicide. It has also become the subject of their philosophical discussion. Later on Tony meets to Margaret and gets married with her, has a daughter and gets divorced. Such kinds of relationships are depicted by Barnes through the concept of love. Later on, Tony received a letter which informs that Veronica's mother has left him five hundred pounds and Adrian's diary in her will. Veronica replies to the email of Tony in a strange way by calling 'Blood Money'. Then Julian Barnes has used the concept of love through the use of mathematical formula. Thus the use of the concept of love focuses on the various relationships of the characters in the novel.

Chapter - V

"Conclusion": It covers the findings and conclusions drawn by the researcher. It has also covered the major points such as the use of the concept of love through the close study of Julian Barnes's selected novels - *Metroland*, *Flaubert's Parrot*, *Before She Met Me*, *Talking it Over*, *Staring at the Sun* and *The Sense of an Ending*, the in detail study of the concept of love and its skillful and systematic use to focus on the various kinds of the relationships and the hidden strategy of life in its an authentic sense.

1.19 Bibliography:

The bibliography of this present research work is prepared through

- a) The Primary Sources (The Original novels of the author, Julian Barnes)
- b) The Secondary Sources (The Critical books on the original books of the author, reviews, articles, journals, newspapers and the internet material)

Thus the present chapter gives a comprehensive introduction to the present research study. It gives a very brief introduction of history of English Literature, the nature, meaning and use of the concept of love, Julian Barnes's biography, works, awards, and his place in contemporary British Writers. Then it also puts forward the aims and objectives, justification, hypothesis, methodology and significance of the study. It also takes into consideration the survey about the scope and limitations of the study and takes a brief review of related literature. The present study leads us to study the use of the concept of love in the most prominent novels such as, *Metroland*, *Flaubert's Parrot*, *Before She Met Me*, *Talking it Over*, *Staring at the Sun* and *The Sense of an Ending*.

The Concept of 'Love'-(B)

1.1 Introduction:

From pre-history to the present day, the concept of 'love' has been a matter of great interest and attraction for the human beings. Because the human beings have recognized the power as well as importance of 'love' in every walk of life. A number of theories about the concept of love have been created. The philosophers, creative writers, psychologists and psychiatrists have been meditating upon the concept of love, in recent times, to find out the answer 'what is love?' Most of the religions have built their beliefs on love, scholars have become successful in finding out its nature, and the poets and lovers have been inspired by the concept of love. In this present era, love is thrust upon us through popular television, various kinds of music and magazines from all the directions. Here is a very natural thing about us as, we look, we read, we listen because we are also attracted by the love. Actually, when we fall in love, it provides us a very wonderful feeling and a highest kind of pleasure. The human beings' life is full of with various shades of emotions and feelings such as – joy, affection, intense desire, lust, greed, jealousy, boredom, great sorrow and anger. We can observe around us the interaction of human beings around the world, irrespective of its castes, creed and culture, the socio-economic status they live in and the political ideologies they share only because of the strong bond of love. The present thesis will have touch to the concept of Romantic love and Sexual love.

1.2 Definitions of the Concept of Love

Now it will be better to consider the exact meaning of love according to various dictionaries and the Encyclopedias.

The Oxford Advanced Learner's Dictionary, explains: "Love'- Affection- a strong feeling of deep affection for somebody or something, especially a member of your family or friend."⁴⁴

Webster's New World College Dictionary expresses “‘Love’ is a deep and tender feeling of affection for or attachment or devotion to a person or persons.”⁴⁵

The Longman Dictionary of Contemporary English explains “‘Love’ to have a strong feeling of affection for someone, combined with sexual attraction.”⁴⁶

Cambridge International Dictionary of English, explains “‘Love’: to have strong feelings of affection for (another adult) and be romantically and sexually attracted to them or to feel great affection and caring for (family and friends)”⁴⁷

The Chamber's Dictionary explains, “‘Love- fondness, charity, an affection for something that give pleasure; strong liking; devoted attachment to another person; sexual attachment: a love affair; the object of affection; a term of address indicating endearment or affection.”⁴⁸

English Dictionary, of Geddes and Grosset expresses,” ‘Love’ – a strong liking for someone or something; a passionate affection for another person; the object of such affection”⁴⁹

The Oxford Dictionary Thesaurus, defines the term “‘Love’ in various ways as follows.

- 1) A strong feeling of affection.
- 2) A strong feeling of affection linked with sexual attraction.
- 3) A great interest and pleasure in something.
- 4) A person or thing that one loves.”⁵⁰

Though it is something difficult to answer the question ‘What is love?’, yet philosophers are always thinking very seriously and deeply to find out the meaning of the concept- ‘Love’. Because, without love its not possible to lead the life happily and smoothly for the human beings. Love plays a great and an unavoidable role in our several cultures and life. It supposed a very important element of the life of the human beings because it is a constant theme of maturing

life and a vibrant theme for youths. Since the time of Ancient Greeks, the nature of love has remained the mainstream in the field of Philosophy that developed the various theories of 'love'. In English, the word 'Love' which is derived from Germanic forms of the Sanskrit '*lubh*' (desire), is broadly defined and hence imprecise, which generates first order problems of definition and meaning, which are resolved to some extent by the reference to the Greek term, '*Eros, Philia, and Agape*'

1.3 Philosophical Perspective:-

As we have seen, the concept 'love' can include a large numbers of meanings and relationships. For instance, love between husband and wife, mother and son, man and woman, friends, a person's love for things, a person's love for Art and Life and so on. The present thesis focuses upon the **Romantic love and Sexual love**. Actually, the writer, Julian Barnes has touched and presented the various kinds of relations through the use of the concept of 'love.' So that it is needful to make distinctions between the kinds of love which we come across. When the concept of 'love' used in a common sense, it means liking for a certain activity, a sense of value one offers to a thing or a person, offering love to other person may make his or her life worth-living. The greatest virtue of the concept of love is that love is always directed towards what is the good, and really that goodness is the only object of love. Now it is something amazing when we love something, we are really looking for possessing the goodness that is within it. Lydia Amir gives here the first definition of love by Plato as 'Love is desire for the perpetual possession of the good'⁵¹

Thus love is a desire that expresses our feelings in words very clearly. Actually our life is a continuous search for things which will satisfy and fulfill our needs. And this mental activity will provide us happiness. As we know love is a desire, and desire implies a desire to have what is good. We desire something as we think that it will do us something good. According to Plato our every activity is for acquiring the goodness. He believes that everything, not just human beings struggle for achieving good. The entire universe seems to be continuously in love.

Actually, the ancient Greece philosophers have traditionally made distinction of three notions which can be called 'love'. These three notions are '*Eros, Agape and Philia.*' And it will be better to know the distinction of these three notions and then say something about how contemporary discussions typically blur these distinctions (sometime intentionally) or use them for other purposes. *Eros, agape and Philia* are the three components of love according Greek philosophers' idea. But the modern world, the psychological, socio-cultural and scientific theories have blurred these distinctions, made by these philosophers. Because all these elements of love are present in Sexual love, Spiritual love, Romantic love, love about Art and Life and Queer Love.

1.4 *Eros:*

The term *eros* (Greek *erasthai*) is a very ancient concept of love. It is used to refer a part of love that constituting a passionate, and intense desire for something, typically sexual passion, or sexual desire. To Soble (1990), *Eros* is a response to the goodness and the beauty of the beloved and because of this, he calls it selfish. Later on, for Soble, the term is divorced from sexual desire and acquired the angle that represents the inner beauty and virtues. The Platonic – Socratic position preserves that the love we generate for beauty on this earth cannot be satisfied until death. But it is possible that in the meantime we must have a strong desire beyond the particular stimulating image in front of us to the contemplation of beauty in itself.

Plato, during the discussion in the *Symposium* has supported the view of inner beauty and merit. Then, Socrates understands sexual desire to be a deficient response to physical beauty in particular. It is a kind of important response that must be developed into a response to the beauty of a person's soul and lastly it is a response to the beauty as an important form. Thus in the Platonic vein of philosophy, many hold 'love' as the higher value than appetitive or physical desire. For them, the physical desire is common with the animal kingdom. And because of this it is lower order of reaction and stimulus than a rationally induced love. That is, a love produced by rational discourse and exploration of ideas. It is

in turn defines the pursuit of Ideal Beauty. So that, the physical love of an object, an idea, or a person in it is not a proper form of love. But, love being a reflection of that part of object, idea, or person, that partakes in Ideal Beauty.

Thus, by taking into consideration Plato's concepts of eternal forms and immortal soul, we can understand why Plato has insisted that true love cannot be contained within the imperfect human life world. Thus Plato has divided his lover as being with an immortal soul, the rational part of the soul, which is guided by a love of wisdom. According to Plato's point of view, the appetitive and the emotional parts of the soul are of little concern. He also expresses that at the highest level, sexual love does not exist. He has put away the body, together with feelings and emotions. Only the mind can reach to the most important part of love. Because the output of the union with the perfect form of the good is purely intellectual. Irving Singer comments about this as follows:

“The true Platonic lover detaches his love from the limitations of one or another body, person, community, or activity. He goes through everything in the empirical world, but gives his heart to nothing. Though he detaches his love, however, the philosopher need not detach himself. He may live with or for other people, even ruling them as the voice of reason. He may enjoy the company of his fellows, delighting in their beauty and goodness. As one who reveres the absolute, he will automatically act for that which is best in man. But since the empirical world is radically imperfect, he knows that nothing on earth can satisfy his longing for the ideal. Only perfection can make the lover perfect in himself.”⁵²

Thus Singer has described about Platonic lover as, the lover apparently has no feelings, no emotions, and no attachments to the human life world.

Actually, the aim of Plato's concept of love is perfection and Ideal Beauty. But it is fact that human beings have some limitations of physical stamina, limitation of intelligence and we all are confined in time and space. And because of all these human limitations, it is something difficult to reach overall perfection as a goal of desire. It must be taken into consideration that when we are pursuing

for achieving perfection as goal, it requires a lot of energy and concentration which can put us away from other aspects of human beings. And because of this, life can become unbalanced. But anyway Plato has insisted that the ultimate aim of desire is perfection which is both beyond reach of human capacity and beyond this world. He provides for the nature of human Eros. i.e., that which urges us to continue to reach further and forever. Finally, love in human life not perfect. Love is bitter- sweet. Life and death, love and loss are intertwined. But the fragility of life and love is part of their beauty. And to feel ourselves that life is good and important we need the inspiration from the world around us which only involvement and commitment to the human world can offer.

1.5 *Philia*:

In opposite to the desiring and passionate yearning of *Eros* the term *Philia* entails a fondness and appreciation of the other. Actually, the term *Philia* has become united not just friendship, but also loyalties to family and political community, job or discipline especially for the Greeks. Thus *Philia* is very much general term used to express the love among various elements. *Philia* is a dispassionate virtuous love that was a concept developed by Aristotle. Aristotle explains in the *Nicomachean Ethics*, Book VIII, as *Philia*, may be motivated for the agent's sake or for the other's own sake. The motivational distinction is derived from love for another because the friendship is wholly useful as in the case of business contacts, or because their character and values are pleasing, or for the other in who they are in themselves, regardless of one's interests in the matter. Thus, *Philia* is motivated by practical reasons; one or both of the parties benefit from the relationship. Actually, the English concept of friendship roughly captures Aristotle's conception of *Philia*. As he has explained things that cause friendship are: doing kindness; doing them unasked; and not proclaiming the fact when they are done.

Aristotle's illustration is noteworthy here particularly; on the kinds of things we seek in proper friendship, which suggests that the proper basis for the concept *Philia* is objective. The people who share our dispositions, who bear no

grudges, who seek what we do, who are temperate, and just, who admire us properly as we admire them. The people who are quarrelsome, aggressive in manner and personality, and who are unjust, *Philia* could not flow from them. So the best characters that follow *Philia* can produce the best kind of friendship. By taking into consideration Aristotle's rational and happy men, we can guess that the love between such equals would be perfect one.

Later on we can find that friendship of a lesser quality may be based on the pleasure or utility that is derived from the company of another person. For example, the business friendship is based on the utility and mutual understanding of business interests. And we observe that as the business ends, the friendship also dissolves. This is similar to those friendships based on the pleasure that is derived from the other's company. The man loves himself; it is the first condition for the highest form of Aristotelian love. Because, without an egoistic basis, the man cannot extend sympathy and affection to the others. Such a kind of self love cannot provide the highest kind of pleasure or glorified, depending on the pursuit of immediate pleasures. Instead of this, it is a reflection of his pursuit of the reflective life. Thus friendship with others is required

“Since his purpose is to contemplate worthy actions..... to live pleasantly.....sharing in discussion and thought as is appropriate for the virtuous man and his friend.”⁵³

The morality virtuous man is worthy to have the love of those who are below to him. And here it's not compulsory to him to give an equal love in return. According to Nachamion Ethics, in all friendships implying inequality the love also should be proportional. It means that the better should be more loved than he loves. Reciprocity is a condition of Aristotelian love and friendship; however parental love can involve a one-sided fondness. Thus *Philia* and *Eros* respond to the good and adorable qualities in the object loved with one distinction that *Eros* admits sexual involvement in the partner.

1.6 *Agape*:

The term *Agape* has the Greek origin. In Greek it literally means 'brotherly love'. For the early Christians it came to indicate a love-feast held in connection with the Lord's Supper. According to Christian's point of view, the concept *Agape* is a glorious word that has become synonymous with the God's great love for humanity. Later on, we can find that the term *agape* is the fundamental theme in the Christianity where it gives value and meaning to everything. The Christian god is love, the perfect love. The God showers His love on the human beings forever. It also transforms everything that it touches and enables human beings to love. Without god, there could not be love, for God is the ultimate source of all lesser loves. It must be taken into consideration here that the God Jesus is the key figure in the development of the concept of *agape*. In this way etymologically the term *Agape* has origin in the Christian Tradition. Its meaning in Christian Tradition is 'love between God and us'. Later on we can observe that it stands as a sharp contrast to Soble's perception of *Eros*, basically is reason bound.

Though the term *Agape* refers to the paternal love of God for man (human beings), yet it is extended to include brotherly love for humanity. In the modern day Greek term *Agape* means 'love'. The term '*agapo*' means 'I love you in Greek. The term '*agapo*' is a verb that means I love. And in general it refers to a pure or ideal love rather than the physical attraction, which is suggested by *Eros*. It has also been translated as "love of the soul." And actually, the love of God requires total devotion which is reminiscent of Plato's love of Beauty, which also involves an *erotic* passion, awe and desire that goes beyond the earthly cares and obstacles.

There is the Universalist command as to "love thy neighbor as thyself." which refers to the subject to those surrounding him, whom he should love unilaterally if necessary. According to the Aristotelian notion that self-love is necessary for any kind of interpersonal love, to the condemnation of egoism and the impoverished examples that pride and self-glorification from which to base

one's love of another. Here, very important comment is given that is very closely associated with the concept of *Agape* as

“for Christian pacifists, “turning the other cheek” to aggression and violence implies a hope that the aggressor will eventually learn to comprehend the higher values of peace, forgiveness, and a love for humanity”⁵⁴

Very recently, Hugh LaFollete has noted his observation about the concept *agape* as, to love those one is partial towards is not necessarily a negation of the impartiality principle, because impartialism could admit loving those closer to one as an impartial principle. And later on by making use of Aristotle's concept of self-love that always repeats as, loving others requires an intimacy that can only be achieved from being partially intimate. According to other people's point of view that the concept of universal love, of loving all equally, is not only impracticable but also logically empty- Aristotle. For example, one cannot be a friend to many people in the sense that of having friendship of the perfect type with them. Just as one cannot be in love with many people at once.

According to Christian tradition, the two things are very important and closely related to each other, as the God's great love for human and their reciprocal love for God. According to the Old Testament, those who loved God by following His Commandments, that is, by respecting his laws, were good. Coming of the Jesus in this world created a new relation of human to God, and a new positive philosophy of life. Because, in Christianity, loved by God makes you good. The term *Agape* is applied to such a kind of meaning. A new idea has been sprouted by the birth of Jesus that the God in His great love would stoop down to human beings in order to save them without any category as highest or lowliest members of society. Thus *Agape* which includes love of sinners therefore exceeds the law and righteousness which excluded them. The concept *Agape* is the central theme in the parables told by Jesus, amongst them. The Christian God, Jesus bestows His *Agape* freely on righteous as well as sinners. Jesus taught that *Agape* is the God's gift to humanity. “He makes the sun rise on the evil and on the

good and sends rain on the just and unjust"55 (Matt.5:45). Thus the God, Jesus is the *Agape* hero, the supreme paradigm for compassionate and unconditional love.

As we know *Agape* is paternal love of the God for humanity. But one of the greatest critics Erich Fromm compares the term *agape* with mother's love. According to him:

“Mother’s love is unconditional, it is all protective, all-enveloping, and because it is unconditional it can also not be controlled or acquired. Its presence gives the loved person a sense of bliss; absence produces a sense of lostness and utter despair since mother loves her children because they are her children, and not because they are "good" obedient or fulfill her wishes and commands, mother's love is based on equality. All men are equal, because they all are children of a mother.”56

By taking into consideration the explanation of Fromm's idea about *agape* as mother's love, we, all the people very much attracted towards the kind of love. Because we feel that it's very necessary for the life of the human beings. But the same critic also expresses his view about *agape* as contrary to mother's love, as father's love. According to his point of view fatherly love is conditional one. Fromm express the principle of fatherly love as, he loves us as we fulfill his expectations. But if one fails to fulfill his expectation, it can be lost. Anyway *Agape* is a paternal love which is most necessary to the human beings to lead the life. It might give a message that it is something difficult to lead life with an existence of fatherly or motherly love in the life of the human beings.

One of the leading and important aspects of love is focused by the great critic, Erich Fromm as; love is an active power in man which breaks through the walls that separate man from his fellow men and utilities with others. He explains further as love makes him to overcome the sense of isolation and separateness. Yet, it permits him to be himself, to retain his integrity. Actually in love the paradox occurs that two beings become one and yet remain two.

Thus as we think of love deeply, we can also find another aspect of love as, 'responsibility' that is directly suggested by care and concern. Care and

responsibility must be guided by 'knowledge' that is an important another aspect of love. And knowledge must be motivated by concern. Actually the full knowledge lies in the act of love which transcends thought, it transcends words. Erich Fromm has made an important comment on such a kind of act of love.

“Psychological knowledge is necessary condition for full knowledge in the act of love. I have to know the other person and myself objectively, in order to be able to see his reality, or rather, to overcome the illusions, the irrationality distorted picture I have of him. Only if I know a human being objectively can I know him in his ultimate essence, in the act of love.”⁵⁷

Motherly love is an unconditional love by its nature. The mother loves to her child because it is her child, and not because the child has fulfilled any particular condition or expectation of hers. The unconditional love corresponds not only the longings of the child but also of every human being. But on the other hand to be loved with one's merit and worthiness always creates a doubt and at the same time there is always a fear that love could disappear. Actually the place of a mother in the life of human being is something great and, ideal one. The mother is the home we come from, she is nature, soil and the ocean. But on the other hand the place of father does not represent such a kind of natural home. Because, fatherly love is conditional love. Erich Fromm explained about it as:

"Its principle is" I love you because you fulfill my expectations, because you do your duty, because you are like me.”..... In the nature of fatherly love lies the fact that obedience becomes the main virtue, that disobedience is the main sin -- and its punishment the withdrawal of fatherly love.”⁵⁸

In conditional fatherly love, we can find positive as well as negative aspects. The positive aspect is that his love is conditional so he can do something to acquire it. He can work hard for it and he will keep his love within his own control.

Motherly love always creates a feeling in the child as it is good to have been born and the love for life. There is a Biblical Symbolism in this idea as the

mother is Promised Land which is flowing with milk and honey. Milk is an aspect of love that presents care and affirmation. And honey symbolizes the sweetness of life that indicates the love for life and the happiness in being alive. Motherly love can have these two aspects of love, so that motherly love is pure one.

Actually in the matriarchal phase mother is the highest being as the goddess, authority in the family and society. But later on in the patriarchal phase, the mother is dethroned from her supreme position. And the place of mother is taken by father as the 'Supreme Being' in religion as well as in the society. Fatherly love is conditional one so it makes some demands, establishes some principles and laws. Fatherly love for son is totally depending upon the obedience of his son. He expects from him to be most like him. His son must be more obedient who will bestly become his successor and the inheritor of his possessions.

The difference between the matriarchal and the patriarchal elements in religion to show the character of the love of the God depends on the matriarchal and the patriarchal aspects of the religion. The patriarchal aspect will make the son to love the God as like a father who is just and strict, punishes and rewards. Erich Fromm very properly comments:

" And eventually that he will elect the son as his favorite son, as God elected Abraham - Israel, as Isaac elected Jacob, as God elects his favorite nation."⁵⁹

But in the matriarchal aspect of religion, the son loves the God as an embracing mother. The son has total faith on her love. It does not matter to him whether he is poor and powerless. It also doesn't matter to her if he has sinned, she will love him. Whatever happens to him, she will rescue him, and he will be saved and forgiven. Erich Fromm explains here as:

"Needless to say, my love for God and God's love for me cannot be separated. If God is a father, he loves me like a son and I love him like a father. If God is mother, her and my love is determined by this fact."⁶⁰

The Christian God Jesus has given emphasis on to honour the commandments, to humans for responding the God's love. And the divine laws or the commandments are such as,

"You shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength."
The second commandment is, "You shall love your neighbour as yourself."⁶¹

(Mark 12:29ff). The further development of the term *Agape* is formed on the death of Jesus, as his death is the key according to Paul. Actually, Paul was born as Jew and later on, after the death of Jesus converted to the Christianity. Paul totally believed on the teachings of Jesus, as Jesus believed and followed the teachings of earlier prophets. (Rom.15: 18-21).

The God and Jesus are one for Paul, as he believed on both. He gives the reference from Bible that though we are Sinners, yet the God showers His blessings upon us. Christ died only for the sake of the love of human being. His interpretation about the crucifixion of Jesus as God's own sacrifice. And thus Paul commented upon the death of Jesus as, the death of Jesus took away the sins of human beings and gave them the promise of eternal life. As we have taken into consideration that in Christianity, the Birth, Life and Death of the Lord Jesus is very important and meaningful. It also provides the positive message to the human beings. The death and resurrection of the Jesus are the highest kind of expressions of the love of God. They have given us to all the mankind the greatest gift of forgiveness, salvation from sin, and the external life. It has provided the greatest and very valuable meaning to the life of Christians as well as to the all mankind.

Agape is the love of the God. John has expressed his idea about this in the Bible as,

"Beloved, let us love one another, for love is of God, and he who loves is born of God and knows God. He, who does not love, does not know God."⁶²

(1 John 4:7-9). In short it all indicates that God is love. And if we want the love of God, we must have faith in the Jesus Christ. It means we must dedicate and surrender to the God only for the sake of His love. Definitely the God will shower his blessings upon us. Later on John has expressed here about the love of the God as, 'We love, because he first love us.' The God has not expected anything from the human beings; it means His love is unconditional. So that the love which they show towards their neighbours is really the God's love. Thus, the God always gives them the good conscience to love the other human beings. Thus the God is everywhere within the human beings. It is very necessary to have God's love in forming any kind of relationships to anybody. Then and then only the loving relationships will be created among the human beings. The great critic expresses his idea about love of the God is as without God man could not bestow anything. And anything would not be worth bestowing. When man bestows doing well to his neighbour or sacrificing himself for the greater glory of God - he exceeds human nature. It means he is imitating Christ or he is serving as a vehicle for agape. Thus the God only expects from you the love for all. And it will make you definitely one with the God through love, as Love is God and God is love.

According to the Old Testament the human beings can show their love towards the God by obeying the laws of the God and with the total surrender. And in the New Testament also the same complete surrender of human beings to God is emphasised. This is a way to approach and have blessings of the God. So Jesus scarified his life, only for love of the God. His death purified the life of the sinners on this earth. The death of Jesus indicates here the complete renunciation of the human life and world. Irving Singer comments about this as:

“Christianity bids us to renounce the world entirely - as Jesus does in submitting to the passion of his death. The dying of the will must be complete and permanent, not partial or momentary..... The Jewish God was jealous lest other gods be placed ahead of him; but the Christian God is jealous even of his own creation. He demands more than just allegiance, much more than just scrupulous obedience. Nothing on earth must *really* matter to man.

Human beings must care deeply only for God. All else leads to treason. One cannot serve two masters, and the flesh is always weak."⁶³

The term *agape* appears only a few times in the Synoptic Gospels (Mathew, Mark, and Luke). One parable is given here out of two suggested by it. Here is a story of the Prodigal son. The father divides his property between his two sons. The elder lives with his father and serves him. But the younger goes away and squanders his property as well as money. He faces starvation until he comes back. He expresses to himself as he will confess his sin against the Heaven and his father. He is no longer worthy to be called his son and as a human being to treat. Thus he expressed his emotions in front of his father. By listening this; the father treated him very warmly and gave him a feast. He was also presented with new clothes, a ring in his finger. The event celebrated a lot. But this act of father didn't like to the elder brother. He was not ready to join the party. Father tried to persuade the son but he retorts,

“All these years I have slaved for you and never disobeyed you once. Yet you never gave *me* a kid so that I could enjoy myself with my friends. But here comes that son of yours, when he and his harlots have got through your estate, and for him you kill the fatted calf!”⁶⁴

By hearing this entire father answered to his son that he was always with him and everything of mine only of yours. But we *had* to make merry to this moment and rejoice. Because, his brother here was dead and came to life. He was lost and found. It all indicates here that the behaviors of the younger brother are not acceptable and considerate to warm welcome. But on the other hand the elder brother is always right and his behaviours are also right and blameless. Irving Singer expresses his view about this as:

"The father dignifies this son by identifying with him. His pleading shows a desire to have the elder recognize their oneness by joining in his gesture toward the younger it bestows upon the son a precious intimacy that he, too, doubtless takes for granted..... What he feels toward the elder is constant and repetitive, like our

daily bread or the daily sunshine. This love symbolizes the eternal *presence* of God's *agape*, without which nothing could survive. Whatever the older son has earned through righteousness, the love he receives is ultimately unmerited."⁶⁵

The loving relationships between humans fail to include the personal touch. Christian's idea is that value *comes* from God. So ability to love is more valuable. All love must originate with *agape*.

“Without God man could not bestow anything; nor would anything be worth bestowing. When man bestows - doing well to his neighbour or sacrificing himself for the greater glory of God - he *exceeds* human nature. Either he is imitating Christ or he is serving as a vehicle for *agape*. Plato thought that through love men perfected their nature, and so made themselves godlike.”⁶⁶

Christians do not have much love about this human world. They are very much loyal and honest with the God. For themselves there is a kind of love beyond this human world that will provide an aesthetic pleasure as well as a firm relation with the almighty God. So that there is a great meaning for Jesus' crucifixion and death. Jesus accepted the death according to the law of God but at the same time He purified the sinners on this earth through this act. It symbolizes scarification and more than that salvation.

Irving Singer expresses here as:

“The concept of *agape* confuses the wonderful with the magical The goodness of life, when life is worth loving, comes as a spontaneous and unmerited gift ... To the Christian, however, nature and time are consecrated to the devil. Man must get beyond them; his salvation lies in supernature, in eternity.... Because he thinks that mankind is necessarily corrupt, the Christian despairs of ever loving properly within his human nature. He therefore postulates a love untrained by this world, a transcendental love without which there could be no empirical love, a love that miraculously transforms human nature and gives it the capacity for loving.”⁶⁷

It all indicates here that Christian love expects very little from human world. Because the idealization in *agape* tries to change a man by magical means.

Thus they always expect the intimacy and sheer love of the God instead of this human world. There is a great value to the death and resurrection of Jesus in Christianity. Because of the gift of forgiveness, the Christians can purify their sinful life; can get salvation and the eternal life.

According to the principles of Christianity and especially the teaching of the Jesus that the human beings should love to each others as they love to themselves. Actually the Christian principle about love is that "Love thy neighbour as thyself." But Paul argues in the New Testament as Self love does not have any chance in the love of neighbours.

"People will be lovers of themselves, lovers of money, boastful, proud, abusive, disobedient to their parents, ungrateful, unholy, without love, unforgiving, slanderous, without self-control, brutal, not lovers of the good, treacherous, rash, conceited, lovers of pleasure rather than lovers of God- having a form of godliness but denying its power. Have nothing to do with such people. They are the kind who worm their way into homes and gain control over gullible women, who are loaded down with sins and swayed by all kinds of evil desires, always learning but never able to come to a knowledge of the truth."⁶⁸

Paul condemns self-love as well as the tasteless aspects of the human nature. If it is not possible to the people to love others then they can't love to themselves also. But the research of the psychologist always emphasizes on the idea that self-love is the basis for all other kinds of human love:

"My own self must be as much an object of my love as another person. The affirmation of one's own life, happiness, growth, freedom is rooted in one's capacity to love, i.e. in care, respect, responsibility and knowledge. If an individual is able to love productively, he loves himself too; if he can love *only* others, he cannot love at all."⁶⁹

Actually, Paul and the others have confused self-love with selfishness. But it is real that the selfish person doesn't love to himself a lot. In fact he hates himself. And, though it is true that selfish persons are incapable to love to themselves either.

By taking into consideration the principles of the Lord Jesus Christ, Paul expresses here the nature and the living style or idea for human beings as we must not concentrate upon the things which we can see but we must concentrate to see the things that are unseen. Because the things that are seen are short lived and the things that are unseen are eternal. Thus Paul might think about Jesus Christ, is world and love. Paul expresses here as:

"Do not love the world or anything in the world. If anyone loves the world, love for the Father is not in them. For everything in the world - the lust of the flesh, the lust of the eyes, and the pride of life - comes not from the Father but from the world. The world and its desires pass away, but whoever does the will of God lives forever."⁷⁰

Here is an important comment about spiritual love by Paul in the Bible. Paul always expects that the human beings should be imitators of the God. All the humans are requested earnestly by Paul to have mild and gentle attitude. He expresses here the expressions in the holy Bible as:

"Therefore, as God's chosen people, holy and dearly loved, clothe yourselves with compassion, kindness, humility, gentleness and patience. Bear with each other and forgive one another if any of you has a grievance against someone. Forgive as the Lord forgave you. And overall these virtues put on love, which binds them all together in perfect unity. Let the peace of Christ rule in your hearts, since as members of one body you were called to peace. And be thankful. Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymn and songs from the Spirit, signing to God with gratitude in your hearts."⁷¹

Thus all this expression focuses upon the aspects of the ideal love through the holy Bible. What is necessary for leading the life happily, smoothly and with a great pleasure is focused here. And though it is a Christian belief and philosophy of love yet it is very useful and necessary principles and aspects to the life of all mankind. The great intellectual personality and critic Irving Singer also focused about this Christian philosophy of love in his great book, *Nature of Love: from*

Plato to Luther Vol.1 that particularly, the Christians make the use of the concept of *Agape* as if it were human. And they have also tried to make it as the model for ideal love between men. No doubt it is very important way to lead life very peacefully by following these principles of Christianity. It clearly follows the preaching of the God as love is God and God is love.

Paul has given his expression about love in the holy Bible through the 'hymn to love.'

“1) Love is patient and kind; love is not jealous or boastful; it is not arrogant or rude. Love does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrong, but rejoices in the right. Love bears all things, believes all things, hopes all things, and endures all things. 2) Love never ends; as for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. For our knowledge is imperfect and our prophesy is imperfect; but when the perfect comes, the imperfect will pass away. When I was a child, I spoke like a child, I thought like a child: When I became a man, I gave up childish ways. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood. 3) So faith, hope, love abide, these three; but the greatest of these is love”⁷²

The first part of this hymn, very explicitly focuses on the spiritual love of the God. The exact characteristics of love have been given here which can guide us how important, valuable and beautiful life is because, Life is full of love. The love, which has above layers of beauty. We can say here as Love is God, God is love and love is life. Without love, life doesn't have any value. This is the clear an ideal love. This gives us an inspiration to lead a life very calmly and quietly, enjoying the 'love' a great gift by the God. The second part is clearly focuses on the God-inspired human life. When we shall achieve the knowledge about life through love, the imperfectness will be thrown away from us automatically. The Christian lives have no longer remained childish, but remain child-like. It means they remain as innocent as child. This is the real maturity which they got through love. And the third and last part indicates God's love. Faith, hope, love abide, no

doubt these are the important and valuable one but the greatest of these is 'love'. Because we can find God in love and the love in God. Thus Paul has given his perfect attitude and idea about the spiritual aspect of the love in relation to God as well as the life of the human beings. Actually, the hymn written by Paul is really good one as it makes difference between the two concepts of love as Platonic, and Christian. Because, according to Plato's idea, the concept of love is desire that is reaching out for what we do not have. But on the other hand the concept *Agape* is a compassionate love, it means love as giving.

As we have taken into consideration the view of Christians about the concept of love, as love is God's own essence. Love springs from a spontaneous overflow of force. And actually, the value of love itself. We must not look towards its results and the achievements. Because that doesn't lie its aim. Naturally, the life has an expansion, development and growth. For achievement of great values in the life of a human being, life can be sacrificed. Thus the Christians feelings of love and sacrifice have a particular and definite goal of achieving the highest kinds of principles and preaching's about life, given by the God. It is one kind of bond of love between the human beings and the God.

About such a kind of love Otto Rank has given an explanation in his very popular book *Beyond* that the human beings are struggling to reach towards the grater kind of government of state or nation. Its origin lies in the individual's expansion beyond his own self and environment. His struggle is not for his own survival but reaching beyond, where he will get the preaching of the God. The Christians believe that the complete surrender for achieving something bigger in life than the self is necessary. In this way in Christianity as we have taken into consideration that the God is love and love is God. Because God's love is for the betterment of human life. Each one, on this earth can take the love of God though he is a sinner. Because the God showers His blessings upon the human beings to put away the sins and provide with the promise of an eternal life. Thus the concept of *Agape* has created a value in the life of mankind where none existed before. *Agape* is compassionate love and it is the way of God towards the human beings.

The concept of love is expressed in the Bible in a very thought provoking and beautiful way. The verse form 4-8 in I Corinthians chapter expresses the importance of the concept of love in the following lines as:

"Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It does not dishonour others, it is not self-seeking, it is not easily angered, and it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes and always perseveres. Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away."⁷³

The above verses have a deep meaning. If we have studied the verses in a true way and understand the meaning, then there shall remain a doubt whether as human beings we possess even an iota of magnificent virtue called 'love'. Love always takes us towards the happiness through preaching an importance of God in the life of mankind. It is love which always provides optimistic ideas to lead a life in a right direction and in a pleasant way. Later on the Bible talks about the three essential qualities which every person as a true Christian must possess. These qualities are faith, hope and love. But the greatest of these is love. Love scores above all the rest. The quality of love is stated even more philosophically through the following verses as:

"If I speak in the tongues of men or of angels, but do not have love, I am only a resounding gong or a clanging cymbal. If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but do not have love, I am nothing."⁷⁴

In this way love surpasses all other things and elevates man into Supreme Being. And actually, love is the gift that comes from the Almighty God himself. The book of John in the Bible states here the love of God in the following words as: "For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life"⁷⁵

The almighty God loved his people so intensely that He sent His spiritual son, Jesus Christ into this world to save mankind. The very purpose of the Christ's crucifixion on the Cross was to save man from eternal destruction and doom. So great was this love for all mankind that the Christ took over all the sins of man and died on the cross of Calvary. This is the greatest example of love. Jesus Christ remains in this world as a model of love, selfless and sacrificing love. Really, His love was unconditional and demanded nothing in return.

Actually, the distinctions which have been made among the *eros*, *agape* and *philia* became more complex with the contemporary theories of love which include also romantic love and friendship. Actually, some theories of romantic love endorse the *agape* tradition that creates value in the beloved whereas other theories observe sexual activity very much like friendship. The interface of the various theories that have come and are still coming motivated by the possibility of scientific mapping of emotions is adding to the complexity of comprehensive understanding of the emotion of love and its operation in human behavior. Actually the philosophical analyses of the concept of love is very much careful. Though the concept of love is a positive attitude, yet it is not any positive attitude as like, liking, longing or a good feeling. Love has the depth of liking but what kind of depth? And upon this question, Singer (1991) and Brown (1987) understand that liking to be a matter of desiring, an attitude that at best involves its object having only an instrumental (and not intrinsic) value. Actually, the depth of the love to be explained in terms of a notion of identification. It means the person who loves can identify oneself with the loved one. And whether love involves some kind of identification, and if so, exactly how to understand such identification is the major factor which has led any discussion on the analysis of love to more complexity. Later on the depth of the love can be accounted to the distinctive kind of evaluation, commitment and involvement in a particular individual.

Actually, it is a very difficult work to make classification of different theories especially on the concept of love belonging to an inclusion of various

notions as like, an attachment, affection, commitment, loyalty and identification to unfold what exactly the love is. Any endeavour to do so will remain a half truth. Even then the theories of love can be tentatively and hesitantly classified into four types. They are such as: Love as Union, Love as Robust Concern, Love as Valuing, and Love as Emotion.

1.7 Love as Union:

Actually, in concern to the 'relationships', the union theorists have complete belief in the word, 'we' than the word 'I'. The word 'we' goes in continuation with perhaps all the elements found and desired in the various theoreticians because it focuses on the assimilation of individuality into the partner loved. And this is a very famous notion that finds especially in the romantic love where the two individuals become one with each other. The variants of this kind of notion could go back to Aristotle, Montaigne and Hegel. In the twentieth century, as the contemporary thinkers propose such a thought in the relationships are Solomon, Nozick, Fisher, Scruton, and Delaney. The great thinker, Scruton writes and claims about romantic love as, it exists just as soon as reciprocity becomes community. And in this way all the distinctions between his interests and her interests have overcome. In this way the thought of Union is the union of concern. When a person acts out of concern, it is not only for the sake of his alone or the other individual's sake alone but for 'our' sake. According to great thinker, Fisher's (1990) point of view, he claims the concept of love as a partial fusion of the lovers' cares, concerns, emotional responses, and also actions. It means Fisher supports to the thought that love requires the actual union of the lovers' concerns.

Thus the distinction between the individual interests disappears only when they together come to have shared cares, concern and emotional responses. And this provides the content to the notion of 'we' as the subject of these shared cares and concerns. Solomon (1988), the great thinker provides here a different view about the fusion of two souls. The lovers redefine their identities as person in terms of the relationship. In this way, by sharing the interests, roles and virtues

which can constitute a new identity as 'a shared identity'. The new identity is totally different from their earlier identity. In this new kind of identity, by allowing the other to play an important role to maintain his or her own identity. According to new another thinker of the contemporary period, Nozick (1989), the need of desire between the lovers to form 'we', that is different from Fisher and Scruton and Solomon. He has commented and claimed about this new identity 'We' as 'We' is 'a new entity in the world created by a new web of relationships between [the lovers] which makes them no longer separate. In addition to the above view Nozick claims that the lovers each acquire a new identity as a part of the 'we' that is new identity created by them(1) wanting to be perceived publicly as a couple, (2) their attending to their pooled well-being, and (3) their accepting a certain kind of division of labor. The important philosopher Singer (1994) comments here about, the union view of love undermines the individuality of the lovers. It is an act of robbing their individual freedom. And in this relation, later on Singer argues here that a necessary part of having your beloved be the object of your love is respect for your beloved as the particular person she is, and this requires respecting her autonomy. The Union theorists, Nozick have supported to the idea of allowing the autonomy of the lovers. Because he supposes that the loss of anatomy in love is an acceptable characteristic of the love. And the thinker, Delaney expresses his view about our desire to be loved unselfishly and our desire to be loved for reasons as the romantic ideal is the outset featured by a desire to achieve a profound combination of needs and interests through the formation of 'we'. And then he expresses that it should not have a little selfishness to pose a worry to the either party.

Among all these various theories, the thinker, Friedman (1988) poses a very moderate view that the union at issue in love should be a kind of *federation* of selves. According to the federation model, a third unified entity is constituted by the interaction of the lovers. One which involves the lovers to act in concert across a range of conditions and for a range of purposes. This concerted action

does not erase the existence of the two lovers as separable and separate agents with continuing possibilities for the exercise of their own respective agencies.

According to Friedman's point of view, once we have considered the union as federation, we can see that autonomy is not a zero-sum game. But rather than that, love can both directly heighten the autonomy of each and give higher rank to the growth of different skills, such as, realistic and critical self evaluation, that brings up the autonomy.

Thus the concept of love as union is the overcoming of human separateness, as the fulfillment of the longing for union. Erich Fromm, the great philosopher expresses his view above the universal, existential need for union rises a more specific, biological one. The desire for union between the masculine and feminine poles is natural one.

Thus the idea of this polarization has been expressed in a very thought provoking way in the ancient myth. Originally, the man and woman were one. But they were cut in half, and since then each male has been seeking for lost female part of himself in order to unite again with her. Thus the meaning of myth is very clear enough. The sexual polarization leads man to have union in a specific way that of union with the other sex.

1.8 Love as Robust Concern:

The criticism of the union view focused on the caring about our beloved for her sake to be a part of, what it is to love her? And this view of love is to be the central and defining feature of love especially in the love as Robust Concern. Actually, the Robust Concern of Love denies the idea presented by the union theorists that love must be understood in terms of the (literal or metaphorical) creation of a 'we'. Basically thinking, the concern for you is *my* concern, even though it is for your sake and so, not egoistic. The Robust Concern thinks over that love as "It is neither affective nor cognitive. It is volitional" expresses Frankfurt. Then he continues his argument that the emotions are the consequences of desires. The emotional response is seen when one's desires are disappointed.

The same emotional responses come out, when the loved one's desires are also crushed. And because of the identity loss of the one to the other make the lovers vulnerable to things that happen to each other. Then in the middle is Stump (2006) who has followed Aquinas especially to understand love. To love means to involve not only the desire for your beloved's well being but also a desire for a certain kind of relationship with your beloved. The relationship that you are going to form with her may be as a parent or spouse or sibling or priest or friend. In short the kind of relationship within which you share yourself with and connect yourself to your beloved.

The critics have expressed their views about the Robust Concern of Love as it has its limitations. It assumes that one's emotional responsiveness to one's beloved is the *effects* of that concern rather than constituents of it. And because of this the great thinker Velleman (1999) has criticized on the views of Robust Concern of Love as it aims at a particular end that is welfare of the one's beloved. Later on, he has made a claim here as, love has nothing to do with desires because; love can be found even when one is troubled in it by the other person. The another thinker, Badhwar (2003) makes a critical comment as a 'teleological' view of the love that makes the concept of love as Robust Concern more mysterious by raising a question as, how we can continue to love someone long after death has taken him or her beyond harm or benefit? So that, by taking into consideration all this we can say that the harm or benefit in love relationships is not the central concern which defines it. So it can be also said that love doesn't need to involve any desire or concern for the well-being of one's beloved. In spite of this fact, the view of the Robust Concern of love, as it stands does not seem properly able to account for the intuitive 'depth' of love and so does not seem properly to distinguish loving from liking. As explained above the view of the robust concern of love can begin to make some sense of the way in which the lover's identity is altered by the beloved. It understands a concern only as an *effect* of love, and not as a major or central part of what love consists in.

1.9 Love as Valuing:

In this third kind of view of love, considerate love to be a distinctive mode of valuing a person. It is discussed here whether the lover values the beloved because she is valuable or whether the beloved becomes valuable to the lover as a result of her loving him. The great thinker Velleman (1999, 2008) has expressed an appraisal view of love. According to his point of view, basically love is to acknowledge and respond to the value of the beloved in a different way. But it requires one thing that, we must realise both the kind of value of the beloved to which one responds and the distinctive type of response to such value that love is. But the value love involves distinguishes dignity from price. And as we know, the price is related to the material goods whereas the dignity is related with the human beings. Now one thing can be possible here that material goods can be compared depending upon the price, but we can't apply the same criteria to the human beings. As there is no substitution of one person with the other can preserve the same value. There is one important way to respond with respect to the dignity of other persons. A minimal requirement of respect is a response to the dignity of persons. According to Velleman's claim that the love is a response to the dignity of a person, and it is the dignity of the object of our love which justifies the love. It very explicitly indicates here the meaning that the concern, attraction, sympathy to which we normally associate with the love are not the constituents of love but are rather its normal effects. And now it is also clear that love can remain without them. It is something then troublesome to understand the selectivity of love as something that can be explained but can't be justified. Generally we think that we can justify not only my loving you rather than someone else but also the constancy of my love. Thus my continuing to love you even as you change in certain fundamental ways puts the worry about constancy. If love is an appraisal, then it must be distinguished from other forms of appraisal, including our evaluative judgments also. It is unsatisfying thing to distinguish love as an appraisal from other appraisals in connection with love's having certain effects on our emotional and motivational life. Because there is a part of explanation expected that's ignored here. It is very difficult thing if we are to understand the

intuitive 'depth' of love. And without answering this thing we do not understand why love must have a kind of centrality in our lives.

The another great philosopher, Singer has expressed his opposite view to Velleman and considered love to be basically a matter of bestowing value on the beloved. To bestow value on another means to project a kind of intrinsic value on to him. Later on, we can find that there is distinction between love and liking. For Singer, love is an attitude with no clear objective. The view about liking is inherently teleological. According to Singer's point of view, there are no standards of correctness for giving such value. And then he explains that how love differs from other personal attitudes like gratitude, generosity, and condescension. Then he adds here one idea as love confers importance no matter *what* the object is worth. And because of this he thinks that love is not an attitude that can be justified in any way. According to Singer bestowing value on someone means a kind of attachment and commitment to the beloved. Here one comes to treat him as an end in himself. So that he responds to his ends, interests, concerns to have value for their own sake. According to Singer's claim that love cannot be justified that we bestow the relevant kind of value without a single expectation, means 'gratuitously' a term used by Singer. And all this indicate here one thing about love as, love is blind, that it does not matter what our beloved is like, that seems very clearly false.

The great thinker, Jollimore (2011) expresses his idea about an intermediate position of love. There is a chance to understand love and its relation to value that is intermediate between appraisal and bestowal accounts. If we considerate appraisal as perception, a matter of responding to what is out there in the world, and of bestowal as something as action then we must realize that the responsiveness central to appraisal may itself depend on our active, creative choices. Jollimore expresses here as we love someone only to attend to his valuable properties in a way that we take to provide us with reasons to treat him preferentially. Though there is some more property than our beloved, we don't like to attend or appreciate such property. As we find our appreciation in our

beloved's valuable properties. By understanding our beloved's action and character through the lens of such an appreciation, which will tend as to 'silence' interpretations inconsistent with that appreciation. In this way, very realistically and explicitly, the love's involvement is in finding out one's beloved to be valuable in a way that involves the elements of both appraisal and bestowal. The objection might be taken on the concept of love as silencing the special value of others or to negative interpretations of our beloveds is irrational, which love does not. Thus an act of 'silencing' is merely a matter of our *blinding* ourselves to how things really are. But Jollimore opposes to this objection because we can still intellectually recognize the things that love's vision silences and love is one appropriate sort of partial perspective from which the value of persons can be manifest.

1.10 Love as Emotion:

The emotions are the responses to objects which combine evaluation, motivation, and a kind of phenomenology. It includes all the major characteristics of the attitude of the love. Many philosophers of the contemporary period, like, Wollemi (1984), Rorty (1986/1993), Brown (1987), Hamlym (1989), Baier (1991), and Badhwar (2003) agree with the view that the love is fundamentally an 'emotion'. Hamlym raises a question, it would not be a plausible move to defend and theory of the emotions to which love and hate seemed exceptions by saying that love and hate are after all not emotions. I have heard this said, but it does seem to me a desperate move to make. If love and hate are not emotions what is?

According to Rorty's argument 'emotion' is not a homogeneous collection of mental states. And because of this various theories claim that love is an emotion mean a very different thing. And in this way the views on emotion are divided into those that understand love to be a particular kind of evaluative-cum-motivational response to an object.

Actually, an objection is taken on; an emotion proper is a kind of "evaluative-cum-motivational response to an object." Because, it is generally

realised that the emotions have many objects. The *target* of an emotion is that at which the emotion is directed. Suppose, if I am afraid or angry at you, then you are the target. Emotions are characteristically known to be passions. As the response that we feel as imposed on us as if from the outside, rather than anything we actively do. The great thinker Brown expresses his view about emotions as occurrent mental states are " abnormal bodily changes caused by the agent's evaluation or appraisal of some object or situation that the agent believes to be of concern to him or her." It's a task basically to understand love as an emotion proper. Love is a complex emotional attitude towards another person. Thus Brown wants to express that love's formal object is just being worthwhile. The account of what an emotion is used by Brown and Hamlyn as their starting point. If love is an emotion, then the understanding of what an emotion is must be enriched considerably to accommodate love.

Baier (1991), the thinker has expressed a different kind of view about love as, love is not just an emotion people feel towards other people. But, it's a complex tying together of the emotions that two or a few more people have. It is a special form of emotional interdependence.

Such a kind of emotional interdependence involves feeling sympathetic emotions. For example, ' I feel disappointed and frustrated on behalf of my beloved when she fails and joyful when she succeeds. Actually, in a loving relationship the idea is something beautiful and romantic one as, in loving relationship your beloved gives you permission to feel such emotions when no one else is permitted to do so. And this granting of her conditions you to the tender feelings which nurse the sort of emotional interdependence. So that, her being indifferent gives rise to hurt feelings in the person involved.

The thinker Badhwar (2003) understands love to be a matter of one's overall emotional orientation towards a person, the complex of perceptions, thoughts and feelings. As love is a matter of having a certain ' character structure'. According to Badhwar's idea the look of love is an ongoing emotional affirmation of the loved object as worthy of existence for her own sake. It is an affirmation

which involves taking pleasure in your beloved's well-being. Thus the idea that love, as an attitude central to deeply personal relationships, should not be understood as a state that can simply come and go. But actually the complexity of love is to be found in the historical patterns of one's emotional responsiveness to one's beloved - a pattern which can be projected into the future. The progress should be making to understand the complex phenomenology of love. Because love can be sometimes a matter of great pleasure in the presence of one's beloved, and it can be at other times involve frustration, exasperation, anger, and hurt as a manifestation of the complexities and depth of the relationships it fosters.

The history of emotional interdependence enables emotion complex views to say something interesting about the impact love has on the lover's identity. Rorty (1986/1993) makes an argument about the historic quality as, 'Love is *dynamically Permeable*' in that the lover is continually 'changed by loving' such that these changes tend to be subdivided through a person's character.

Love transforms the identity of the lover through dynamic permeability. It can foster the continuity of the love as each lover continually changes in response to the changes in the other. Thus the thinker Rorty concludes as, love should be understood in terms of a characteristic narrative history. Emotion complex views are different from most alternative accounts of love. Alternative accounts view love as a kind of attitude that takes us towards our beloved. It is something that we can analyze simply in terms of our mental state at the moment. According to historicity of love, some loves develop so that the intimacy within the relationship is such as to allow for tender, teasing responses to each other, whereas other loves may not.

The great thinker Helm (2009) attempts to answer the questions that are related to love as an intimate identification. According to Helm's claim, love is to care about him as the particular person he is and so to value the things he values. His sense of the kind of life worth his living constitutes his identity as a person. That is to value his identity. Later on Helm claims here as, all emotions have not only a target and a formal object but also a *focus*. It must be taken into

consideration here that emotions normally come in patterns with a common focus. Fearing the hailstorm is normally connected to other emotions as being relieved when it passes by harmlessly. According to Helm's argument that a projectable pattern of such emotions with a common focus appoint caring about that focus. Thus the identification, made by Helm about emotions is as *person-focused emotions* such as emotions like pride and shame. For example, being a mother is to care about the place being a mother has in the kind of life you find worth living – in your identity as a person. To care in this way means to *value* being a mother as a part of your concern for your own identity. Such a valuing involves trust, respect, and affection which amount to *intimate identification* with him; such intimate identification just is love. Thus Helm's account of love is an account of caring that makes room for the intuitive "depth" of love through an intimate identification.

Even with all the indulgence in the discussion on the complexity of love questions remain, why do we love? What do we get out of it? Such kinds of questions have to some extent moderate answers in Aristotle. Having loving relationships promotes self-knowledge. Our beloved is to be supposed as like a mirror which reflects our character helping us to know ourself better. And here, the metaphor of a mirror suggests that beloveds are similar to us in certain respects. But the thinker, Brink (1999) opposes to such opinion, to the value of such mirroring of one's self in a beloved. According to his point of view, our beloveds are different than ourselves and understanding oneself in regard with them is improper. The thinker, LaFollette (1996) expresses reasons about why we love? and what are its effects? For him it is good to love because love increases our sense of well - being. It elevates our sense of self-worth and it also serves to develop our character. It also tends to lower stress and blood pressure and to increase health and longevity. Solomon (1988) perhaps offers the ultimate reason to love. He answers as follows:

Ultimately, there is only one reason for love, which he calls a basic reason that, love brings out the best in each other. Of course, what is 'the best' is subject to much individual variation.

Thus, lastly it can be said here that the Romantic relationships and love is a very great arena of material as well as spiritual growth. It is better to love if one wants to have a learning experience instead of taking it as a goal to reach. Romance is part of a journey and not the destination.

1.11 Romantic Love:

The term *Romance* is particularly associated with the expensive and pleasurable feelings from emotional attraction towards another person. It is often associated with sexual attraction. In relation with romantic love relationships, the term 'Romance' implies an expression of one's strong romantic love or his strong emotional desires to connect with the another person, intimately. No doubt it is romantic way of coming together but more than that it creates very deep and intimate relations with each other. It is a natural instinct through which the humans have formed a bond of intimate relations with each other.

The definition of 'Romantic Love' may create a debate in the literature as well as in the various fields of Psychologists, Philosophers and Specialists. There is generally accepted definition of Romantic Love as,

"It distinguishes moments and situations within intimate relationships to an individual as contributing to a significant relationship connection"⁷⁶

Bell Hooks has given definition about the concept of 'romantic love', through dictionary as love tends to emphasize romantic love, first and foremost as," profoundly tender, passionate affection for another person, especially when based on sexual attraction."⁷⁷

According to Historians point of view the original English word 'Romance' is developed from a vernacular dialect within the French language that means, 'verse narrative'. Actually, it refers to the style of speech, writing and

artistic talents among the elite classes. The term *romance* has origin in Latin as 'Romanicus' means 'of the Roman style'. The European medieval country tales were about chivalric adventure but not combining the idea of love, till the seventeenth century. In the early nineteenth century, the term romance has been taken in Spanish and Italian definitions as 'adventurous' and 'passionate'. Sometimes it also combines the idea of 'love affair' or 'idealistic quality'.

The anthropologist, Claude Levi - Strauss refers here the term *romance* as, in the ancient and contemporary primitive societies, the complex forms of courtship were there. The members of such societies formed the loving relationships distinct from their established customs in a way that would parallel to modern romance.

The term romantic love is introduced as the idea of a narrative into an individual's life, explained by Anthony Giddens in his famous book, *The Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Society*. Telling a story is one of the meanings of romance and the rise of romantic love coincided with an emergence of the novel. And later on, romantic love is associated with freedom and so that the ideals of romantic love has created the ties between freedom and self-realization. David R. Shumway, in his famous book, *Romance, Intimacy, and The Marriage Crisis* has stated that the discourse of intimacy emerged in the twentieth century. And this discourse has claimed to be able to explain how marriage and other relationships worked. For the discourse of the intimacy emotional closeness was much more important than passion. It means an intimacy and romance must be co existed.

The Twenty First century is recognized for globalization. Each and every one's life is affected with transformation and love has not exception to this. Giddens comments on the homosexual relationships that they were not able to marry so that they were forced to pioneer more open and negotiated relationships. This kind of relationships then permeated the homosexual population.

The discourse of romance continues to exist today together with intimacy; According to Shumway's point of view, on the one hand romance is the part which offers adventure and intense emotions to find the perfect person. And on the other hand, an intimacy offers deep communication, friendship and the long lasting sharing.

Actually, the concept of *Romantic Love* was popularized especially in the Western Culture, by the concept of Courtly love. The Knights in the Middle Ages were engaged in non-physical and non-marital relationships with women of high nobility to whom they were serving. Such kinds of relationships were highly elaborate and ritualised in a complexity that was steeped in a framework of tradition. The courtly love was the subject of troubadours. It could be found in artistic endeavors such as lyrical narratives and poetic prose of the time. In the period the marriage was supposed to be a formal arrangement. And the courtly love permitted the expressions of emotional closeness that may have been lacking from the union of husband and wife. They always cared about emotional intimacy rather than sexual acts. In this way the bond between a knight and noble lady may have escalated psychologically but seldom ever physically.

The term *courtly love* was invented by Gaston Paris in 1883. The term was used to describe a kind of love he discovered in the relationship between Lancelot and Guinevere. It was actually in the 12th century romance called, *Conte de la Charette*, written by Chretien de Troyes. He called it amour courtois that was translated very soonly in English as 'courtly love'. In the Twelfth century, there was another book namely '*De Amore*' or in translation, *The Art of Courtly Love* by Andreas Capellanus. Paris also referred this book more important to describe the term 'courtly love'. According to Gaston Paris, amour courtois had four kinds of different features such as, 1) it was illegitimate and furtive. 2) the lover was inferior and insecure while the beloved was elevated and naughty. 3) the lover must earn the lady's affection by undergoing various tests of his prowess, valour and devotion. 4) love was an art and a science, subject to many rules and regulations, like courtesy in general. Thus in twelfth century, courtly love became

the common expression for medieval scholars to describe different kinds of love between a man and woman. The twelfth century romances revealed that the sexual love was not always illicit or adulterous. These romances described the love between young men and women who got married and lived happily ever after but they did not tell us anything about conjugal life. Thus, finally it is clear here that the concept of courtly love sought to reconcile erotic desire and spiritual attainment, " a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent"⁷⁸

The history of the Western World and Literature always provides us various Legends, Myths and Stories through which we remember to many romantic lovers. Some popular examples of romantic lovers in the Western World are such as, Anthony and Cleopatra, Orpheus and Eurydice, Dido and Aeneas, Abelard and Heloise, Lancelot and Guinevere and Romeo and Juliet. These romantic lovers testify to the timeless quality of the romantic love. But the concept of romantic love can be traced to the age of romanticism especially in eighteenth and nineteenth century. The romanticism has given very much importance to the personal feelings. In other words, we can say here that the age of romanticism is the original place of the concept of *romantic love*. And the effect of this concept of *romantic love* is the dominance on all other concepts of love in the twentieth century.

Though twelfth century was known for the practice of romantic love originally yet, it was practiced in the courts of Europe only to limited aristocracy. Thus, romantic love had to wait for number of social changes before it became available to a broad population. Later on, there was a slow but major change especially in this period about literacy. The idea of literacy became widely spread and availability of poetry and romances became easily accessible. Because during this period the essence of being modern, the changes in attitude that led to the life as we know, three things come to mind, such as: choice, privacy, and books.

Actually, personal freedom has a long but slow history which is based on the growing size of the population. People knew it that they could not be

exempted from the moral laws but they expected that they could at least toy with exemption in private. In despite of arranged marriages, people stole the freedom to love whom they chose, then to choose whom to marry. Later on in time being, a drastic change was there that the people were wishing to marry someone they loved. Then the new idea of privacy had come to an existence as alone together and separate from their in-laws in the mind of young couples.

Later on, there was a great thing occurred during this period in the life of the contemporary society that was invention of printing the books. Literacy had played a pivotal role to change the old ideas of lovers about love. The people became more literate so that they could take a book with themselves to read and think over it. And this activity of reading had changed to total mindset of the society forever. They began solitary contemplation and the readers could discover in romancing and erotic literature what was possible. The role of library was also important one, because with the library came the idea of secluded hours. They were alone with one's innermost thoughts. The lovers invented a new idea of blending their hearts by sharing sympathetic authors. It was not possible to them to express in person but they could point their feelings in the pages of book. Diane Ackerman has commented about this as:

“A shared book could speak to lovers in confidence, increasing their sense of intimacy even if the loved one was absent or a forbidden companion. Books opened the door to an aviary filled with flights of imagination, winged fantasies of love; they gave readers a sense of emotional community. Somewhere in another city or state another soul was reading the same words, perhaps dreaming the same dream.”⁷⁹

Partially, in the later part of the nineteenth century, industrialism played an important role in the life of the women to achieve more freedom in every walk of life. This trend and courage of women continued in the twentieth century also, through they became successful in getting right to own the property. Such a social changes provided women the social and legal freedom also. And during this period women were provided freedom for romantic love. Really, it was the great achievement in the life of women especially. Freedom for the romantic love changed the whole future of the women.

1.12 The Act of Falling in Love:

Actually, falling in love is a natural thing that occurs in the life of the human beings. According to some poets and philosopher's point of view, the feelings and emotions that related to the romantic love are natural and we can observe them in the Nature also. A great poet P.B.Shelley has very nicely explained about, how nature has become an important source of an inspiration for romantic love through the following lines:

"The fountains mingle with the river,
And the rivers with the ocean,
The winds of heaven mix forever,
With a sweet emotion,
Nothing in the world is single,
All things by a law divine,
In one another's being mingle:-
Why not I with thine?"⁸⁰

The above lines explain here explicitly that the Nature has already provided an instinct of romantic love and the human beings imitated it through a natural way and started to enjoy the highest kind of pleasure. Isolation and separateness have come to an end and the new avenue has come in the life of the mankind which provides them the freedom of mind, which has been suppressed since old time.

Helen Fisher has explained the evolution of romantic love in a very beautiful way with various references from literature as well as from Nature. The great Indian poet Rabindranath Tagore realized that his passion for women had come across the thousands of years from a mind built long ago. Helen Fisher, comments here about lovers' act of falling in love in a very explicit and beautiful way through the following words, such as:

" Indeed, we carry embedded in our brains the whole history of our species, all the circuits that our forebears built as they sang and danced and shared their wisdom and their food to impress their lovers and their friends, then passionately fell in love with "him" or "her"⁸¹

The above comment clarifies how the art of falling in love has come into an existence as well as its evolution during the period. It also focuses on the historical activities which were performed to impress the lover or beloved by the mankind, through romantic love.

The concept of *romantic love* has been discussed by many intellectuals, philosophers, psychologists and critics. The concept of *Romantic love* is believed to be a higher metaphysical and ethical status than sexual or physical attraction. The idea of romantic love initially stems from the platonic tradition that love is a desire for beauty - a value that surpasses the particularities of the physical body. According to the great philosopher Plato's explanation, the love of beauty culminates in the love of philosophy. It's the subject that pursues the highest capacity of men's thinking. Theoretically, the romantic love was not fulfilled because such a kind of love was transcendental and motivated by a deep respect for the lady. But it was actively pursuing the chivalric deeds rather than contemplated. In a modern time, the concept of romantic love explained by Aristotle as it is a special kind of love that two people find in each other's virtues - one soul and two bodies. Thus it has ethically, aesthetically and metaphysically high status.

Actually, in the old period men and women had different kind of concepts and ideas about love. Men embrace love logically and realistically, women on the other hand romanticize it. In the very prominent book by Diane Ackerman, *A Natural History of love*, he comment about romantic love as :

"The two genders are separated when describing the various concepts of love from the Romans to the present. Ackerman discovered there have always been different rules for man and women to bide by. The tale *Beauty, and the Beast*, is a good example of a women's idea of Christian, romantic, platonic and unconditional love."⁸²

The most important kind of love everyone wants including Beauty and the Beast is an unconditional love. This kind of love incorporates the various kinds of love; nothing matters with this kind of love. Unconditional love means not subject

to conditions, it means to love no matter what the person is or what the person becomes, you can love that person in the same way as you did when you first fell in love.

The concept of romantic love can be described as a passionate, sexual love that unites and glorifies the merging of two lovers in each other. The passionate attraction and union of man and woman is known as romantic love which can generate the most profound ecstasy. It can also generate, when frustrated, unutterable suffering. The passionate love includes the idea that is related to the past. The incompleteness of human beings was always in search for their wholeness and completeness. Authentically, the ideal of romantic love suggests that the act of merging of lovers with each other can make the romantic lovers perfect, complete and whole. Until and unless they were not having union of themselves, there was not happiness and wholeness of the romantic lovers in their love. The great philosopher, Nathaniel Branden expresses his view about the concept of romantic love in his popular book named, *The Psychology of Romantic Love, Romantic Love in an Anti Romantic age* as follows:

" To some, who associate " romantic" with "irrational" romantic love is a temporary neurosis, an emotional storm, inevitably short-lived, which leaves disillusionment and disenchantment in its wake. To others, romantic love is an ideal that, if never reached, leaves one feeling as though one has somehow missed the secret of life"⁸³

The above comment focuses on the importance of romantic love in the life of the lovers of the period. It was supported at that time as an ideal feeling which would provide the lovers the secret knowledge of the life. Anyway the lovers were very passionate to be one with each other which is the central meaning or part of the romantic love. Later on Nathaniel Branden explains his view about romantic love with a firm belief that romantic love is not a fantasy or an aberration but one of the great possibilities of our existence. More than that it is one of the great adventures, and one of the great challenges also. The romantic love that we require in terms of our personal evolution and maturity than we

generally appreciate. Nathaniel Branden gives here a general definition of romantic love as :

"Romantic love is a passionate spiritual - emotional - sexual attachment between a man and a woman that reflects a high regard for the value of each other's person."⁸⁴

Thus Branden describes as romantic love must have passion. A relationship as romantic love of the couple must experience their attachment as passionate and intense at least to some significant extent. The romantic couple must experience a spiritual affinity, a deep mutuality of values and a sense of being "soul mates". In this way the concept of romantic love distinguishes moments and situations within interpersonal relationship. At the outset the concept of romantic love has emphasized the emotions such as, affection, intimacy, compassion, passion, appreciation and liking rather than the sexual pleasure. But the concept of romantic love is traditionally referred to as involving a mix of an emotional and sexual desire.

The psychologist Geoffrey Miller very rightly comments here about the human traits that are so decorative as our language, skills, our affinity for all kinds of sports, our religion fervor, our humor and moral virtue are so much decorative, metabolically expensive and useless in the struggle for an existence to survive another day. But Geoffrey Miller's expectation is that these traits must help us to court and win the mating game which is an aim of romantic love and lovers. Later on he has expressed his view about romantic love by proposing that:

"Along with all the magnificent courtship ornaments that we flaunt to persuade prospective mates, men and women have also evolved a specific brain network to respond to these traits: the circuitry for romantic love. This passion, a developed form of animal attraction, emerged to drive each of us to choose from among these myriad courtship displays, prefers a specific individual, and begin the primordial mating dance exclusively with "him" or "her"⁸⁵

Thus Helen Fisher suggested her view related to the development of an attraction within the human beings as like circuitry, developed form of animal attraction and primitive traits of mating and union of lovers.

As we know so many theorists have attempted to analyze the process of romantic love with their own views. Helen Fisher, a very popular Anthropologist has used brain scans to show that love is the product of a chemical reaction in the brain She has focused her investigation particularly on dopamine and norepinephrine, as well as a related brain substance, serotonin. The nature of these two chemicals is to create an effect on the brain. The attraction animals feel for particular mates is linked with elevated levels of dopamine and norepinephrine in the brain. And all these chemicals produce many of the sensations of human romantic passion. According to Helen Fisher the elevated levels of dopamine in the brain produce extremely focused attention as well as unwavering motivation and goal-directed behaviors. These are the central features of romantic love.

Thus the lovers intensely focus on the beloved. They concentrate so relentlessly on the positive qualities of the beloved or adored one person. And at the same time they dote on the specific events and objects shared with their sweethearts. There is a very important and major aspect of romantic love is the lover's preference for the beloved that results from this chemical. Then another fruit is ecstasy which is outstanding of lovers. This also associated with dopamine. The elevated concentrations of dopamine in the brain produce and exhilaration and other feelings as increased energy, hyperactivity, sleeplessness, loss of appetite, trembling, a pounding heart, accelerated breathing and sometimes mania, anxiety and fear. The dependency and craving are specially the symptoms of addiction and all of the major addictions are associated with elevated levels of dopamine. Even the craving for sex with the beloved is also elevated level of dopamine. Because the dopamine increases in the brain and it drives up levels of testosterone, the hormone of sexual desire.

Then she comments about another chemical Norepinephrine and its reaction on brain as,

"Norepinephrine, a chemical derived from dopamine, may also contribute to the lover's high..... Nevertheless, increasing levels of this stimulant generally produce exhilaration, excessive energy, sleeplessness, and loss of appetite - some of the basic characteristics of romantic love."⁸⁶

The increasing level of the chemical norepinephrine explains why the lover can remember even the smallest details of his beloved's actions and the happiest moments that spent together.

Then Helen Fisher expresses here about a very striking symptom of romantic love that is incessant thinking about the beloved. It is something difficult to turn off the racing thoughts that occur in their mind. Really, this single aspect of being in love is so much intense. The substances Prozac or Zoloft elevate the levels of serotonin in the brain. So that the lovers are obsessed. Thus Fisher expresses here about the effect of the serotonin on the mind of the lovers as follows:

"As a love affair intensifies, this irresistible, obsessive thinking can increase - due to a negative relationship between serotonin and its relatives, dopamine and norepinephrine. As levels of dopamine and norepinephrine climb, they can cause serotonin levels to plummet."⁸⁷

And all these changes happened because of serotonin could explain why a lover's increasing romantic ecstasy actually intensifies the compulsion to daydream, fantasize muse, ponder, and obsess about a romantic partner. By taking into consideration the various characteristics of romantic love and the effects of all these substances especially on brain, Helen Fisher has expressed the hypothesis as:

“This fire in the mind is caused by elevated levels of either dopamine or norepinephrine or both, as well as decreased levels of serotonin. These chemicals form the backbone of obsessive, passionate, romantic love."⁸⁸

Then Helen Fisher talks here about 'fMRI's' use to study the brain activity of a person in love. Through the use of this functional magnetic resonance

imaging machine, she will take the pictures of the brain who are involved in love. Thus she would collect data on brain activity while love smitten subjects performed two separate tasks such as, looking at a photograph of his or her beloved, and looking at a 'natural' photograph of an acquaintance that generated no positive or negative romantic feelings. She explains here about the exact working of the fMRI as:

"The fMRI machine records blood flow in the brain. It is based, in part, on a simple principle, brain cells that are active suck up more blood than quiescent brain parts - in order to collect the oxygen they need to do their job..... Then to analyse our data, we would compare the brain activity that occurred while our subjects gazed at a photo of their sweetheart with their brain activity as they looked at the neutral image."⁸⁹

Thus through brain scanning, she has achieved the knowledge that the lover's passionate romantic thoughts, generated as he or she looked at the photo of a sweetheart. Then it would carry over and contaminate their passive thought as they looked at the neutral photo. Then she also suggests here that before scanning the brain of love stricken person, it must be kept in mind that a photograph of the beloved would actually stimulate feelings of romantic love more effectively than would a smell, song, love letter, memory or other object or phenomenon associated with the beloved. Most great psychologists also assume that the visual image triggers romantic passion. The great poet W.B. Yeats wrote about love as, wine comes in at the month and love comes in at the eye. In this way lastly Fisher concludes that these reactions have a genetic basis, and therefore love is a natural drive as powerful as hunger.

When we think about the early stage of the romantic love, it is something beautifully described as a passionate, sexual love. It glorifies the merging of the two bodies, it means lover and beloved. It might be called passionate love. It has actually a very important reference of the old myth of Aristophanes in the very famous book by Plato, *Symposium*. In this myth the focus is particularly on the incompleteness of human beings and their endless search for wholeness. And the

ideal of romantic love suggests that to become one with each other means to make the romantic lovers perfect and complete. At the very outset it is very important to take into consideration one thing that the constitution of man and the modifications that it has undergone. Because the appearance of the mankind in the old period was a lot different compared to the modern condition. In the history at the beginning of the time, there were three sexes: male, female, and hermaphrodite. The hermaphrodite was a distinct sex in form as well as in name, with the characteristics of both male and female. Nextly, each human being was a rounded whole with two beings in one body and at the same time with the two sets of genitals. Every human being had four hands and four legs, two identically similar faces upon a circular neck, with one head common to both the faces. These faces were turned in opposite directions. These human beings were very powerful, highly spirited, energetic and proud. Thus their strength and vigour made them very formidable and they attacked the gods. At last the God, Zeus gave them the punishment as follows:

" At last, after much painful thought, Zeus had an idea." I think he said," that I have found a way by which we can allow the human race to continue to exist and also put an end to their wickedness by making them weaker. I will cut each of them in two, in this way they will be weaker, and at the same time more profitable to us by being more numerous. They shall walk upright upon two legs. If there is any sign of wantonness in them after that, and they will not keep quiet, I will bisect them again, and they shall hop on one leg." With these words he cut the members of the human race in half, just like fruit which is to be dried and preserved, or like eggs which are cut with a hair."⁹⁰

Ever since, that time, man's original body having been cut in two, each half yearned for the half from which it had been severed. When these original two halves met, they threw their arms round one another and embraced passionately, in their longing to grow together again. They neglected all other concerns and needs and perished with hunger. When one of the members of the pair died, the one who was left behind would search for another partner that might be the half either of a female whole or a male.

Later on, Zeus, the God took pity on them, and moved their genitals to the front side. Since this time they had been placed on the outer side of their bodies and sexual love did not exist. The process of reproduction was by emission on to the ground as like grasshoppers. By this change Zeus had made it possible for reproduction to take place by the intercourse of the male with the female. And the male partner could satisfy his sexual desire with another male partner and get on with other things. Such a kind of encounters gave them an intense sexual pleasure, heterosexuals, lesbians and homosexuals alike. All these indicate here that they were not ready to be separated from each other. In Plato's *Symposium*, Aristophanes expresses as:

"It is people like these who form lifelong partnerships, although they would find it difficult to say what they hope to gain from one another's society. No one can suppose that it is more physical enjoyment which causes the one to take such intense delight in the company of the other. It is clear that the soul of each has some other longing which it cannot express, but can only surmise and obscurely hint at."⁹¹

But they were supposed to behave rightly and suppose if they felt to behave rightly they might be again split in two halves. In this way Aristophanes comments lastly as:

" It is from this distant epoch, then, that we may date the innate love which human beings feel for one another, the love which restores us to our ancient states by attempting to weld two beings into one and to heal the wounds which humanity suffered."⁹²

Thus everyone is in search of our true half. So everyone is expecting to be welded together again with his true half. He or she does not like to remain as separate but wants to be one whole. Thus love is the most important desire and the pursuit of the whole that will return the happiness of the original state as the whole human beings. Thus in the Western World, the myth of Aristophanes focuses rightly on the human feelings of incompleteness and the search for the wholeness of the life.

The great and very famous author Nathaniel Branden has expressed his view about passionate love very skillfully and in an intellectual way in his book *The Psychology of Romantic Love*. Passionate love is very closely related to the idea of love at first sight, an act of falling in love. Such a kind of love excites us very much sexually and forces us to fall in love. The action of love at first sight is very fast and without giving any information or instruction. Generally it is an act that happens between two strangers but since the moment of the sigh of love, they become very close to each other within a very short period. A great thinker and psychologist, Dorothy Tennov expressed her view about falling in love in her book *Love and Limerence* as we fall in love when we are ready. It means we cannot decide to fall in love; it's a simple process that occurs in our life when a passionate love occurs in the mind. To fall in love at first is a very happiest state that provides the lovers relaxation and release from the monotonousness of everyday life activities. The stories of passionate love among the lovers exist throughout our literature and it has treasured as a part of our cultural heritage. As we have seen the great love affairs of Lancelot and Guinevere, Heloise and Abelard, Romeo and Juliet, Antony and Cleopatra are the symbols of physical passion and spiritual devotion. Nathaniel Branden commented about the act of such lovers as, the lovers are impressive not because of they typify their societies but because of their rebel against them. The lovers are memorable because they are unusual. Their love challenges the moral and social codes of their culture.

Actually, the ideal of the romantic love stands in opposition to much of our history. Firstly, we see, it is individualistic. It attaches to the highest importance to individual differences as well as to individual choice. In the philosophical sense, romantic love is egoistic. As a philosophical principle, egoism holds that self realization and personal happiness are the moral goals of life. And romantic love is motivated by the desire for personal happiness. Another feature of romantic love is secular. Nathaniel Branden expresses here as:

"In its union of physical with spiritual pleasure in sex and love as well as in its union of romance and daily life, romantic love is a passionate commitment to this earth and to the exalted happiness that life on earth can offer."⁹³

Romantic love is a passionate spiritual – emotional - sexual attachment between a man and woman which reflects a high regard for the value of each other's person. Thus the theme of individualism and romantic love is intimately related. Going beyond the thinking of rational ways, it's necessary to realise how indispensable to our life and well being is rational, intelligent, an honest respect for self-interest is a necessity of survival and certainly of romantic love. Nathaniel Branden has made a very important comment about the importance of romantic love as,

"The music that inspires the souls of lovers exists within themselves and the private universe they occupy. They share it with each other; they do not share it with the tribe or with society. The courage to hear that music and to honor it is one of the prerequisites of romantic love."⁹⁴

1.13 The Concept of Limerence:

There are so many fast bodily changes when we are in love. The person in love becomes more active, his heart beats increase, no need of sound sleep, has always a strong passionate desire for closeness and sexual union. To fall in love means to experience a highest kind of pleasure by touching with all the senses with a very closely. More than that the person in love always feels that his beloved is very close to him. The lover always has the dreams of his beloved not only at night time but also during the day time. His feeling is that the control and right of his mind has been taken by his beloved. Such is the condition of the person who is in love. To describe such a kind of mental and bodily changes of a lover or beloved, a great psychologist and thinker, Dorothy Tennov has searched out a concept or term as Limerence. Limerence also called infatuated love is actually a state of mind which results from a romantic attraction to the person. Especially, it includes obsessive thoughts and fantasies. It has a strong desire to form or maintain a relationship with the object of love as well as to have one's

feelings. Actually, the term *Limerence* has been coined by the psychologist, Dorothy Tennov for her book, *Love and Limerence, The Experience of Being in Love* in 1979. She has coined this term in mid 1960s after she had interviewed over 5000 people on the topic of love.

One of the writers has defined the concept of limerence as

"an involuntary interpersonal state that involves intrusive, obsessive, and compulsive thoughts, feelings, and behaviours that are contingent on perceived emotional reciprocation from the object of interest."⁹⁵

Here is a slightly formal definition of the concept of *Limerence* by Wiktionary.org as follows:

"Limerence is an involuntary state of mind which seems to result from a romantic attraction for another person combined with an overwhelming, obsessive need to have one's feelings reciprocated."⁹⁶

Actually, the concept limerence is not an exclusively sexual. But it has been explained in terms of its potentially inspirational effects as well as in relation to attachment theory. It has been described as being

" an involuntary potentially inspiring state, of adoration and attachment to a limerent object (LO) involving intrusive and obsessive thought, feelings and behaviours from euphoria to despair, contingent on perceived emotional reciprocation."⁹⁷

The emphasis of the attachment theory is that many of the most intense emotions occur during the time of formation, the maintenance, the disruption, and the renewal of attachment relationships. It has been invented and suggested that the state of limerence is the conscious experience of sexual incentive motivation, particularly during the time of formation of attachment. It is a kind of subjective experience of sexual incentive motivation.

According to Dorothy Tennov's point of view,

"Limerence is above all else, mental activity. It is an interpretation of events, rather than the events themselves. You admire, you are physically attracted, you see, or think you see or think you see or (deem it possible to see under 'suitable' conditions), the hint of possible reciprocity, and the process is set in motion."⁹⁸

It is limerence that creates the feeling of an yearning for the dreamed about or one and for the fortunate revealed in. Limerence always inspires even to the ordinary persons for verbal excess. And such a kind of mental state is called as 'Supreme delight', 'the pleasure that makes life worth living,' 'the experience that takes the sting from dying'. So that it has been said to power the very revolution of the planet, actually, for the state of an ecstasy of a person in love, the new term has been coined as *Ecstatic Union* by Simone de Beauvoir. And it is very sure that she has coined the term *Ecstatic Union* by an observation and study of the persons in love who are enjoying a supreme kind of pleasure. So many great writers and philosophers have expressed their ideas in relation to the term 'ecstatic union, as follows : " And Jacob served seven years for Rachel, and they seemed unto him but a few days, for the love he had for her."⁹⁹

It is clear that love provides the highest and supreme kind of pleasure in the life of a human being who are in love. The person in love never thinks about the problems, troubles and inconveniences of living that would normally occupies the mind. He can experience everywhere and in everything only happiness. This is a topmost situation and place of a human being in his whole life.

The concept of *limerence* is a scientific study of the nature of love. Limerence is taken into consideration as a cognitive and emotional state of being emotionally attached or obsessed with another person. It is characterized as a strong desire for reciprocation of one's feelings. It is an obsessive form of romantic love. Sometimes the concept, limerence is also interpreted as 'infatuation'. Actually, this term is used by Helen Fisher in her very famous book *Anatomy of Love, The Natural History of Monogamy, Adultery, and Divorce* which is colloquially known as a 'crush'. However in common speech, infatuation includes the aspects of immaturity and extrapolation from insufficient information

which generally short-lived. Helen Fisher comments and explains the term *infatuation* as

"Almost everybody knows what infatuation feels like. That euphoria. That torment. Those sleepless nights and restless days. Awash in ecstasy or apprehension, you daydream during class or business, forget your coat, drive past your turn, sit by the phone, or plan what you will say - obsessed, longing for the next encounter with 'him' or 'her'." ¹⁰⁰

The person who is in love has many changes in his state of mind and gestures. Every small activity changes his behaviours. Her laugh dizzies him. Sometimes he becomes to take the foolish risks, speaks stupid things, laughs too hard and broad, tries to reveal the dark secrets, keeps talking throughout night and becomes breathless. Such are the changes that can be found in the person in love which is termed as *infatuation*.

According to Tennov, there are two types of love: limerence as 'loving attachment' and 'loving attraction.' It is kind of bond that exists between an individual and his or her parents and children. Her observation is that one form may evolve into the other as

"Those whose limerence was replaced by affectional bonding with the same partner might say we were much in love when we married; today we love each other very much" ¹⁰¹

There are some components or characteristics of the concept *Limerence* that involves such as: intrusive thinking about the limerent object (LO), acute longing for reciprocation, dependency of mood on LO's actions, inability to react limerently to more than one person at a time, fear of rejection, intensification through adversity, an aching of the heart, buoyancy when reciprocation seems evident, a remarkable ability to emphasize what is truly admirable in LO and sexual attraction etc. Basically, limerence is carried away by unreasoned passion. One is usually inspired with an intense passion or an admiration for someone. For Tennov, there is difference between limerence and other emotions. She states that

love involves concern for the other person's welfare and feeling but limerence doesn't require it. Limerence deeply desires reciprocation.

Now it is very important to have perception of the Limerent Object. The French novelist Marie Henri Beyle, who is better known with pseudonym, Stendhal published in 1822 very highly personal but analytical collection of essays on love, *De l'Amour*. Through these essays Stendhal wanted to describe an experience of 'passionate love' partly in search for explanation, partly perhaps to drive out an evil spirit of the painful emotion through literary dissection. He has put in *De l'Amour*, the manner to perceive the object of passionate love. This process of perception has been metaphorically termed by him as 'crystallization'. Actually this concept reminds him here the way crystals form on twigs in the salt mines. Diane Ackerman has expressed this process in her book, *A Natural History of Love* as follows:

“The miners throw a bare bough into an abandoned shaft and when they pull it out two or three months later they find it encrusted with glittering salt crystals. The smallest twig, no bigger than tom-tit's claw, is studded with a galaxy of scintillating diamonds.”¹⁰²

In the similar way, more quickly, the characteristics of the LO are crystallized by mental events in which LO's more attractive characteristics are exaggerated. And at the same time the unattractive characteristics have been given little or no attention. Thus the limerent object is perceived positively. But the popular tradition has attributed this process to blindness as in 'love is blind'. Actually, the limerent qualities that revisualized in limerent consciousness are not the pure inventions. But the salt crystals on a twig magnify the attractive features of the twig. Here Dorothy Tennov comments as:

"..... the original naked branch is no longer recognizable by indifferent eyes, because it now sparkles with perfections, or diamonds, which [others] do not see or which they simply do not consider to be perfections.”¹⁰³

In the same way the person in love may catch hold on even the trivial objects of LO's appearance or behaviour such as - a look in eye, a way of walking,

a hesitation in speech or a dialect, an article of clothing etc. Dorothy Tennov expresses the impression of all these activities or behaviours on the mind of the person who is in love as follows :

" LO's eyes reflect "intense concentration", "impassioned concern for the welfare of others", " empathetic sorrow", "lively wit", "extreme intelligence", or "deep understanding." LO's walk suggests "gaiety", "seriousness of purpose", or "savoir faire."¹⁰⁴

The LO's manner of speaking seems aesthetically pleasurable. The way and manner of LO has dressed reveals the favourable traits of her character which might range from sophistication to disdain for current fashion. It might reveal the pleasing aspects of the underlying anatomy. However LO may appear to others but the limerent brings forth on positive traits of her personality and every activity. It has become clear here that though the personality traits of LO are trivial one yet they are very positive and at the centre of attraction of the limerent.

1.13.1 The Components of Limerence:

1.13.1.1 Intrusive Thinking:

At the height of limerence, the thoughts of the LO are at once intrusive and persistent. Really speaking limerence is first and foremost a condition of cognitive obsession. Stendhal has written his view about this situation

“The most surprising thing of all about love is the first step the violence of the change that takes place in [the] mind A person in love is unremittingly and uninterruptedly occupied with the image of [the] beloved.”¹⁰⁵

Suppose a certain thought doesn't have any previous relation with limerent object, very quickly one is made. At the early stage of limerence, those who are experiencing it may sense only a general longing for love and may hesitate between two or more possible LO's.

Whenever the limerent fantasy is not rooted in reality, it is unsatisfactory. Because the fantasizer expects the fantasy to seem realistic and somewhat possible. Limerent fantasies do not necessarily stop when an actual

relationship begins. They may diminish or increase in frequency, which depends on circumstances. The long fantasies form bridges between the limerent's ordinary life and that intensely desired ecstatic moment. Fantasies are dreamed occasionally by the one experiencing limerence. The strong emotion and happiness are provided through dreams when experienced but its end is in despair when the subject awakens. Dreams can reawaken strong feelings towards the limerent object after the feelings have rejected.

1.13.1.2 Fear of Rejection:

According to Stendhal, "The pleasures of love are always in proportion to the fear." [Tennov - P.N.48] Actually, the physiological correlations of limerence are such as heart palpitations, trembling, pallor, flushing and general weakness. The behaviors of limerent are changed as awkwardness, stammering and confusion. When the limerent is fearful, nervous, anxious and terribly worried at that situation his own actions may bring about disaster. These are the consequences of the situation. Thus the stress on the celestial qualities understood and devotion to them, there is an abundant doubt that the feelings are reciprocated - rejection. The great thinker, Stendhal describes his own experience as:

"[The man in love] is aware of the enormous weight attaching to every word he speaks or his beloved, and feels that a word may decide his fate. He can hardly avoid trying to express himself well ... From that moment candour is lost.

In your beloved's presence even physical movements almost cease to be natural, although the habit of them is so deeply ingrained in the muscles. Whenever I gave my arm to Leonore, I always felt I was about to fall, and I had to think how to walk."¹⁰⁶

Thus the limerence creates the great change on the body and mind of the lover. The limerent can experience a considerable self doubt and uncertainty about his own reactions. He is having the feeling of paranoid. The limerent can't help noticing even the little things and his mind is always analyzing meanings which are not apparent. Thus the reciprocating requires a

reaction by LO as similar to the limerent. This is the condition of mind of limerent.

1.13.1.3 Hope :

When there is a certain balance of hope and uncertainty, the development and sustenance of limerence is there. And the basis for limerent hope is not in objective reality but in reality as it is perceived. The limerent pursues an objective which is in the fantasy. It occupies virtually limerent's every waking moment, is a return of feelings. The uncertainty about LO's true reaction is a necessary characteristics of limerent's own limerence. The removal of uncertainty is the aim. Because Limerent's desire is so unrelenting, so imperative who is continuously in search of the meanings underlying the events. Once again the problem is not objective reality, but the reality as it is perceived which provides the base for limerent hopefulness. The lack of confidence and fear of no response in LO may be based on misperception of reality. And because of this the hope of reciprocation of feeling turns out to require little foot hold in actuality once the limerent reaction has fixed itself. Excessive concerns over unimportant matters may not be entirely unfounded. But the body language can indicate reciprocated feelings. Interpretation of LO's expression is made in a various ways. Thus each and every gesture of LO is available for the review, particularly those interpreted as an evidence of favour of reciprocated feelings. Simone de Beauvoir in her book *The Second Sex* expresses her view about this grasping for hope when by all rational indications hope is groundless as:

"I recall a friend who said in reference to a long silence on the part of her distant lover: "When one wants to break off, one writes to announce the break", then, having finally received a quite unambiguous letter: " When one really wants to break off, one doesn't write."¹⁰⁷

And in the same section, Simon de Beauvoir discusses the psychiatric phenomenon of 'erotomania' in a way which blurs, the distinction between the psychologically pathological and the psychologically non-pathological:

"..... one of the constant characteristics of erotomania is that the behaviour of the lover seems enigmatic and paradoxical, on account of this quirk, the patient's mania always succeeds in breaking through the resistance of reality. A normal woman sometimes yields in the end to the truth and finally recognizes the fact that she is no longer loved. But so long as she has not lost all hope and made this admission, she always cheats a little."¹⁰⁸

Later on the Columbia sociologist William J. Goode comments about this situation as:

" On the psychological level, the motivating power of ... love.... is intensified by this curious fact (which I have not seen remarked on elsewhere) : Love is the most projective of drives, only with great difficulty can the attracted person believe that the object ... does not and will not reciprocate the feeling at all. Thus the person may carry [the] action quite far, before accepting a rejection as genuine"¹⁰⁹

In this way the limerent tolerates painfully an intense suffering as like the daydreams smash against the rocks of events, until hope can only be built from the rubble through interpretation.

1.14 Sexual Love (Erotic Love):

According to Irving Singer,

" The Western concept of love (in its heterosexual and humanistic aspects) was - if not "invented" or "discovered" - at least developed in the twelfth century as never before. Only at that late date was man able to begin thinking consecutively about ways of harmonizing sexual impulses with idealistic motives, of justifying amorous intimacy not as a means of preserving the race, or glorifying God, or attaining some ulterior metaphysical object but rather as an end in itself that made life worth loving."¹¹⁰

The poet Gottfried Von Strassburg has presented the illicit love of Tristan and Isolde as a supreme good. The kind of love, they have found in the solitary forest, it means in the pristine earthly nature. Here, their every desire including

sexual desire has also become a sacred dedication. The poet Gottfried expresses here that they needed nothing apart from each other:

"They looked at one another and nourished themselves with that! Their sustenance was the eye's increase. They fed.... on nothing but love and desire..... Hidden away in their hearts they carried the best nutriment to be had anywhere in the world.... I mean pure devotion, love made sweet as balm that consoles body and sense so tenderly, and sustains the heart and spirit - this was their best nourishment. Truly, they never considered any good but that from which the heart drew desire, the eyes delight, and which the body, too, found agreeable. With this they had enough."¹¹¹

In this way the erotic passion has become a way not for reaching beyond the human, but of being fully human. The love can join together the sensuous and spiritual passion. With such a kind of love one can achieve blessedness in the life. And these blessings of the God can make the heaven on this earth.

According to Schopenhauer's point of view all passionate desire for another - and beyond that all desire - driven action is as pushed towards by sex. He claims that sex is 'the invisible central' point of all action and conduct. In this way sex is the force behind war and peace as well as wit and ribaldry. It produces the idealizations of passionate love as well as its illusions, Schopenhauer's claims about the sexual desire as the strongest of our desires. It also constitutes the very nature of man. And this is so because, the sexual impulse is the kernel of the will-to-live and consequently the concentration of all is willing. Really, it may be said that man is concrete sexual impulse, for his origin in an act of copulation. And the desire of his desires is an act of copulation.

In short the genitals of the human beings are at the focus of the will. Only this impulse is the major urging and it will give them the sure victory. Its tyranny drives us, as like the animals to undertake every danger and conflict. In the world for the sake of it, the men and women shall discard everything and every aspect as, honour, goods, family, friends, and the achievements of a lifetime. So that sexual love:

"is the ultimate goal of almost all human effort; it has an unfavorable influence on the most important affairs, interrupts every hour the most serious occupations It knows how to slip its love-notes and ringlets even into ministerial portfolios and philosophical manuscripts. Every day it brews and hatches the worst and most perplexing quarrels and disputes, destroys the most valuable relationships, and breaks the strongest bonds. It demands the most valuable relationships, and breaks the strongest bonds. It demands the sacrifice sometimes of life or health, sometimes of wealth, position and happiness. Indeed, it robs of all conscience those who were previously honourable and upright and makes traitors of those who have hitherto been loyal and faithful."¹¹²

Such a kind of behaviour might be dangerous to the individual one. Because its effects may destroy the life during overnight. Anyway for the species as a whole it makes perfect sense. For the Species, an evening with a prostitute or a married man can trump income, career, respectability and conscience. But without having offspring, there will not be a future, no social order, no spiritual love, no art, no Church and no industry. Craving for someone means running after the physical pleasure, the excitement of illicit, and the nobility of a great passion.

The purpose of the collected love-affairs of the present generation has taken together that is natural for a man. Because after sex with a woman, the man to be sated with her and look around for other partners. It is natural for a woman to have the opposite reaction. For sex to increase her attachment to this lover to whom she will want to ensure as provides for her and their offspring. When the orgasm makes him want to flee, it makes her want to stay. Simon May has expressed his idea about such a kind of love as:

"The man's love diminishes perceptibly from the moment it has obtained satisfaction; almost every other woman charms him more than the one he already possesses; he longs for variety. On the other hand, the woman's love increases from that very moment.... The man, therefore, always looks around for other women, the woman, on the contrary, craves firmly to the one man; for nature urges her, instinctively and without reflection, to retain the nourisher and supporter of the future offspring."¹¹³

Thus the men and women attract towards each other because of the quality that shows their fitness as propagators of the species. It is not related to the ability to provide other kind of satisfaction. Thus Schopenhauer shifts us towards the real goal of love's desire from intimacy with one who has goodness, truth and beauty to a harmonious completion. Actually it is the platonic tradition that search for a mate with an optimal biological and psychological makeup. By shifting of the goal of Eros-love, Schopenhauer makes a clear distinction between lust and love. Actually, these both kinds of desires are driven by the sexual desire. But we can find here a difference as the desire of lust is the desire to copulate, with anyone attractive and love is that obsessive attention to one person who intuition tells us is the right mate for reproduction. In this way, his idea to look towards the romantic love is biological which means to produce children and to raise them. Thus an experience of being in love is willingly to sacrifice everything for the person, loved one.

According to Freud's point of view sexual desire is both innate and insatiable. Because it neither needs an external stimulus to get it going nor can any satisfaction finally calm it. Sexual desire's gratification produces pleasure and its frustration pain. This pain and pleasure master the human actions. Really it has a great power in human life. The great philosopher Freud expresses about this libido as our main source of psychic tension and pain. When it encounters the objects which satisfy it then the libido will tend to form attachments to them - it is called by Freud as 'cathexes'. And such a kind of pleasure is accompanied by the most intense pleasure that available to our bodies, it's of genital gratification. And in this way after its search the sex becomes a model for all gratification as well as the central drive of our life. Simon May comments here that man's discovery that sexual love afforded him the strongest experiences of satisfaction, and in fact provided him with the prototype of all happiness. He must have suggested to him that he should continue to seek the satisfaction of happiness in his life along the path of sexual relations. So that he should make genital erotism, the central point of his life.

Actually all this information shows here that it is an absurd idea to claim that we crave for intercourse with ourselves, with a landscape and with humanity as a whole. But it is something strange that the sexuality should be the 'nucleuses of our love for siblings and parents. But then Freud suggests here that all love exhibits sexuality's core desire for union or its tendency to self sacrifices

Andreas Capellanus comments about what is love as:

"Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which cases each one to wish above all things the embraces of the other and by common desire to carry out all of love's precepts in the other's embrace."¹¹⁴

The love is inborn suffering because the lover is always having fear in his mind the rumors about his love may harm to his love. He also fears that his poverty may scorn and disappoint the beloved. His ugliness may not create any disturbance to his relation of love. The reason and truth about the fear that occurs in his mind is only the reflection of the mind upon what it sees. Because when a man sees some woman to be fit for his love, he begins at once to lust offer her in his heart. And then as he thinks more about her, the more he burns with love. Thus he begins to think about her fashioning and to differentiate her limbs. He also thinks about her doings and prys into the secrets of her body.

In this way Andreas Capellanus focuses upon the concept of love as:

'Love gets its name (amour) from the word for hook (amus) which means" to capture" or "to be captured," for he who is in love is captured in the chains of desire and wishes to capture someone else with his hook."¹¹⁵

It is a skillful activity related to the act of fisherman who attracts fishes with his bait and then to capture them on his crooked hook. Thus, the man who is in love tries to attract another person by his allurements. Then he tries to unite together the two different hearts with an intangible bond of love, forever.

According to Dorothy Tennov's point of view the relationship between limerence and sex is one of the most baffling aspects. An awareness of physical attraction plays an important role in the development of limerence. The writers have defined the passionate or romantic love as 'love between members of the opposite sex'. They have made use of the different terms as 'romantic love', 'sexual love' and 'erotic love' but the relationship is by no means a clear one. But Tennov has given stress upon the consistent result of limerence as mating and not merely sexual interaction but commitment also. After the beginning of the sexual relationship the limerence can be intensified. The more intense limerence, the desire for sexual contact is greater. The sexual aspect of limerence is not consistent from person to person. The experience of many limerents about limerent sexuality is as a component of romantic interest. It may be as a consequence of hyper arousal. There is a difference between sexual fantasies and limerent fantasies. Actually the fantasy of limerent is rooted in reality and intrusive rather than voluntary. But fantasies of sexuality are under more or less voluntary control. The eighteenth century natural philosopher, Rousseau wrote, about the separation of sex from love,

" in his relationship with his common law wife, saying that throughout the years with her he felt no love, only a means of satisfying sensual desires. By 'love' one must assume he meant limerence, since there appeared to be considerable affection and companionship as well as sex between these two."¹¹⁶

Passionate love does not follow the social order and rules. It often violates morality. It works as narcissistic love and at the same moment it is unstable. Passionate love is of limited duration. The psychologist Dorothy Tennov measured the actual duration of romantic love, from the moment infatuation hit to when a 'feeling of neutrality' for one's love object began. Tennov found.

"The most frequent interval, as well as the average, is between approximately 18 months and three years." and John Money concludes it by proposing that," once you begin to see your sweetheart regularly the passion typically last two to three years"¹¹⁷

Sexual attraction always plays an important role of catalyst for creating an intimate relation between the two people. Though it is not a sign of love, yet majority of males in our society believe that theory erotic longing indicates who they should, and can, love. Many examples of couples are there who never or rarely have sex can also know the lifelong love. No doubt, it is true that the sexual pleasure enhances the bonds of love, but they can exist and satisfy when sexual desire is absent.

To love someone fully and deeply can create a risk. Because, being in love changes us totally. Upon this the thinker Merton asserts that love affects more than our thinking as well as our behaviour towards those we love. It transforms our entire life. Genuine love is a personal revolution. Love takes our ideas, our desires, and our actions and welds them together in one experience. And then it becomes one living reality which is a new for us.

It is a love which provides a chance in the context of romantic bonding to transform into the fresh and welcoming atmosphere. It gives us the feeling of mysterious connection between one soul to another soul. The intense connection with another soul makes us bold and courageous. In this way we become ready to love truly and deeply as well as to give and receive a kind of love which will last for a long time.

1.15 Love and Marriage:

We desire in obedience to the fixed patterns of our sexual imagination, but we fall in love because we are really in search of another person. Love is the potentiality of men and women which keeps them most interested in each other. Love is not only more complex and intriguing than sex but more absorbingly local. Love becomes so universal a theme only because of the remarkable variety of its worlds. Actually, when we take into consideration the concept of love in relation with marriage, at that time it is not the passionate love that nurtures marriage. The history of the Western World tells us that the marriages were arranged by the parents particularly on the basis of economical and political

consideration. Later on there was something changing in the relation of love and marriage. It was such as marriage based on mutual affection and a long period of courtship was gaining in acceptance. Idealization of family life was made through marriages. The structure of such marriage was patriarchal and gloomy affairs and characterized by sexual restraint. There was a little open mindedness among the husband and wife. Diane Ackerman comments about this as:

"We use the word puritanical to describe a repressive attitude about love and sensuality. But it was the Victorians rather than the Puritans who dressed women in the fashion equivalent of a straitjacket and hushed up lovers' sighs. Their fiction of "the happy family", where father rules and a grateful mother is the lady of the house, was a social ideal picked up later by the film industry and handed whole to the twentieth century"¹¹⁸

Because of respectability and social duty, the marriages changed into institution. And such a morally valued institution supported for the social stability. But being a change into the time, literacy of the society, availability of the books that focuses on romantic love and falling intensely into the passionate love granted to be normal and appreciative. This was a great change into the attitude during this old period. Later on, in the earlier period especially in the twentieth century, there was a drastic change in the thought of the society about love and marriage. Because during this period romantic love between man and woman was accepted and they were also permitted for marriage. One very important principle about marriage was developed in this period as love is an attachment, respect and commitment. Thus the male and female partners started to give respect to each other and appreciate each other's best qualities and virtues. Thus passionate love takes us towards the stability. Being in love creates an impulse of sex that is powerful. When the lovers are in each other's company, they enjoy an aesthetic pleasure. Their more intimacy through love creates emotional needs and support. They are at the top of the happiness which creates between them the long and lasting bond of love. Such is the importance of the passionate love in the life of the couples. Thus the act of love involves caring and concern for each other. The role of love in marriage is really an important one

because it binds two souls together through marriage. It creates a holy bond between the couples. But the changing scenario of the era has changed the aim to some extent, especially in the twentieth century. Because when individual freedom is cut or suppressed, then the feeling of boredom, frustration, anger and pessimism start to grow in the mind of the couple. And they also try to find out love elsewhere. But if we accept openly the value creativity, liveliness and freedom for the growth for emotionally and spiritually then it will surely provide us a great easy, comfort and happiness. Marriage is a kind of an institution through which, we can share our memories, joys, hopes, dreams as well as the critical time or period of our life. So that it has become very valuable in the 20th century, Simone de Beauvoir's criticism about the concept of *Romantic Love*.

According to Simone de Beauvoir's point of view a woman is always in search for and expecting an unconditional love. Because by birth she loves the man unconditionally and without a single expectation. She supposes herself the unseparated part of the man. She surrenders totally in front of man as in front of 'God'. But she is not treated equally. On the other hand she is reproached for - mediocrity, laziness, frivolity, servility. It means the fact that their horizon is closed. Actually a woman wants more space in life with man through her all virtuous activities and unconditional love. But the man because of his pride does not ready to accept such a kind of unconditional love and devotion of a woman for the reciprocation. It all indicates here that there is a need of 'man' to woman but not of 'woman' to man. Simone de Beauvoir expresses in her book *The Second Sex* the truth as:

"She owes her charm and her opportunities to her dress and her beauty. She often appears to be lazy, indolent, but the occupations available to her are as empty as the pure passage of time. If she is a character, a scribbler, it is to divert her idle hours: for impossible action, she substitutes words. The truth is that when a woman is engaged in an enterprise worthy of a human being, she is quite able to show herself as active, efficient, taciturn - and as ascetic - as a man"¹¹⁹

This comment focuses upon the internal emotional upheaval of a woman for achieving happiness. But it doesn't occur because the man who is worshiped by her is not ready to reciprocate with her. And Simone de Beauvoir insists for reciprocation to last the love between man and woman.

The concept of love has by no means the same sense, for the sexes, man and woman. And this is a cause of the serious misunderstandings which divide man and woman separate. The woman loves unconditionally with man so that man often expects unconditional love from a woman. But he never reciprocates such a kind of love with woman that is her expectation. The devotion and love a woman expressed by Nietzsche in *The Gay Science*:

" The single word love in fact signifies two different things for man and woman. What woman understands by love is clear enough: it is not only devotion; it is a total gift of body and soul, without reservation, without regard for anything whatever. This unconditional nature of her love is what makes it a faith, the only one she has. As for man, if he loves a woman, what he wants, it that love from her, he is in consequence far from postulating the same sentiment for himself as for woman, if there should be men who also felt that desire for complete abandonment, upon my word, they would not be men."¹²⁰

Men have found it possible to be passionate lovers at a certain times but there is not one who could be called a great lover. Because man always expects something from the woman but does not ready to give unconditionally to the woman. It is clear here that where there is no reciprocation, there will not be 'love' and healthy relations between man and woman. Unconditionally everything is given to the man, but man just appreciates it as one of the values. In this way she is always used and exploited by the man which is not acceptable in romantic love. And then Simone de Beauvoir comments upon the different attitudes about the concept of love in man and woman:

“It is the difference in their situations that is reflected in the difference men and women show in their conception of love. The individual who is a subject, who is himself, if he has the

courageous inclination towards transcendence, endeavors to extend his grasp on the world: he is ambitious, he acts. But an inessential creature is incapable of sensing the absolute at the heart of her subjectively; a being doomed to immanence cannot find self-realization in acts. Shut up in the sphere of the relative, destined to the male from childhood, habituated to seeing in him a superb being whom she cannot possibly equal, the woman who has not repressed her claim to humanity will dream of transcending her being towards one of these superior beings, of amalgamating herself with the sovereign subject. There is no other way out for her than to lose herself, body and soul, in him who is represented to her as the absolute, as the essential."¹²¹

Actually, love is the most sublime concept. Because the supreme aim of human love, as in the concept of mystical love is an identification with the loved one. By loving the man, the woman merges her identity with the man who she loves. Simon de Beauvoir expresses such a kind of love as :

"The woman in love tries to see with his eyes, she reads the books he reads, prefers the pictures and the music he prefers, she is interested only in the landscapes she sees with him, in the ideas that come from him; she adopts his friendships, his enmities, his opinions; when she questions herself, it is his reply she tries to hear, she wants to have in her lungs the air he has already breathed, the fruits and flowers that do not come from his hands have no taste and no fragrance."¹²²

Thus Simon de Beauvoir focuses on the concept of love that is in the mind of woman. She serves a man as her god but in return she is not treated as her expectation or there is no reciprocation because of man's pride or ego. Such a kind of idea of love without reciprocation is not approved and accepted by the concept of romantic love. Anyway Beauvoir also expects reciprocation in romantic love that almost an unseparated part of romantic love.

According to Simon de Beauvoir's point of view authentic love must accept on imperfection. It must be built upon the shared affirmation of the two. The lovers must suppose themselves not as two separate selves but as one self.

And the lovers must contribute to the values and aims of the life of the human beings. Simone de Beauvoir expresses as:

"On the day it will be possible for woman to love not in her weakness but in her strength, not to escape herself but to find herself, not to abase herself but to asset herself - on that day love will become for her, as for man, a source of life and not of mortal danger."¹²³

1.16 Being in Love:

Robert H. Johnson comments about 'romantic love' as the single greatest energy system especially in the Western psyche. Because it is not just a form of 'love' but it is a whole psychological package. ----- a combination of beliefs, ideals, attitudes and expectations. He comments here about the state of mind when we feel that, we are in love as,

" For romantic love doesn't just mean loving someone; it means being in "love". This is a psychological phenomenon that is very specific. When we are "in love" we believe we have found the ultimate meaning of life, revealed in another human being. We feel we are finally completed, that we have found the missing parts of ourselves."¹²⁴

Thus after falling in love one is taking an experience of it, life changes suddenly towards completeness and wholeness that lifts us high above the ordinary plain of an existence. These are the signs of true love, we feel. It is a psychological process and package which includes an unconscious demand that our lover or spouse always provide us with this feeling of ecstasy and intensity. No doubt it is an ecstatic state when we are in love but at that time we spend much of our time with a deep sense of loneliness, alienation and frustration over our inability to form genuine, loving and commitment in relationships. We blame for this to the other people for failing us. But we must think and consider to change our own unconscious attitudes, the expectations and demands that we impose on the other people. It is a wound in the Western Psyche. Robert A. Johnson gives here a comment which is made by Carl Jung about Western Culture and Western Psyche as, if you find the psychic wound in an individual or the

people, there you also find their path to consciousness. Because it is in the healing of our psychic wounds that we come to know ourselves.

Thus if we take a task to undertake for an understanding the romantic love, it can become a path to the consciousness. Though romantic love exists in various cultures and nations, yet the modern Western society is the only one culture in history which has experienced romantic love as a mass phenomenon. Romance is the basis of their marriages and love relationships and cultural ideal of "true love".

According to Carl Jung's point of view when a great psychological phenomenon appears in the life of an individual, at that time it represents a tremendous unconscious potential that is rising to the level of consciousness. In the same way it happens about the culture also. A new possibility bursts out of the collective unconscious, which is new idea, new belief, a new value or a new way of looking at the universe. And when it is integrated into consciousness, it represents good potential that is at first overwhelming. Romantic love is also such a kind of overwhelming psychological phenomena. Both men and women look at romantic love as heroic journey. Actually it forces us to look not only at the beauty and potential in romantic love but also at contradictions and illusions inside us at the unconscious level. Because the heroic journeys always lead through the dark valleys and difficult confrontations. If we keep on doing it, we shall find a new possibility of the consciousness.

Diane Ackerman, expressed about 'love' in '*A Natural History of Love*' as "Love is great intangible" and she also suggests:

"Everyone admits that love is wonderful and necessary, yet no one can agree on what it is." Coyly, she adds: "We use the word love in such a sloppy way that it can mean almost nothing or absolutely everything."¹²⁵

There is not a single definition of love which will teach us to learn the art of loving. Bell Hooks himself has spent a years to find out a meaningful definition of the word "love". Bell Hooks became successful in finding a book by well-

known psychiatrist, M. Scott Peck's classic book *The Road Less Traveled* and found the definition as,

“The will to extend one's self for the purpose of nurturing one's own or another's spiritual growth.” Explaining further he continues: “Love is as love does. Love is an act of will-namely, both an intention and an action. Will also imply choice. We do not have to love. We choose to love.”¹²⁶

Later on he expresses about the traits and features of the 'romantic love' that the first important traits of love is affection. But to have true love we must learn to mix various ingredients as - care, affection, recognition, respect, commitment, and trust, as well as honest and open communication. If all these elements have covered through romantic love, then definitely the holy bond of love and firm relation will create successfully. Bell Hooks focused very explicitly on the concept of love as the will to extend one's self for the purpose of nurturing one's own or another's spiritual growth. Thus love transforms the life of human being so that love must be considered carefully and with a whole affinity.

Bell Hooks gives here a very important comment about love and its function. Actually, the comment is given here by John Welwood that focuses on the healing through love and the holiness of love. The intimate relationships create a new energy in the life of human being and the life becomes valuable as well as holy one.

"When we reveal ourselves to our partner and find that this brings healing rather than harm, we make an important discovery - that intimate relationship can provide a sanctuary from the world of facades, a sacred space where we can be ourselves, as we are This kind of unmasking - speaking our truth, sharing our inner struggles, and revealing our raw edges - is sacred activity, which allows two souls to meet and touch more deeply.”¹²⁷

Thus commitment to telling truth forms the groundwork for the openness and honesty which is the heartbeat of love. It means commitment in love plays a key role to form long lasting relationships of love. Love is a combination of trust,

commitment, care, respect, knowledge, and responsibility. And the human beings are working by developing these qualities. We believe on the romantic relationships only because these relationships will rescue and redeem us. True love has the power of redemption.

Thomas Merton focuses upon the act of falling in love, in his popular essay *Love and Need* as:

“The expression to 'fall in love' reflects a peculiar attitude towards love and life itself - a mixture of fear, awe, fascination, and confusion. It implies suspicion, doubt, hesitation in the presence of something unavoidable, yet not fully reliable.”¹²⁸

Later on Bell Hooks has given here the opinion of Erich Fromm about the concept of love as:

"To love somebody is not just a strong feeling - it is a decision, it is a judgment, it is a promise. If love were only a feeling, there would be no basis for the promise to love each other forever. A feeling comes and it may go.”¹²⁹

By taking into consideration this definition by Fromm, Peck describes love as the will to nurture one's own or another's spiritual growth. He also adds his view about love as the desire to love is not itself love. But love is as love does. Love is an act of will. It is related to both an intention and action. The Will also implies choice. So that we do not have to love but we choose to love.

A therapist, Harriet Lerner shares a view about romantic love by stating the people's longing about their partner in love. Basically people wanted their partner must be mature and intelligent, loyal and trustworthy, loving and attentive, sensitive and open, kind and nurturing, competent and responsible. Such is the expectation of every partner in the romantic love. In this way the partners in love approaches to the romantic love from a foundation of care, knowledge and respect which are intensifying the romance.

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Chapter – II (A & B)

The Concept of Love in Julian Barnes's *Metroland* and *Before She Met Me*

2.1 Introduction

Chapter I has provided comprehensive theoretical background for the present study. This chapter attempts to investigate Julian Barnes's selected novels *Metroland* and *Before She Met Me* in connection with the concept of love. It has taken an extensive survey of the concept of 'Love' and researcher has tried to analyze concept of love within the framework provided. *Metroland* is the first novel written in triptych. Julian Barnes explores the concept of love through the characters of Christopher Lloyd and his friend Toni. In addition *Before She Met Me* focuses on the two triangular of love with the help of concept of romantic and sexual love. Julian Barnes has interwoven the concept of love so skillfully that it gives a glimpse of widened scope of British Literature.

Metroland (1963) is first novel written by Julian Barnes. It has signalled a new and very important talent especially on the British literary scene. It is generally supposed as a first novel is the book in an author's career most likely to be autobiographical. *Metroland* contains more autobiography than any of his other novels, though the central incidents are not necessarily taken from his life. But many of the details related about setting and character are certainly from his own life. The novel has become very popular as well as prize-winning praiseworthy. According to Matthew Pateman's point of view,

"Intelligent without being brazen, witty without being glib, international at the same time as being parochial, emotionally full and distantly cool, *Metroland* modestly proclaimed itself and its author as a force to be reckoned with."¹

The present novel is a triptych, written in three parts called as *Metroland* - (1963)', *Paris* - (1968)' and *Metroland-II* (1977)'. Thus it has tripartite structure that seems particularly congenial to Barnes, as well as particularly shapely. Each part ends with the chapter entitled 'Object Relations' and addresses the objects that mark this stage of the protagonist's development.

It is a story of a bright and witty young man, Christopher Lloyd - Though odd environment, yet he is rebelling through art, and his coming to maturity. The protagonist of this novel goes to France in 1968. But as an ordinary teenager living in Metroland, habitually uses French culture as an index of the short comings of suburban London. The other ways in which Christopher Lloyd is made an original and individual adolescent have to do with his friend Toni. He is a companion of most of his leisure time. They are spending their time by observing people at museum, in feigning French culture, in laughing at the rugby team, in dreaming about their future.

The novel *Metroland* was the first novel of Julian Barnes. It was published in 1963 when he was 34 years old and working as the deputy literary editor of the *Sunday Times* and television columnist for the *New Statesman*. According to Vanessa Guignery:

"It took him almost eight years to write, partly because, as Barnes himself admits, he was lacking confidence in his own abilities as a novelist"²

The novel became very popular but the writers hard word and insight towards the work is noteworthy and praiseworthy. Andrew Billen states, "So it sat in a drawer for a year at a time and went through a lot of re-writting."²

"Two Aspects of a Writer: Observer Magazine (7July 1991), P.N.27] The literary prize for a debut novel that he won, worth t 1000, thus came as a liberation. Again Andrew Billen expresses here about Julian Barnes, "I cared very much about winning the Somerset Maugham Award It gave me self-confidence."³

The new term coined by Julian Barnes in this novel is 'Bildungsroman', means a term for a kind of novel which gives an account of the main protagonist's development from childhood to maturity, was accepted by the reviewers very enthusiastically. Here Merritt Moseley suggests that this is quite a typical form for a first novel,

"If a novelist is to write a coming-of-age book, it is probably going to be the first book - Julian Barnes is no exception."⁴

In the first part of the novel Chris and Toni appear really as rebellious personality. "a maturely sophisticated treatment of premature sophistication in adolescence"⁵ according to Ronald Hayman.

The two very clever teenagers cultivate cynicism, irony, rootlessness, affectation and fondness for all that is French. Edward Blishen considers, "a brilliantly funny account of over bright adolescence"⁶

The second part of the novel relates to Christopher Lloyd's visit to Paris (1968). He was 21 years old and goes there to write his thesis, but finds love with Annick and loses his virginity. According to reviewer's point of view,

"this is exactly what Barnes intended in order to show that Chris may be one of those unfortunate enough never to experience the exciting moments in life"⁷

The title of the second part 'Paris 1968' deliberately raises expectations which are then frustrated. As Matthew Pateman suggests

" Barnes refuses the expected history giving us instead the personal history of Christopher's falling in love, losing his virginity, meeting his future wife..... "⁸

Thus Chris's personal story is given central place in the novel. In this way the novel stays true to the form of the 'Bildungsroman', focusing on the personal development of the main character, more specially his sentimental and sexual education.

In the last part of the novel Julian Barnes introduces about the themes of fidelity and cuckoldry. Such themes, later on recurred in his works. The most interesting scene in the novel is the one concerned with adultery. Even though Marion's revelation of unfaithfulness and Chris's reaction to it are not as Moseley suggests:

'the pivot of the book' they are 'important parts of the coming-of-age-or perhaps coming-to-terms-plot of *Metroland*'⁹

Thus lastly, Julian Barnes adds some information here about how he has become a successful novelist after a long time's struggle. And he expresses his journey till the publication of his first novel *Metroland*.

"The struggle to feel that I had any right, any justification to be a novelist took a long time --- which is why I didn't publish *Metroland*, my first novel, until I was thirty-four. My first book took about nine years to write"¹⁰

2.2 The Concept of Love in *Metroland* (A):

At the outset of this novel we find that Christopher Lloyd and Toni Barbarowski visit to the National Gallery with binoculars. They visit to the National Gallery only to achieve pleasure through observing different kinds of people, their gestures and comments especially of women. Anyway they are romantic in mood. Anyway they are adolescents but have loved to know about the people in the society. They are growing adolescents and enriching their knowledge through various experiences among the society. Thus their activities and intensions clear that they have love about middleclass people and art. They are observing women romantically as Chris expresses:

"I focused on her hands again; they were now clasped together like an altar-boy's. Then I tilted the binoculars back up to her face. She had closed her eyes. I mentioned this. 'seems to be recreating the beauty of what's in front of her; or savouring the after-image; can't tell.'" (*M*:12)

It is clearly a romantic love that makes them to ready for an observation of the woman. Because they are very inexperienced persons and growing to their maturity age.

Roland Hayman / 1980 took an interview with Julian Barnes and he got an expression from him about the novel, *Metroland* as:

“In fact Metroland doesn’t obtrude evidence of influences: it’s a literary novel, but the literature behind it is well digested. The tone is tangy and individual, especially in the first of the three sections, a maturely sophisticated treatment of premature sophistication in adolescence. In the National Gallery, sometimes using binoculars, Christopher and Toni observe unbeautiful reactions to paintings, and they make notes. “Temple twitch; LHS only” or “Aspiring thorax.” They cultivate rootlessness and cynicism, shout ironic encouragement from the sidelines of football fields, compare notes on the boring ineffectuality of adults, and compare notes on ventures in piss-taking, indolently lay sardonic plans for the future.”¹¹

Christopher and Toni always have discussion on the carnal subjects. They discussed what a woman's body actually looked like. And they relied a lot on the National Geographic Magazine, required reading for the school intellectuals; but they supposed it something difficult and he states,

"It was sometimes hard to extrapolate much from a pygmy woman with patterned tattoo scars, body paint and loin cloth. Bra and corset ads, posters for x-films, and Sir William Orpen's 'History of Art' all chipped in a little. But it wasn't until Brian Stiles pulled out his copy of Span, a pocket-sized nudist mag (stablemate of spick), that things became a little clearer. So that's what it's like, we thought, gazing at the air brushed lower belly of a female trampolinist." (*M*:24)

Romantic thoughts and ideas are reflected through the medium of the above paragraph. It indicates that they are preoccupied with the carnal thoughts and have discussion about these subjects. But they are very shy to find fulfillment in the arms of beautiful women, so that they supposed themselves to be content with spying on girls and women through binoculars. So it’s a love that very closely relates to the carnal life in the mind of Chris and Toni. Julian Barnes has depicted the romantic love of Chris and Toni about the women.

Though they were frequently talking about the carnal subjects and life, yet they were also deeply idealistic. Their idealistic thoughts created a character of a good woman. They supposed about women that they must be passionate yet

dutiful, faithful and virginal. Chris and Toni debated the woman questions a lot, though it rarely got off a familiar track.

"So, we have to marry virgins?" (It made no difference which of us began.)

'Well, you don't have to; but if you marry someone who isn't a virgin she may turn out to be a nympho'.

'But if you marry a virgin she may turn out to be frigid?'

'Well, if she's frigid, you can always get a divorce and start again.'

'Whereas

'..... Whereas if she's a nympho, you can't very well go to a judge and say, she's not letting you. You're stuck with it. You'd be

'..... roooined-Quite." (M:25)

It is a love about the carnal life of women but anyway Chris and Toni are confused with straits of personality of women as 'virginity' and 'nympho'. They are totally inexperienced and unknown about all these things but they are always obsessed with these thoughts of carnal life. Its a kind of romantic love.

As we know Chris and Toni love to watch people and things around themselves by wandering here and there. They visited to Fleet Street to see gross rolls of newsprint being unloaded, street markets and law courts, hovered outside pubs and bra shops, to St. Paul's with their binoculars to examine the frescoes and mosaics of the dome and they also searched for prostitutes. Here we can clearly understand that they have become very romantic about an observation of people and things around them, the activity might be called love for an art. When they came across a prostitute, they would ask each other:

"Do you think she's plying for trade?"

We didn't actually do anything except observe; though Toni was accosted one moist and foggy afternoon by a myopic (or desperate) whore. He answered her businesslike

'How about it then, love?'

With a confident if piccolo-voiced

'How much will you pay me?'

and claimed an epat.

'Disqualified:

'Why?'

'You can't 'epater la Boheme, It's ridiculous'.

'Why not? Whores are an integral part of bourgeois life.

Remember you Maupassant. It's like dogs taking after their masters: whores take on the petty values and rigidity of their client's.

'False analogy-the clients are the dogs; the whores are the mistresses

'Doesn't matter as long as you admit the principle of mutual influence" (M: 28)

Here we can see very clearly one thing that Chris and Toni love to wander here and there by observing the various people and their activities. Coincidentally they are also having some dialogues with the people and particularly with the whores. They inquired about their life-style, status and place in the society. It all indicates that they were having a perfect and deep eye upon an observation of everything in the society. It's a romantic and sexual love growing in the mind of Chris and Toni to know more about life of a human being. Especially the life of a whore and her place as they were thinking very much about the sex and sexual life of them. Through this they can understand how the lives of middle class people go through the company of whores. Sexual love is depicted here as the relation between a dog and master likewise the clients and prostitutes. It means the clients are dogs and the whores are mistresses. It is depicted very realistically the love that grows in the life of bourgeois about the prostitutes or of their sexual life. It also indicates that the mind of Chris and Toni is obsessed with the love about sex.

Here Barnes creates a telling, detailed and amusing picture of youth through the character of Christopher Lloyd. Here he achieves skillfully what must be a difficult aim to make this picture both representative and individual. It is an account of both adolescence and an adolescent. Here, we get an exact condition of the mind of Christopher. Because, his mind is always occupied with various questions related to sexuality. He is obsessed with sex, though without any practical knowledge. He didn't have firm belief about his birth and his original father and mother. So that he feels and asks

"Could it be that I was really related to all of them? And how could I bear not to point out the obvious differences?"

'Mum, am I illegitimate?' (Normal Conversational Pitch)

I heard a slight rustle to my left. Both my siblings carried on with their reading.

'No, dear. Got your sandwiches?'

'Yeah. You sure there isn't a chance I'm illegitimate?' I waved an explicatory hand towards Nigel and Mary." (*M*: 40)

It is explored here that he is offended by his parents, brother and sister yet it is a kind of love that leads him towards the discovery of his relations. The psychologist

"Freud claimed it as a common fantasy, suspects that the commonplace people represented to him as his family must be some sort of impostors"¹²

It clearly indicates his love about sexuality and his inquisitiveness or fastidiousness to know about his birth from his mother. It is explored clearly through the above paragraph.

Barnes has depicted the character of Christopher very interestingly and presenting his mindset about the life. Christopher has frequently visited to the garage of Arthur because Christopher is very much interested to read the newspapers '*Daily Express*'. Because the copies of *Express* provides to Christopher,

"This America' was the juiciest column in my connoisseur's opinion, with at least one sex story a day, next came the film reviews, the gossip column (posh adulteries got me going), the occasional Ian Fleming serialisation, and cases of rape, incest, exposure and indecent behaviour. I lapped up this version of the life to come with the sheets tented over my knees." (*M*: 50)

Here we can understand that how Chris is occupied with the stories of sex in the newspapers. It is a clear indication that he has a love about the sexual life.

One natural thing or element of Christopher's personality we got here that he does things which he likes. He has a deep love about the sexual life of a human being and so that he always becomes ready to observe the people and their life through such a sexual angle.

'Sexy, Saucy, Sixties'. You almost got hard at the sound.

'I suppose it all happens in cycles'.

'What?'

'Well, sex for a start. They had a lot of it in the Twenties as well. It probably all goes in cycles, like: Twenties, Thirties, Forties, Fifties - Sex, Austerity, War, Austerity; Sixties, Seventies, Eighties, Nineties - sex, Austerity, War Austerity.'" (*M*: 51-52)

Though it is a cycle of Nature about sex or natural hunger about sex, yet Christopher as an adolescent is very much loving to know about sex and sexual life.

For Christopher, the life at school is happy and balanced one. Because there is an oscillation between home and school. At one end he appears clean, tidy, hard-working, conservative, reasonable questioning, unworried by sex, attracted by a fair division of life between work and play, and pride to your parents. But it changes very fastly as Chris grows mature and he expresses:

"You slouched out of the carriage, shoes scuffed, tie askew, nails neurotically bitten, palms forested by wanking, satchel held in front of you to conceal and expiring hard, loud-mouthed with 'merde' and bugger and balls and fug (our only euphemism), lazy

yet smirkingly confident, obsequious and deceitful, contemptuous of authority, mad about art, emotionally homosexual for want of choice and obsessed with the idea of nudist camps” (*M*: 58)

Here we can understand how the mind of Christopher is obsessed with the sex and sexual life. No doubt it is a change that everyone can see during the time of maturity but Chris is having a lot of attraction and love about sex and sexuality. It is his journey towards school from home that gives him a lot of experiences of observing people and places. It also provided him the thought of sex so that he is not only interested in his journey, but proud of that journey.

Christopher talks here very much about the change in the life and in every activity of a human being and particularly with himself. His mind is totally obsessed with the thought of marriage and sex especially. At the same time he also thinks very much about the luxuriousness of the life through materialistic point of view. But anyway as Christopher is transforming himself from the stage of adolescent to adulthood, his angle of thinking has changed totally. No doubt he has a very much love about the sex. He looks towards marriage as an activity that provides freedom to have sex freely without any hindrances. And his attitude to earn money, bring up children, purchase many luxurious things to lead a fashionable as well as the life that will provide materialistic pleasure. So that Christopher says here,

"You imagined marriage, and sex eight times a night, and bringing up your children in a way which combined flexibility, tolerance, creativeness and large quantities of money; you thought of having a bank account and going to strip clubs and owning cufflinks, collar studs and monogrammed handkerchiefs" (*M*: 62)

Barnes has very artistically depicted one thing here that it is a natural instinct of a man or human being to be in love with materialisticness of life. Here we see how Christopher has a love about leading a life that will provide him materialistic pleasure and luxury of life.

As his brother Nigel has a girlfriend with each and every element and aspect of luxury, it created at the beginning jealousy in the mind of Christopher.

But later on his love about an observation has been created by him. And his mind is obsessed with her beauty and luxury. He expresses here as follows:

"When my brother got a girl friend, it wasn't really jealousy I felt. It was straight fear, quickened with a little hate. Nigel brought her home the first time without any proper warning from the Front Seat. Suddenly, half an hour before dinner, there was this girl in among us - shiny sort of dress, handbag, hair, eyes, and lipstick; just like a woman in fact. And with my brother! Tits? I asked myself in furtive panic. Well, you couldn't really see, not with that dress." (*M*: 63)

Christopher hates Ginny the girlfriend of his brother, Nigel because he has a deep love about his brother and the company that he enjoyed through his life this time. Here we feel that he has become jealous of Ginny but when we ask a question, why? And the answer is that its a human bond of love about the relationship between brother and brother. Christopher's impression is that Ginny is going to break away all the nice relationships that he enjoyed throughout his life in the company of his brother, Nigel. It's a sheer and pure love that one brother showers on the other brother. It's an ideal love between Christopher and Nigel. Julian Barnes has very realistically focused on these relationships here.

"I spent the whole evening hating Ginny (what a stupid name for a start). Hating her for what she was doing to my brother (like helping him grow up); hating her for what she was going to do to my relationship with him (like ending the few boyish games we still played together); and hating her, most of all, for being herself. A girl, a different order of being." (*M*: 63-64)

By seeing the manners and style of living of Ginny, Christopher has very quickly become nostalgic about Father, Mother, and Brother - Nigel and Sister - Mary. His impression about Ginny is that she is taking away his brother, Nigel from all sorts of relationships that they spent and enjoyed in their own life. So that he is jealous about her. It is a love that fitted his relation with Nigel as a brother which is a holy bond to lead a life with love.

Erich Fromm comments very rightly about the kind of brotherly love. The most fundamental kind of love that underlies all types of love is really 'brotherly love'. Because it has the sense of responsibility, care, respect, knowledge of any other human being and the wish to further his life. It is also characterized by its very lack of exclusiveness. "In brotherly love there is the experience of union with all men, of human solidarity, of human atonement."¹³

Christopher and Toni passed a great amount of time in each other's company but it did not create any boredom among them. Because their friendship was a kind of holy bond that they kept always alive. Definitely they might have some intellectual and principled differences but they never became bored about each other's company. It is a kind of love that binds the relation of them very firm and long lasting. It is a love that shows an idealness of friendship between Christopher and Toni. Barnes has very rightly focused upon the firm friendship of Christopher and Toni that is led and enjoyed by them.

"Toni and I spent a hefty amount of time together being bored. Not bored with each other, of course - we were at that irrecoverable age when friends can be hateful, irritating, and disloyal, stupid or mean, but can never be boring." (*M*: 66)

Christopher and Toni are very seriously making an observation of each and everything that happens in their life as well as around them. Here Christopher remembers his past life which was a systematic one as well as teaches him the philosophy of life. Really they are very much interested in observation of the past life and incidents occurred in their life which were very valuable at that age of understanding the life's philosophy. Everything was now for himself but it is his love that takes him towards the keen observation of his relations with parents, girl, sex, success and failure in school, humiliation etc. Such as,

"How does adolescence come back most vividly to you? What do you remember first? The quality of your parents; a girl, your first sexual tremor; success or failure at school; some still unconfessed humiliation; happiness; unhappiness; or perhaps, a trivial action

which first revealed to you what you might later become? I remember things." (*M*: 71)

Here, it is explored the philosophy of life. Because of love of an observation and philosophy of life he presents how he lived in the company of book and book racks and the whole condition of the bedroom with other facilities.

According to Merritt Moseley,

"This chapter consists of a look around his room with comments on its contents. This roomful of props - Monet poster, books by Rimbaud and Baudelaire, a suitcase with imaginary labels for the travels yet ahead - "objects redolent of all I felt and hoped for; yet objects which I myself had only half-willed, only half planned" - prepares for the next stage in Christopher's progress"¹⁴

It happens only because of his love about the philosophy of life.

"To my left is my bookcase, each paperback (Rimbaud and Baudelaire within reach) lovingly covered in transparent Fablon" (*M*: 71)

It is a love that grows in Christopher about Rimbaud and Bishop Butler, who talks about symbols and their meanings. But Christopher understood that their meanings are limited and personalized. According to Matthew Pateman,

"Between the searching Chris inscribed by Rimbaud and the sold-out Chris inscribed by Bishop Butler's exhortation to keep to surfaces and appearance (Things and actions are what they are, and the consequences of them will be what they will be; why then should we desire to be deceived ?), there is the transitional Chris. This is the Chris caught between the superabundance of meaning and symbols, and pragmatic conservatism."¹⁵

When Christopher was in Paris, he seemed more interested in sex and a self-absorbed notion of history. It was really a love that grows in his mind about symbolism and history. So entranced is he by the formal that the real seems to have disappeared from his sight.

"Absolutely fucking typical. Only time you've been in the right place at the right time in your whole life, I'd say, and where are

you? Holed up in an attic stuffing some chippy. It almost makes me believe in cosmic order, it's so appropriate. I suppose you were mending your bike during that skirmish of 14-18? Doing your eleven - plus during Suez?' (Actually, yes, more or less) 'And what about the Trojan wars?'

'On the lav.'" (M: 77)

Absolutely he has love about history that may become his life's energy. According to Matthew Pateman's point of view:

"History, if it is uncomfortable, is best forgotten by the postmodern Chris. But nostalgia is something to which he can cling with precision and joy - the date of his loss of virginity is recorded exactly: 25 May 1968. The slightly vaguer 'May '68' has a corresponding loss for him: the loss of history"¹⁶

It clearly shows here that he is aware of his own position, of his substitution of nostalgia for history.

The adolescent Christopher becomes even more appropriate here. It begins with an explanation, couched in the form of a later conversation with a disbelieving interlocutor, of how he was in Paris particularly in summer of 1968 but missed what everybody wants to know about "less evenements" the students uprisings that nearly brought down the government. If so far as he knew anything about it, he dismissed the troubles as unimportant; what was important to him was only the love life with his French lover Annick. He expresses here,

"I suppose the papers went on as usual - I might have remembered if they'd stopped. Louis XVI (if you'll forgive the comparison) went out hunting on the day the Bastille fell, came home and wrote in his diary that evening, 'Rien'. I came home and wrote for weeks on end, 'Annick!'" (M: 76)

It's his love about his lover (beloved) Annick, a French girl. Nothing is important in front of his beloved's love.

Christopher's embarrassment is due to his inadequate engagement with the historical events of 1968, yet it is a love especially about history,

"The point is - well I was there, all through May, through the burning of the Bourse, the occupation of the Odeon, the Billancourt lock-in, the rumours of tanks roaring back through the night from Germany. But I didn't actually see anything. I can't to be honest, remember even a smudge of smoke in the sky." (*M*: 76)

In this way the history is displaced to the margins while what may look as incidental. Though it is a personal history of Christopher yet it has love in the mind of Julian Barnes. And Christopher has a great love about history though sometime he is in a confused state of mind about that history or historical event.

According to Vanessa Guignery:

"Chris's personal story is given central place. The novel thus stays true to the form of the 'Bildungsroman', focusing on the personal development of the main character, especially his sentimental and sexual education"¹⁷

When Christopher arrived in Paris at that time he has passed two decades of education and a great reading in the classics of passion, yet he remained virgin. It is discussion going between Christopher and Toni. Upon the above, Toni whispers at Christopher as he just doesn't like the sex. But internally he likes it and that's why he can refuse it. But Tony argues that he will like it and expresses:

"Do it yourself artist. Why don't you want to get in there and root? Root de toot. I mean, Chris, I want to root everyone.' Toni made a few rolling, nasal pig-noises. 'I can barely think of a woman I don't want to fuck. Think of all that pussy out there, Chris, all that dripping fur. You're not exactly a warpie. It's true you don't seem to have the tremendous that I have got'" (*M*: 79)

Here it clearly shows that the mind of Christopher is obsessed about the Sex but as like Toni he does not agree it. But anyway it is a love about sex.

According to Christopher's point of view Toni had given a nickname to Janet as Rusty. Rusty was the local solicitor's daughter. She was unhappy as she had big tits; it was the logic and conclusion of Toni. Janet/Rusty was the first girl with whom Chirs had exchanged kisses of respectable duration. Gradually he got

his confidence. But after that, it felt him more like snorkeling. And here he expresses his oneness and lust of sex with Janet/Rusty,

“I snorkeled a lot with Janet. She was almost the love of part of my life.’ She was almost the love of part of my life’.....’Because, it is, it is. And if you don’t look out, you”” get relegated. Rusty, I mean Rusty.....’ He did a lost- for -lust face and waved his hands around like a black - and - white minstrel.” (*M*: 81)

No doubt it is a love about Rusty but the reason that is more important to attract towards Rusty is love about lust. Christopher is lusty, and he is very much interested in the sexual love with Janet/Rusty. The Physical union provides him a great pleasure and so that he is very much interested to pass a lot of time in the company of Rusty.

Christopher is impressed very much about the appearance and movements made by Annick. He makes a very keen observation of each and every activity or movement made by Annick. It also indicates that how he is going to be rooted deeply in love of Annick,

"Her hair was that dark brown sort of colour, centre-parted and dropping fairly straight to her shoulders, where it turned up; her eyes were nice, brown and I suppose the usual size and shape, but every lively; her nose was functional. She gesticulated a lot as we talked. I suppose what I liked most about her was the moving parts-her hands and eyes." (*M*: 95)

As a natural rule man is attracted towards a woman firstly with an outward appearance. His observation about Annick focuses on his physical love that attracts him towards her. Christopher talked, watched and listened Annick very much. He also talked about his research, her job in photographic library, Durrell, films and about Paris. It is also sharing of intellectual thoughts and understanding to eachothers' personality. Having such a dialogue with Annick of Christopher indicates love that brings them very near and close to eachother.

After having a talk to eachother they went to see cinema. But Christopher was always occupied with a thought of how to initiate himself towards for

physical love that is to touch and kiss her and to know whether she gives a proper response to him. Then he realised and used the local customs to take an advantage of ubiquity of 'le-shake hand'. He decides to give his paw, hold her longer than necessary, with slow, sensual irresistible strength, to draw her towards him while gazing into her eyes as if he had just been given a copy of the first suppressed edition of *Madame Bovary*. "Her bus drew up, I reached out an uncertain hand, she seized it quickly, dabbed her lips against my cheek before I saw what she was upto, released my slackened grasp, dug out her carnet, shouted 'A bientot', and was gone.

'I'd kissed her! Hey, I'd kissed a French girl! She liked me!" (M: 93) It very clearly indicates here that how he has become very eager to satisfy his sexual love by kissing her. Physically as well as mentally he is attracted towards Annick very much and deeply.

Here we have a fusion of symbolism and solipsism and solipsism that is most forcefully felt in this present passage. After having kissed Annick first time, Christopher sits in the garden of the Palais Royal. His mind is imbued with a sense of history, culture and the weight of received symbols. He is very much aware of the now, of his present time and his relationships to everything.

"The past was all around; I was the present; art was here, and history, and now the promise of something much like love or sex And bringing it all together, ingesting it, making it mine, was me - fusing all the art and the history with what I might soon, with luck, be calling the life." (M: 93)

According to Matthew Pateman,

"This passage draws together all the central elements with which the later novels will be concerned to varying degrees: love, history, art and with Chris as the nexus, the novel also focuses on ideas of identity, and the relationship between personal and public narratives."¹⁸

Thus it is explored here that it is a love about symbolism and solipsism.

Here Christopher is taking care of Annick when she firstly visited to his flat, where to make her arrangement of sitting. It makes on the sofa for Annick. So Annick sits on sofa and Christopher in chair sipping and looking to eachother. But Christopher is in a confused state of mind, how to begin the conversation about love with Annick. He wondered for a minute or two whether 'l' amour libre' was the right translation for free love. He was glad and never found an answer

"Does one always think, on such occasions, that the other person is much more at ease than you are? In this case, as far as I was actively thinking about Annick, I assumed that, given her better command of the local language she would, if she had anything she wanted to say, speak. She didn't; I didn't; and what gradually emerged was something different in quality from a mere extended pause in the conversation. It was agreed silence, combined with total concentration on the other person; the result was more erotic than I knew was possible. The force of this silence came from its spontaneity."(*M*: 95)

Here is a feeling of an erotic love that grows very fastly in the mind of Christopher about Annick. He is unable to avoid the deep observation of each and every activity and behaviour and facial expressions and body language of Annick. All this has created an erotic love in the mind of Christopher about Annick. He expresses:

"We were, perhaps, six feet apart and fully dressed, but the subtlety and strength of our erotic interchange were greater than much I subsequently came to know in the hurried, fiercer world of naked hand-to-hand. It wasn't the sort of rough eye-gazing which passes for foreplay in the Cinema. We started, admittedly, with each other's eyes and face, but soon strayed, if always returning. Each ocular foray into a new area area produced a new scurry of excitement; each twitch of muscle, each flicker at the corner of the mouth, each shift of the fingers across the face had a particular, tender, and, as it seemed at the time, unambiguous significance"(*M*: 95-96)

Though it is a natural instinct and feeling of erotic love, yet Christopher is very much deeply involved emotionally and physically one with Annick.

Here is indetail explanation about the activity of sexual act of Christopher with Annick,

"She tucked me back in, twisted and raised her body slightly as I moved each leg in turn, and suddenly we were there. We were doing it! we were doing a position! Astride-kneeling-it worked! The man with the football rattle was delighted. Two, four, six, eight, who do we appreciate?

'Why did you want to do that?' Annick asked with a smile as I sat on top of her, grinning. But no; her smile was one of puzzled tolerance.

'I thought it might be nice,' I answered. Then, more honestly 'I read about it'.

She smiled" (*M*: 99)

It is a very clear description about the sexual act between Christopher and Annick. They enjoyed it very well. Christopher is happy as well as Annick. As they got the highest kind of pleasure through it. But in that activity, Annick is very active and so somewhat level she teaches Christopher the sexual activity.

When Christopher was sleeping alone during the nights, he interrogates himself, inquires too curiously for signs and hints. He would lie awake with his questions about love and then infers love from his own wakefulness. He was very much influenced with the honesty of Annick. He was very easy and happy in the company of Annick

"Annick was the first person with whom I truly relaxed. Previously I had - even with Toni - been just honest for effect, competitively candid. Now, though the effect may have been the same to the outside observer, inside it felt different." (*M*: 100).

It suggests that Christopher feels more honest, responds to Annick with honesty, and attains an understanding of what truth is, a simple inward glance. He loves the honesty and truthfulness of Annick very much.

Anyway Annick is very clever and learned to understand the behaviours and activities of Christopher. She very calmly points out to him that he pretends

to know things he does not know, she draws out from him the admission that a sexual position they tried out at his suggestion, painfully enough, was something he had read about in a book. He even tells her the truth about his reaction to sleeping with her. the first time

"Smugness and gratitude. No, in the other order. You?".

'I felt amused, at sleeping with an Englishman, and relieved that you could speak French, and guilty about what my mother would say, and eager to tell my friends what had happened, and interested." (*M*: 100)

It is very clear that he is very happy because of his fulfillment of love through sex with Annick. And here it is also explained very straightforwardly by Annick that she is also very much amused and satisfied inwardly after having sexual activity with Christopher.

According to Christopher's point of view Annick is very straightforward by nature. It is as like the atom bomb, the secret is that there is no secret. So in such complex reflection on the lessons learned from Annick, the narrator, Christopher explains:

"Until I met Annick I'd always been certain that the edgy cynicism and disbelief in which I dealt, plus a cowed trust in the word of any imaginative writer, were the only tools for the painful, wrenching extraction of truths from the surrounding quartz of hypocrisy and deceit. The pursuit of truth had always seemed something combative. Now, not exactly in flash, but over a few weeks, I wondered if it weren't something both higher - above the supposed conflict - and simpler, attainable not through striving but a simple inward glance" (*M*: 101)

The honest response that is given by Annick to Christopher creates a deep feeling on love about her. So that he also responds Annick with honesty and love, and attains an understanding of what truth is, as a simple inward glance. He has come under the impression of Annick's personality and remembers her as he expresses here that Annick taught him honesty, at least the principle of it. She helped him to learn about sex; in return he taught her. Whatever it may be, but

Christopher is more attracted towards the love of Annick. They love to each other's traits of personality, such as honesty and truthfulness. Thus they give a good response to each other through loving to each other.

The person who is in romantic 'We' wants to possess the other one. But at the same time everyone wants to be independent one. The heart of love relationship is to feel about the partners through inside view. Every person in love delights in the other and in giving delight also. It's a state of being playful together. Thus it is a desire to form the relationship with the loved one as 'We'. Robert Nozick comments about what happens exactly when a person is in romantic love as:

“So after sexual desire links with romantic love as a vehicle for its expression, and itself becomes more intense thereby, the mutual desire for sexual monogamy becomes almost inevitable, to mark the intimacy and uniqueness of forming an identity with that one particular person by directing what is the most intense physical intimacy toward her or him alone.”¹⁹

Christopher has become confused about his feelings for the English woman, Marion to whom he has met in the Moreau. The first description of Marion says Chris:

"She was about the same height as leatherjacket, with one of those pinkish, freckled and faintly furry English complexions; her manner, though quiet, seemed direct." (*M*: 108)

And it is her directness, her straight forwardness, which appeals most to Christopher. According to Bernard Levin:

"Her questions raise complex and differing emotions in Chris, but she is honest, she speaks the truth. A concern of a number of critics with regard to the women characters in Barnes's novels is articulated early on by Barnhard Levin, who is worried that the 'directness and truthfulness' of both Annick and Marion are the only real characteristics of the two."²⁰

Marion is a woman who is more straightforward, more skeptical and in her own way, like Annick, much more mature than Christopher. This has come out

through their conversations about marriage and their relationships that precede the 'eclaircissement' (and rupture) with Annick. Through their conversation she shocks him by insisting that while marriage is the normal, expected thing. And she also expresses that she is unromantic about marital happiness and perhaps even about love. Her explanation for why people get married is,

"Opportunity, meal ticket, desire for children"

'Yes, I suppose so.'

'..... fear of ageing, possessiveness. I don't know, I think it often comes from a reluctance to admit that you've never in your life loved hard enough to end up married. A sort of misplaced idealism, really, a determination to prove that you're capable of the ultimate experience." (*M*: 116)

It is very explicitly focused whatever expectation about marriage to Marion this conversation may set up. It is a love about marriage.

Here, Christopher's mind is totally occupied with the image and sexy body of Marion. His keen and minute observation of Marion's physical structure indicates that he is sexually attracted towards her and it is sheer a sexual love about Marion;

"Why was I so upset? Did I fancy Marion? Why had I felt I didn't want her to leave? That'd be something..... fancying two people at once. And what about them fancying you? Though did she fancy me? Nice tits, I murmured nudgingly to myself; though, to tell the truth, I didn't really know whether they were nice or nasty. Yes, I did, of course I did. They were nice because they existed. They were nice because they lived in a bra with hooks at the back and secret bits of elastic and straps you could occasionally glimpse. They were nice because they would probably turn out, if you were good, to have nipples at the end." (*M*: 118)

It is Christopher's physical attraction towards Marion. It is a kind of sexual love that totally and very deeply occupied the mind of Christopher.

When Christopher was asked to describe his relationship with Annick, it was a great shock to himself It was really an unexpected question which is very

crucial and hard to answer. Because his mind is now totally occupied with the thoughts of Marion and her physical structure as well as intellectuality and various traits of her personality such as honesty, loyalty, straightforwardness of her speech and so on. So with this question he becomes very upset and various waves of thoughts have been occurred in his mind such as:

"Was there anything to tell" On the other hand, if there was nothing to tell, Why did I feel shifty? Was it love, or guilt, or mere sexual gratitude? And why didn't I know: 'feelings' were things you felt, so why couldn't you identify them?

It was hard to know how to tell Annick about Marion. A simple statement of fact would look ridiculous; the truth would look like a lie." (*M*: 120)

It indicates here that he has become one with Marion but how to open all these facts to Annick, that is the greatest and very difficult question in front of himself. Marion has become successful in getting right on the mind and life of Christopher through love. Though it's a sexual love, Christopher's mind is occupied with Marion's internal beauty of thoughts also.

The purpose of the collected love-affairs of the present generation has taken together that is natural for a man. Because after sex with a woman, the man to be sated with her and look around for other partners. It is natural for a woman to have the opposite reaction. For sex to increase her attachment to this lover to whom she will want to ensure as provides for her and their offspring. When the orgasm makes him want to flee, it makes her want to stay. Simon May has expressed his idea about such a kind of love as:

"The man's love diminishes perceptibly from the moment it has obtained satisfaction; almost every other woman charms him more than the one he already possesses; he longs for variety. On the other hand, the woman's love increases from that very moment.... The man, therefore, always looks around for other women, the woman, on the contrary, craves firmly to the one man; for nature urges her, instinctively and without reflection, to retain the nourisher and supporter of the future offspring."²¹

Now it is a great question in front of Christopher, how to explain Annick that he loves her very much. He remembers each and every moment that he passed in the company of Annick which provided him the great pleasure. So he expresses,

"I could have told Annick that I loved her more than my mother, just as I could have said that of all my girl friends she was the best in bed; but such praise would be valueless.

Well, what about the simple question, again, do I love her? Depends what you mean by love. When do you cross the dividing line? When does 'je t' aime bien' become. 'je t' aime?' The easy answer is you know when you're in love, because there's no way you can doubt it, any more than you can doubt when your house is on fire." (*M*: 125)

Though here he expresses his love about Annick yet on the other hand his mind is occupied with the love of Marion. His mental state is in a confused condition. Sexually he is attracted towards Annick as well as Marion. No doubt he got a great pleasure with Annick but now Marion's attraction is also there.

Christopher was sitting in the chair in his bedroom. Here he has become something nostalgic about Annick by observing the things in the room,

"To the left the bed where, as I still tenderly expressed it to myself, I had lost my virginity. I mentally put my arm round my own shoulder for a second; then shrugged it off. Annick, on the bed, acted, reacted, demanded, accused, forgave, disappeared. We could, of course, still be friends. I hadn't seen her for over a moth."

(*M*: 129)

Though it is a nostalgia about Annick in the mind of Christopher yet it is a lingering image of Annick which can't go out of the mind of Christopher. That is the love which entangled Christopher with Annick. Here we can express one thing that Annick has really created a very deep as well as very close place in the life and mind of Christopher through love. It is a sheer love of Annick which is not ready to keep away the memory of her away from the life of Christopher.

When Christopher gets up from the chair to go back to England. At that time he has gathered the objects such as suitcase and a novel by Flaubert "In my pocket was the book I'd just started: 'L' Education Sentimentale.'" (M: 130)

It very clearly shows that Christopher has the love about the book of Flaubert means about art. He has love about art because art teaches the philosophy of life and how to lead a life. According to Vanessa Guignery,

"This novel, first published in 1859, deals with the sentimental education of the main protagonist, Frederic Moreau, who goes to Paris in the first half of the nineteenth century, lets the 1848 insurrection pass him by and falls in love instead with Madame Arnoux, a married woman, with whom the relationship remains platonic. Christopher himself indeed goes through his sentimental education in Paris in the troubled year of the student revolution of 1968, but unlike Frederic, he does lose his virginity with Annick, who is about the same age as he is, and unmarried"²²

Thus it indicates Christopher's love about art, life and Annick.

Since adolescent Christopher is keen observer of the people, especially the women. This habit of an observation is also continued after his marriage with his wife Marion. How his observation of Marion in the bed at night is minute as well as sexual is presented here

"I turn towards Marion, dog-legged beside me, and head off down the bed. Upside down like a duck, I stealthily work away at her nightdress, which tangles round her legs as she twists herself off into sleep. The trick (does Marion silently connive?) is for me to take possession of her, and then gradually wake her with something stronger than a kiss. This time, she stirs more reluctantly than usual.

'Whozzat?'

'Three guesses, I ho-ho.

'Nnn.'

'NNNNNNNNN.'

'What day is it, Chris?'

'Sunday.'

'Quite tired.'

'Ah, well. I didn't mean Sunday / Monday love. It's er, Saturday/Sunday. About, a bit after twelve. Double O thirty in fact.'

'This pedantic foreplay makes us giggle gently'.

'Nnnn.'

She parts her thighs loosely, reaches between them with her free hand, and pulls at me. Conversation ceases. We go off into noises."(*M*: 134)

Christopher is physically attracted towards the beauty and body structure of Marion which creates the sexual instinct within his mind. As like Christopher Marion is also interested in the sexual activity. She gives the proper response during the sexual activity. It provides them the great pleasure. Christopher feels that such a time is the happiest time in his life.

According to Freud's point of view sexual desire is both innate and insatiable. Because it neither needs an external stimulus to get it going nor can any satisfaction finally calm it. Sexual desire's gratification produces pleasure and its frustration pain. This pain and pleasure master the human actions. Really it has a great power in human life. The great philosopher Freud expresses about this libido as our main source of psychic tension and pain. When it encounters the objects which satisfy it then the libido will tend to form attachments to them - it is called by Freud as 'cathexes'. And such a kind of pleasure is accompanied by the most intense pleasure that available to our bodies, it's of genital gratification. And in this way after its search the sex becomes a model for all gratification as well as the central drive of our life. Simon May comments here as:

"Man's discovery that sexual (genital) love afforded him the strongest experiences of satisfaction, and in fact provided his with the prototype of all happiness, must have suggested to him that he should continue to seek the satisfaction of happiness in his life

along the path of sexual relations and that he should make genital erotism the central point of his life."²³

Actually all this information shows here that it is an absurd idea to claim that we crave for intercourse with ourselves, with a landscape and with humanity as a whole. But it is something strange that the sexuality should be the 'nucleus' of our love for siblings and parents. But then Freud suggests here that all love exhibits sexuality's core desire for union or its tendency to self sacrifices

Christopher got married with Marion and became very happy and comfortable in life. He is always noting down each and every activity of Marion, because he loves her very much. He has become one with Marion physically and mentally also. He says:

"Another comforting list I make is the list of reasons why I married Marion.

Because I loved her of course.

Why to that, then.

Because she was (is) sensible, intelligent, pretty.

Because she didn't use love as a way of finding out about the world: didn't look on the other person (I suppose I mean me) as a means of obtaining information." (*M*: 140-141)

It clearly shows that how their intellectual waves also have been become one. They love to each other very well. No doubt Christopher loves her a lot as he has found so many good virtues in her personality. Here we see how earnestly and deeply Christopher loves to Marion. And Marion also loves him very much. Upon this Christopher makes a comment on the love of Marion as:

"Because if it's true, as Maugham observed, that the tragedy of life is not that men die, but that they cease of love, then Marion is a person with whom even falling out of love would have its compensations. Because I have said that I love her, and there is not turning back." (*M*: 141)

It is very clear that Christopher has taken decision to spend now his life in the company of Marion what may be happen. It's a pure love that showered by Christopher upon Marion.

Now Christopher has become more mature about the people around him as well as the situation of life. At one evening he remembers his conversation with Toni and thinks,

"I wondered how far off my death would be : thirty, forty, fifty years ? And would I sleep with anyone other than my wife until I died? Screw not, lest thy wife be screwn, Toni had jeered. But that against fifty years? And so far, had I been faithful because I still enjoyed making love to my wife (why that still?) I fidelity merely a function of sexual pleasure? if desire slackened, or 'timor mortis' rose what then ? And what, in the future, if you suddenly became bored with the same round of friends? Sex, after all, is travel."

(*M*: 161)

Though Christopher is having loyalty and faithfulness about his love to Marion, his wife yet many controversial questions occur in his mind. But anyway he loves his wife, Marion very much as well as on the sexual activities also. We can see here that Christopher's mind is occupied with love to his wife as well as about the sex. As he remarks, sex, after all, is a travel.

As Christopher becomes mature, his view to look towards love has changed totally. He met a girl and impressed more of her. He talks about her to Marion and the conversation goes on the meeting of that girl. What is the later impression of that girl upon him and especially on his intellectuality is expressed here,

"I felt upset as well as guilty; but also, to be truthful, I didn't want it all previewed; maybe, secretly, I wanted to save all the emotions - even the unpleasant ones - for later.

'It's all right, Chris. You didn't go into marriage expecting a virgin and I didn't go in expecting a flagrantly faithful husband. Don't think I can't imagine what it's like to be sexually bored. 'Oh Shit: it was getting out of hand now. I didn't want to hear any of this.

'Honestly, love, I was thinking in very general terms - you know, almost in terms of morality, er', (feebly) 'Philosophy. And I wasn't thinking especially about me. I was thinking about both of us, about everyone.'" (*M*: 162)

Now, how Chris is looking towards the concept of love, we can understand. His point of view is somewhat moral and philosophical one at least having discussion with his wife Marion. It shows that, though the feelings and emotions of sex occurred in the mind of Chris, by seeing the young girl, yet he is becoming upset and guilty feeling of it. It's a sign of maturity as well as to look towards love as a moral act or philosophical act.

When Christopher expressed his experience of flirtation with a young girl at woman's party, the response of Marion was somewhat unsettling to him. She expresses Christopher may be unfaithful sometime with her. And then she declares:

"You may as well know that the answer is Yes I did once, and Yes it was only once, and No it didn't make any difference to us at the time as we weren't getting on perfectly anyway, and No I don't particularly regret it, and No you haven't met or heard of him"

(*M*: 163)

To some extent it is a love about truth of her illicit affair declared in front of her husband, Christopher Marion exposed her secret love affair by hearing her husband's extra marital affair at the party which can become cuckoldry.

McGrath puts a question related to adultery that is directly connected to sexual love in the novel *Metroland* as:

“McGrath: The idea of adultery is clearly center stage in *Before she Met Me*, but it's very much present in your first novel, too, in *Metroland*.”

Barnes: It's funny. There's this idea in *Metroland*, that when you're growing up you wonder about the various things that life is going to contain.And what happens in *Metroland* in the end is that the only moral decisions the central figure, Chris,

seems to get to make are sexual decisions’—in other words, sex is the area where moral decisions, moral questions, most clearly express themselves; it’s only in sexual relationships that you come up against immediate questions of what’s right and wrong.”²⁴

The fact of an exposition of Marion's love affair created upsetness in the mind of Christopher. But that night Marion comes across and gently stroked the back of his neck. He likes it very much,

"That night I made love to Marion with a hectic diligence. Rather well too, as it turned out. At the end, as she turned over into sleep, Marion surprised me again.

'Was that better?'

'Better than what?'

'That girl at Tim Penny's?' How could she tease me about that when, when..... But then again, I was almost pleased that she could and did.'..... 'Perhaps it really was all all right?' (*M*: 163)

It clearly indicates here that it is an act of cuckoldry. It also shows that though they are talking about the real love and morality yet they two are not honest and loyal to each other. According to Merritt Moseley's point of view:

"Here Barnes inaugurates the theme of cuckoldry that will figure again and again in his novels. It is not the pivot of the book, but the revelation and Christopher's way of reacting to it are important parts of the coming-of-age-or perhaps coming-to-terms- plot of *Metroland*."²⁵

While Christopher was in Paris, he met a girl named Annick with whom he became very close. It was really Annick's sincerity and love as well as her beauty that attracted Christopher towards herself. He fell in love with her and this love-affair became a kind of turning point in his life. With their first kiss he walked to the Palais Royal feeling impressed with himself as,

“It felt as if everything was coming together, all at once. The past was all around; I was the present, art was here, and history and now the promise of something much like love or sex. Over there in that corner was where Moliere worked; across there, Cocteau, then

Colette And bringing it all together, infesting it, making it mine, was me – fusing all the art and the history with what I might soon, with luck, be calling the life.” (*M*: 93)

It is his love about Annick and the satisfaction that has been provided through their love affair. He is really at the apex of the pleasure in his life especially in the company of Annick. He is very successful in achieving the mental and physical pleasure through Annick.

Christopher’s living in Paris and loving to Annick proves to be spiritual crucible. Because his feelings and emotions for Annick are responsible for changing his relationship with Toni – his best and close friend. Christopher informs Toni through letter about his love for Annick. Toni congratulates Christopher but advises him against falling in love. But by reading Toni’s letter Christopher becomes aware about the slowly widening rift between him and Toni,

“It was the sort of letter you half-read, smile at, and put aside. There’s some point in advising the totally in experienced; but advice to those on whom life has turned either sour or ridiculously sweet – it’s a waste of postage. Besides, Toni and I were beginning to drift apart. The enemies who had given us common cause were no longer there; our adult enthusiasms were bound to be less congruent than our adolescent hates.” (*M*: 97)

It is a physical and sexual love that haunted the mind of Christopher. Christopher’s mind is totally obsessed with the love of Annick. To this moment he becomes ready to part away the friendship of Toni who has been his close friend since adolescence.

But later on things have become very complicated as Christopher has a sudden emotional attachment to Marion, while he was in Paris. Because he meets with Marion, an English woman while he is staying with Annick. It has created some kind of turmoil in the mind of Christopher about life also. Christopher reflects on what his experiences in Paris meant to him. He has come to France with the hope to enrich his self knowledge as well as to find out a key to some synthesis between art and life. But when he looks back on the days in the Paris, he

reassesses the meaning of this relationship but puzzles over the possibility of every achieving such a synthesis,

“Some people say that life is the thing, but I prefer reading’: We would have endorsed that guiltily at the time, guilty because we feared that our passion for art was the result of the emptiness of our ‘lives’. How did the two concepts interact? Where was the point of balance? Could a life be a work of art; or a work of art a higher form of life? was art merely posh entertainment, on to which a fake spiritual side had been foisted by the non-religious ?” (*M*: 128)

As we go through the chapter entitled ‘Objects Relations’, Christopher’s Paris apartment presents certain items which become associated with important events in his life. One of the important objects is the bed in which he lost his virginity. Christopher takes an inventory of himself:

“The final object was me. Packed tight like my suitcase – I’d had to sit on top of me to get it all in. The moral and sensual equivalents of theatre programmes were all there, bundled up chronologically and bound with rubber bands. Look it all happened, they said, as I rifled through them again. Look at this, and this, and this. See how you reacted here and there. Wasn’t that a bit shitty? And Christ, look at this, now if you don’t feel ashamed about this, I give up on you. You do feel ashamed! That’s the ticket. OK, now you can look at this one – you didn’t do at all badly here, genuine sensitivity I’d say, compassion, even wisdom.” (*M*: 130)

Barnes has focused upon Christopher’s love about his own historical events. The events are very important events in the life of Christopher. Julian Barnes has depicted the idea about the use postmodern element historiographic metafiction in the novel *Metroland* as:

“Any story or telling that takes place in history, you have to locate in a particular time or in a particular civilization. I think it’s also the case that when you write fiction, even if part of it is tied to history, it’s no different from when you’re writing completely imaginary fiction. It all has to come from somewhere; it all has to have some basis. You never purely invent, every book has to come

out of something that you've heard or seen or experienced or read about or whatever."²⁶

Now Christopher has recognized the importance of interpersonal relations, especially those between husband and wife and parent and child. One of the very important aspects of the theme of love discovered by Christopher is the emotional and intellectual sincerity within the characters of Annick and Marion. He also finds constancy and truthfulness between friends, lovers and spouses. Christopher has a desire to maintain monogamous relations first with Annick and later on with Marion has become a measure of his maturity. He has neither cheated Annick nor Marion. According to him

“What I'd noticed most about Marion was how direct, how uncomplicated she was. She seemed to exude psychic health; she made me feel slightly dishonest even when I was telling the truth. But then, Annick did the same. Was this a coincidence, or was it how all girls made you feel?” (*M*: 118)

It very explicitly indicates that his love about Annick and Marion that has made him loyal, honest,, sincere and one with them through love. So that he feels awkward when he tries to listen or speak dishonestly.

Here is one occasion where Christopher tries to defend his sexual 'constancy' to his wife, Marion. It is party organized by his ex-schoolmates and during the party a young woman tried to seduce Christopher. But he tries to defend himself from the sexual advances of that woman as well as the encounter left him feeling guilty. He tries to explain the incident to his wife, Marion:

“I suppose I was thinking, well, if we're both about thirty now : it was all in general terms really – I suppose I was wondering if we were going to end up sleeping with other people ever ?

‘You mean, you were wondering if you were And the answer is, of course you will.’

‘Oh come on’ But why did I look away? I felt guilty already, as she was calmly showing me Polaroids of my humping bum.

‘Of course you will. I mean, probably not now, not here, not, I hope to God, never in this house. But sometime I've never doubted that. Sometime. It's too interesting not to.

‘But I haven’t tried to, I haven’t wanted to.’ I felt upset as well as guilty

‘It’s all right, Chris. You didn’t go into marriage expecting a virgin and I didn’t go in expecting a flagrantly faithful husband. Don’t think I can’t imagine what it’s like to be sexually bored.’ (M: 162)

It clearly shows Christopher’s maturity about to remain honest and loyal in love towards each other. How he has avoided the act of seduction from a young woman at the party and now how to lead the remaining married life safely and by keeping honesty and loyalty sexually.

Here is one incident from the *Metroland* about the past life of Marion.

As the interview continues, Marion reveals that she herself had engaged in a brief extra-marital affair:

“And so, even if you aren’t asking, you may as well know that the answer is Yes I did once, and Yes it was only once, and No it didn’t make any difference to us at the time as we weren’t getting on perfectly anyway, and No I don’t particularly regret it and No you haven’t met him or heard of him.’

Christ. Shit. Fuck. She looked at me, directly, openly, with calm eyes. I was the one who looked away. It was all wrong.

‘And I’ve never been tempted since, and with Amy now I shouldn’t think I will be, and it’s all right, Chris, it’s really all right.’

Shit. Piss. Fuck

What was I meant to feel? What did I feel? That it was quite funny really. Also, that it was interesting. Also, that I was half proud that Marion was still capable of astonishing me. Jealousy, anger, petulance?

They could hand around for later.” (M: 163)

It is really about the cuckoldry of Marion to Christopher but anyway after marriage she has kept herself honest and loyal to the love of Christopher.

Moreover, according to Bruce Sestos’s point of view:

“I have quoted Christopher and Marion’s conversation at some length because it represents – along with that of the relation of art to life – one of Barnes’s most recurrent themes: marriage. Indeed, this theme figures so prominently in such works as *Metroland*, *Before She Met Me*, *Flaubert’s Parrot* and *Talking It Over*.”²⁷

2.3 The Concept of Love in *Before She Met Me*: (B)

The present novel, '*Before She Met Me*' (1982) is the second novel which was published under his own name. The novel deals with the central theme as 'jealousy'. According to Julian Barnes's point of view this feeling of jealousy is constant in the human heart and human passions. But this novel also focuses upon the other themes also such as marriage and triangular love.

Merritt Moseley very rightly comments, "*Before She Met Me* tells of an ordinary man becoming extraordinary, in a terrible way."²⁸ The author Julian Barnes focuses upon the two triangulars of love that comes in the novel. The first one is - Graham - the protagonist of the novel, Barbara - his wife and Ann - former starlet of B-movies. The second triangular of love is such as Graham - Jack Graham's friend and a novelist - and Ann, now Graham's wife.

The main protagonist of the novel is Graham Hendrick, is an academician who teaches history at London University. In his thirties he got married with a girl named Barbara and bore a baby child named, Alice. But he supposes his life is uneventful, boring and unattractive in the company of Barbara. Thus he is caught up in a very state marriage to an unpleasant woman. Later on he meets a woman, Ann at a party at Jack Lupton's place. Ann is very exciting and beautiful woman. Graham falls in the love of Ann. He gives divorce to his first wife, Barbara and gets married with Ann to lead very exciting and delightful life.

And after this marriage Graham starts watching all the films of Ann has made in the past, no matter how bad, and becomes obsessed by the relationships she had before he met her, both on and off the screen. Thus it is a very surprising shock to Graham to see that Ann is committing adultery in the movie. Because formerly Ann was having a short career as an actress in the British B-movies. Thus Graham is fascinated and tracks down all over the city to see the movies with Ann in it. In this way step by step his fascination turns into an obsession. And after seeing such a type of movies Graham has become very upset and various questions have occurred in his mind. He is unable to keep his mind stable

and in such a kind of condition of mind he goes to Jack for an advice. Such a kind of mental condition is termed by Dorothy Tennov as *Limerence*. It is described as:

"Those whose limerence was replaced by affectional bonding with the same partner might say we were much in love when we married; today we love each other very much"²⁹

Actually it is also a big question in front of Ann, how to keep away Graham from this kind of fascination. She does not know what to do and what to not. So she also goes to Jack for advice. And here Graham suspects that Jack who is a real womaniser has had an affair with Ann as well. And Graham's inquisitiveness becomes here active and he studies all of Jack's novels and he finds a lot of 'toasts' about Ann. And another thing is that Jack always puts these 'toasts' and 'teases' in his novels. Here is an explanation related to adultery through one interview with Julian Barnes. McGrath then puts a question in front of Julian Barnes related to adultery that is directly connected to sexual love in the novel *Metroland* as:

“McGrath: The idea of adultery is clearly center stage in *Before she Met Me*, but it’s very much present in your first novel, too, in *Metroland*.”

Barnes: When you’re growing up you wonder about the various things that life is going to contain. And if you were brought up in a reasonably intellectual school, as I was, and with a normally cultured middle-class background, you think there are these things called moral decisions, and that every so often you’ll come across one, and you’ll say: “Aha! I remember this! This is what I knew was going to happen when I grew up, I’d make moral decisions.”sex is the area where moral decisions, moral questions, most clearly express themselves; it’s only in sexual relationships that you come up against immediate questions of what’s right and wrong.”³⁰

And because of his suspicion, he recognises certain behaviours and other things that reverberated to Ann in persons. When these persons appear in the novel there is always talk of sex. And all these things have created an obsession in the mind of Graham. He thinks that they still have a relationship. Then he meets to

the wife of Graham, sue, to be sure of his discoveries. His obsession gradually deepens until he becomes convinced that Ann also had an affair with his friend Jack. It created deep wound to his mind. One day he visits to Jack and stabs him to death. His wife is worried about him because he didn't come home. She rings everybody to know about her husband. Eventually she goes to Jack's place. Graham ties her up and commits suicide.

Julian Barnes gives Psychological theory as background to the story. This is theory of man's having three brains is given in the beginning of the novel. The novel opens with a quotation from 'Journal of Nervous and Mental Diseases by Paul D. MacLean as, the nature has endowed man with three brains:

“The oldest of these brains is basically reptilian. The second has been inherited from the lower mammals, and the third is a late mammalian development, which has made man peculiarly man. Speaking allegorically of these brains within a brain, we might imagine that when the Psychiatrist bids the patient to lie on the couch, he is asking him to stretch out alongside a horse and a crocodile.” (*BSMM*: 7)

Thus according to Merritt Moseley,

"In his second mainstream novel Julian Barnes displays, for the first time, a radically distinctive voice and flair; he begins to explore in depth, what is arguably his central network of subjects - love, infidelity and jealousy; and he writes with a mixture of the comic and the macabre, the lurid and the jocose, which invites comparisons with his friends and contemporaries, Martin Amis and Ian McEwan."³¹

Though the central theme of this novel is 'Jealousy' yet the researcher is trying to focus on the theme of 'Love' throughout the novel. What kind of love is reflected throughout the novel and its impression upon the various major characters and in their lives. Because Julian Barnes has particularly focused upon the triangles of love as Graham-Barbara-Ann and Graham-Ann-Jack. Here Barbara is Graham's first wife who created a stale married life for Graham and one day in Jack's party Graham was introduced with Ann - a former Starlet of

British B-movies. Graham falls in love with her and starts his life. Another triangle of love is Graham-Ann and Jack. Jack is a friend of Graham and novelist. After getting married with Ann, Graham discovers that Ann and Jack were having a love affair. And with these relations the story runs throughout the novel. Thus according to Vanessa Guignery's point of view the dark and disturbing tone of *Before She Met Me* differs from the amusing and fresh atmosphere of *Metroland*. Barnes creates a different atmosphere with each novel.

“Barnes's second novel is more thematically ambitious, more psychologically concentrated, and certainly darker' than his novel *Metroland*.”³²

Graham Hendrick is a main protagonist of this novel. He is an intellectual person who teaches history at London University. But his married life is not interesting as it is uneventful. So he is very unsatisfied in his married life with his wife, Barbara. But the pleasurable and honey time occurs in his life on April 22nd, 1977, at Repton Gardens, where Jack Lupton gave a party. During that party Graham is introduced by Jack with a woman, Ann who is a parachutist. It was a warm April night and Graham was very happy in the company of Ann. He was attracted towards the personality as well as dressing of Ann very much. Now it begins here that Graham observes Ann very curiously as:

"Graham gazed civilly across at this still anonymous woman with neatly-shaped blondish hair and a candy-striped shirt that was silk for all he knew.

'It must be an interesting life.'

'Yes, it is.'

'You must travel around a lot.'

'Yes, I do.'" (*BSMM*: 12)

This conversation indicates here that Graham attracted physically towards Ann in the-first meeting. The life which is going to be leaded by Ann is interesting one for Graham. Thus their first meeting attracted Graham towards Ann's personality.

Now it is the beginning of the love-story of Graham and Ann. Because Graham is intensively fascinated by the personality of Ann. Her every activity creates interest and satisfaction in the mind of Graham:

"She smiled; he smiled. She wasn't just pretty; she was friendly as well.

'I'm a buyer', she said, 'I buy clothes.'

'I'm an academic', he said. 'I teach history at London University.'

'I'm a magician', said Jack Lupton, loafing at the edge of their conversation and now canting a bottle into the middle of it. 'I teach magic at the University of Life. Wine or wine?'

'Go away, Jack' said Graham, firmly for him. And Jack had gone away." (*BSMM*: 13)

Now this conversation shows here that Graham has become very enthusiastic to know more about the life of Ann. He is not ready to have a little bit disturbances even from Jack also. Now he is fascinated by Ann's appearance as well as friendliness. He tries to know more about Ann and to pass his time, more and more in her company. Robert H. Johnson comments here about the state of mind when we feel that, we are in love as:

"For romantic love doesn't just mean loving someone; it means being in "love". This is a psychological phenomenon that is very specific. When we are "in love" we believe we have found the ultimate meaning of life, revealed in another human being. We feel we are finally completed, that we have found the missing parts of ourselves."³³

Thus after falling in love one is taking an experience of it, life changes suddenly towards completeness and wholeness that lifts us high above the ordinary plain of an existence. These are the signs of true love, we feel.

When Graham looked back to his span of life he found that he had been thirty-eight then; fifteen years married, ten years in the same job, halfway through an elastic mortgage. Though he hadn't really loved Barbara, yet he was fond of Barbara, at the time. He had not felt anything like pride, or even interest in their relationship. But he expresses here his deep feelings and emotions about his own daughter, Alice as,

"He was fond of their daughter Alice, though somewhat to his surprise; she had never excited any very deep emotions in him. He was glad when she did well at school, but doubted if this gladness was really distinguishable from relief that she wasn't doing badly: how could you tell?" (*BSMM*: 14)

It is very clear here that he loves very much to his daughter. The company and activities of his daughter, Alice, always created satisfaction and happiness in her life. It is a close attachment and love between father and daughter.

Now Graham is about Thirty Eight years old and he supposes himself retired in his life. Because for himself to lead a life which is an uneventful and his wife is unable to create an interest in his life. So that he has become upset, uninteresting, nervous and cold about his life. But the party which has been organized by Jack has changed his total life as well as his thinking about the life. How he is impressed with the personality of Ann and of her company, Julian Barnes expresses here as:

"But when he met Ann - not that first moment at Repton Gardens, but later, after he'd conned himself into asking her out - he began to feel as if some long-broken line of communication to a self of twenty years ago had suddenly been restored. He felt once more capable of folly and idealism. He also felt as if his body had begun to exist again. By this he didn't just mean that he was seriously enjoying sex (though of course he did mean this too), but that he had stopped picturing himself as merely a brain lodged within a container." (*BSMM*: 14)

It all indicates here that the meeting of Ann and her personality has created some feelings of interest about life in his mind. Actually the appearance of Ann and her every activity touched to the mind of Graham. He is more attracted physically and sexually towards Ann. Meeting Ann first time and falling in love with her at first sight is something amazing. But mentally, anyway he has become ready to form relationships with Ann. A great thinker and psychologist, Dorothy Tennov expressed her view about falling in love in her book *Love and Limerence* as we fall in love when we are ready. It means we cannot decide to fall in love; it's a simple process that occurs in our life when a passionate love occurs in the mind.

To fall in love at first is a very happiest state that provides the lovers relaxation and release from the monotonousness of everyday life activities.

Thus it is a particular kind of condition of the mind of Graham after attraction to Ann. It is called as limerence. One of the writers has defined the concept of limerence as

"an involuntary interpersonal state that involves intrusive, obsessive, and compulsive thoughts, feelings, and behaviours that are contingent on perceived emotional reciprocation from the object of interest."³⁴

Now here is his feeling that something is going to happen in his life in the company of Ann. Though he is attracted towards Ann sexually, yet optimistic idea about life has been created by the company of Ann in his life. After a long span of time he firstly feels that the right location of all pleasure and emotion has occurred in his life and touched to his middle of the head.

Here is the love that grows between Graham and Alice is something noteworthy as well as intensive one. The bond of love between them is pure one. Actually, fatherly love is conditional love. Erich Fromm explained about it as:

"Its principle is" I love you because you fulfill my expectations, because you do your duty, because you are like me.' In the nature of fatherly love lies the fact that obedience becomes the main virtue, that disobedience is the main sin -- and its punishment the withdrawal of fatherly love."³⁵

In conditional fatherly love, we can find positive as well as negative aspects. The positive aspect is that his love is conditional so he can do something to acquire it. He can work hard for it and he will keep his love within his own control.

Sometimes the conversation or communication between Graham and Barbara is going very intellectual one and happy one. One day Barbara expresses to Graham how she feels about the company of Graham and she lives in his company as, 'Living with him means playing chess against someone with two

ranks of knights. Maybe she supposes him intellectual and stronger in every respect. And at the same time Graham is also more happy and satisfied in the company of his daughter, Alice and Barbara. He expresses here as,

“One evening in the seventh year of their marriage, after a dinner almost without tension, when Alice had gone to bed and he felt as soothed and happy as had seemed then to be possible, he had said to Barbara, exaggerating only a little, 'I feel very happy.'”

(BSMM: 15)

It indicates here one thing that mentally there is a very close attachment of Graham with Alice as well as his wife, Barbara. It clearly may show here that Graham is very deeply in love with his daughter.

When there is communication of thought and feelings between Graham and Barbara, sometimes Graham pauses before an expression of feelings about Barbara. Here we may feel that his mind is in a confused state. It indicates here that he is still in love with Barbara though he is attracted towards Ann,

"He found himself pausing before he told her he loved her, or was happy, or that things were going well weren't they, and he'd first ponder the question: is there anything Barbara might think I'm trying to evade or diminish if I go ahead and tell her what I'm feeling? And if there wasn't, he'd go ahead and tell her. But it did take the spontaneity out of things." *(BSMM: 16)*

Really and definitely Ann has the qualities which are varied and different from Barbara. May be she has filled her own ideas and point of views about different things in the life of a human being. No doubt Graham has spontaneity and directness in his living style but Ann introduced him not just to pleasure but to its intricate approaches and confused enjoyment. She has even managed to freshen for him the memories of pleasure. And such a pattern of love is observed by Graham very minutely through each and every activity of Ann, such as how she ate; makes love, talk, walk etc. He is very much grateful of her for teaching him and approving as he did of her having found out first. Actually he is seven

years older than her but her knowledge in every activity of life is quite surprising for him,

"In bed, for instance, her confident easiness often seemed to him to be showing up (criticizing, mocking almost) his own cautious, stiff-jointed awkwardness. 'Hey, stop, wait for me,' he thought; and at other times, with more resentment, 'Why didn't you learn this with me?'" (*BSMM*: 16)

Actually the personality and outward appearance of Ann very much fascinated to Graham. He has become very romantic in the company of Ann. She is very confident in every activity with Graham. That's the different and amazing thing for Graham in Ann's personality. Though its a sexual love and attraction towards Ann yet her confidence in bed also one of the fascinating activities and things for Graham. Ann is also aware of all these things and she has also made Graham aware of it, as soon as she sensed it. Because she supposes here that she might have some different qualities within her personality but there is also a quality and knowledge that dwells in the personality of Graham that his knowledge of history. Because, "History was a library of closed books to her." (*BSMM*: 17)

Anyway Ann's nature is something different and lively one. She leads and lives a life very freely and frankly without having any kind of hindrances. She loves travelling. It indicates that she is interested to do new things enthusiastically and know something about every place and area,

"She liked modern art and old music; she hated sport and shopping; she loved food and reading. Graham found most of these tastes congenial and all understandable. She used to like the cinema - she had, after all, had small parts in a number of films - but didn't want to go any more, which was fine by Graham." (*BSMM*: 17)

Once, Graham also loved travelling but now he has given it up. Ann loves modern art and music which is an integral part of human beings, life. Because love about Art and music creates an inspiration and optimistic point of view

towards life. It provides peace, satisfaction and delight to the mind of a human being. Whatever the kind of Cinema and role of her in it is not important but she accepted it and exposed her love about life. In this way Graham has found a new aspect about life which is live and inspirative in the personality of Ann. In the mind of Graham a new thought occurred with which his life is going to become very interesting and eventful.

Nathaniel Branden expresses here as:

"In its union of physical with spiritual pleasure in sex and love as well as in its union of romance and daily life, romantic love is a passionate commitment to this earth and to the exalted happiness that life on earth can offer."³⁶

By the nature Ann is very straightforward and free to speak or make any comment. She expressed about Graham's outward appearance as he doesn't look good and Graham accepted it as authentic. Ann's girlfriend Sheila told to Ann that as the woman reaches to the age of thirty, the men met you tended to be homosexual, married or psychotic. And then Sheila also suggested that the married men are best. Because they smelt nicer, their wives were always having their clothes dry cleaned whereas bachelor's smelt badly. But actually Ann's first love affair with a married man created a trouble. But now she has taken a principled stand, and now she wants to know whether Graham is married or not,

"So, as she sat over lunch with Graham for the first time and noticed his wedding-ring, she only thought, well, that gets me out of that question. It was always difficult when you had to ask..... 'Will you have lunch with me again I'm married by the way.' She smiled and answered simply, 'Yes I will. Thank you for telling me.'" (*BSMM*: 18)

In this way after the second lunch they have come physically together, not for sex but only he smoothed her wrinkled coat. Upon this Ann's friend commented about him as, he may be a queer as well as married. Upon this Ann surprised herself by replying him that, it doesn't matter. Now it seems here that Ann is deeply in love with Graham.

Now Ann and Graham are spending more time in each other's company for a long time. And now Ann feels that she is younger as well as older than Graham. She also pitied him for his narrowness of mind in the past life. Thus she has perceived directness and a kind of logic in Graham. When she is lying in bed, she thinks about his brain. Her impression about his brain is something different as his brain may have a different structure. The love affair of Graham and Ann now lasted for six months and after this passing of time it has become really necessary for them to tell all this about their love affair to Barbara.

"Necessary not for her but for them: they were taking too many risks; it would be better if they told her when they wanted to, rather than be forced to confess after a period of suspicion which would be painful for her and guilt-inducing for them. It would also be cleaner, easier for Barbara. That's what they told themselves."
(*BSMM*: 20)

It indicates here that to some extent definitely Graham has love about Barbara. And so that he decides to tell her about his love affair with Ann. No doubt its very true that the opening of their love affair to Barbara may create some deep pains but Graham and Ann also feel necessary to disclose the matter in front of herself. Now it has become very clear here that Graham has totally deep in love with Ann. Helen Fisher gives here an explanation about such a mental state scientifically. Then she comments about another chemical Norepinephrine and its reaction on brain as:

"Norepinephrine, a chemical derived from dopamine, may also contribute to the lover's high..... Nevertheless, increasing levels of this stimulant generally produce exhilaration, excessive energy, sleeplessness, and loss of appetite - some of the basic characteristics of romantic love."³⁷

The increasing level of the chemical norepinephrine explains why the lover can remember even the smallest details of his beloved's actions and the happiest moments that spent together.

Though he decided to unfold the love affair in front of his wife yet he has not made any plan. He stayed with Ann,

"In the end, he could only do it the cowardly way: he stayed a whole night with Ann. It wasn't planned, but they fell asleep after making love, and when Ann roused him with a panicky slap he suddenly thought, why should I? Why should I drive back through the cold just to lie next to a wife I don't love? so instead, he turned over, and let morally neutral sleep force his declaration."

(BSMM: 20)

Though he loves Ann deeply, yet the place of Barbara in his mind is also clear there. And so that he has not become successful in finalizing the plan how to tell Barbara about his love affair. After making love with Ann he has slept with her. Ann roused him with a slap but very quickly a thing occurred in his mind that still he loves to his wife, Barbara. It shows that it is love of his wife Barbara and Alice that showered by themselves upon him. And now Graham is entangled with this kind of life. What kind of logic and use of his brain is quiet ununderstandable.

Actually Graham is deeply in love with Ann. He has spent nights with Ann. It's a question for Barbara, what is the meaning of staying out throughout night of Graham she is thinking about it seriously. But Graham is also having a thought which he is interested to disclose in front of Barbara. And he has also recognized one thing that Barbara has kept him away from Alice and herself also. Now Graham has discussed his affair in front of Barbara, "I'm having an affair. I'm leaving you." *(BSMM: 23)* By listening this, it has created a shock on the mind of Barbara. She has not expressed any word. And again Graham, supposing his turn expressed, "I'm having affair. I don't love you any more I'm leaving you." *(BSMM: 23)* These expressions indicate here that Graham is very deeply in love with Ann. His mind is obsessed with the personality of Ann. Now he doesn't think about Barbara or Alice, his daughter. Thus by listening the expressions of Graham, Barbara has screamed very loudly. But Graham doesn't believe her. When she has stopped her screaming, he has expressed, "I think you've probably got Alice on your side anyway, without all that." *(BSMM: 23)* Already there is an

attachment between Barbara and Alice though Graham is very happy in the company of Alice. He has realized that there is a deep love and attachment between Barbara and Alice. Now it has become very clear that Graham has taken decision to leave Barbara and lead the life in the company of Ann. All these feelings and thoughts created some kind of tension and confusion in the mind of Barbara. She has screamed again just as loud and for just as long. But anyway Graham again expressed himself in front of her as,

"Graham felt unmoved, almost cocky. He wanted to leave; he was going to leave; he was going to love Ann. No, he did love Ann already. He was going to go on loving Ann." (*BSMM*: 23)

Thus Graham is in love with Ann. His feelings about love for Ann have become very intensive. And now he is very deep in love with Ann.

Actually Graham is totally under the impression of Ann's personality. He wanted to become one with Ann. Aristophanes comments about this condition of mind as, it is from this distant epoch. Then we may date the innate love which human beings feel for one another.

"The love which restores us to our ancient states by attempting to weld two beings into one and to heal the wounds which humanity suffered."³⁸

Thus everyone is in search of our true half. So everyone is expecting to be welded together again with his true half. He or she does not like to remain as separate but wants to be one whole.

Though Graham's love affair is exposed in front of Barbara, yet she has not kept any single expectation from Graham. She has decided to struggle her own life in the company of Alice, her daughter. She is expecting divorce from Graham and she decided to keep away Graham from her as well as her daughter, Alice. Barbara has not become ready to accept any money directly from Graham. Later on, now she has decided to do a job. Graham has got married with Ann and enjoyed the life in her company,

"They spent their honeymoon on Naxos, in a small whitewashed house owned by one of Graham's colleagues - They did everything normal to those in their position - made love frequently, drank quantities of Samian wine, and gazed longer than necessary at the octopuses drying on the harbour wall - yet Graham felt curiously unmarried. He felt happy, but he didn't feel married." (*BSMM*: 26)

No doubt it is very clear that Graham loves very much to Ann. He also got married with Ann. Though he is happy in the company of Ann yet he is not feeling married. But anyway he loves very much to Ann.

After passing sometime in the company of Ann, first time Graham feels that he has got married. Actually nothing new has happened in his life or with him to feel that he is married. Now he remembers here how he was erotic with Barbara. When he got married with Barbara, he supposed that he is fulfilling a duty towards parents and society.

"Marrying Barbara had involved an urgent if sometimes uncoordinated erotic spree, a hurtling thrill at the novelty of love, and a distant sense of duty fulfilled towards parents and society. This time, the emphases were different. He and Ann had already been sleeping together for over a year; love the second time round made him wary rather than drunk; and certain friends were grumpy and distant with him over his abandonment of Barbara. Others expressed caution: once bitten, twice bitten, they warned."

(*BSMM*: 26)

Though Graham has married with Ann yet he isn't forget Barbara. And one more thing is that Graham's friends are not satisfied with his decision, they have become ill-tempered. Thus he may remember the moments of life that he spent in the company of Barbara.

We can understand one thing here that Graham loved Ann and became ready to leave Barbara. Only because he supposed his married life was uneventful. But after getting married with Ann, nothing new has occurred or happened in his life. But by mind he has become one with Ann and when she is away from him, he becomes upset and remembers her morally.

“As his easiness in the face of love grew, his fascination with it – and with Ann –intensified. Things felt, paradoxically, both more solid and more precarious. Whenever Ann was away on business, he found that he missed her not sexually, but morally.”

(*BSMM*: 27)

It indicates that Graham is fascinated by the appearance and personality of Ann but more than that he is having a moral support from her to him. It means he loves to the inner qualities that dwell in the personality of Ann. Ann thus has become a moral supporter to him as well as caretaker. That’s an ideal love between Graham and Ann. Really the company of Ann provided him comfort in his life. He is happy with her. Such a kind of condition of mind is called as limerence. According to Dorothy Tennov's point of view,

"Limerence is above all else, mental activity. It is an interpretation of events, rather than the events themselves. You admire, you are physically attracted, you see, or think you see or think you see or (deem it possible to see under 'suitable' conditions), the hint of possible reciprocity, and the process is set in motion."³⁹

There is a film in which Ann has played a small role and Barbara wanted to send Alice with Graham to see it. Alice insisted to go to the film with her father’s company. Actually, Barbara is also interested to know about why Graham is very much interested to see the film and so that, she told Alice to go and see it with her father to know the reality about the role of Ann. Ann exposed the fact in front of Graham as,

“she remarked neutrally, ‘Mummy told me you specially wanted to see that film’. ‘Oh, did she? Did she say why?’ ‘She said you wanted to see Ann in one of What was it“her most convincing screen roles,” I think that’s what she said?’ Alice was looking at him solemnly. Graham felt cross; but there was no point in taking it out on Alice.” (*BSMM*: 33)

Actually when Graham and Barbara got married at that time they hated to see cinemas. But Alice, their daughter was very much interested to the films. And now Graham is interested to see the film only because of the role of his second

wife, Ann in it. But it was the role of Ann in it which was not liked by Graham as well as Alice.

“It wasn’t a very good film, was it, Daddy?”

‘No, I’m afraid it wasn’t. Another pause. Then he added, uncertainly, but sensing the question was being invited,

‘What did you think of Ann?’

‘I thought she was rubbish,’ Alice replied vehemently. She did take after Barbara; he’d got it wrong. ‘She was such a such a tart.’ (*BSMM*: 33)

Actually it is a betrayal from Graham to Barbara but she never thought to leave him permanently or her mind is not ready to forget the life which she has leaded in the company of Graham. Still now she has belief upon Graham,

“Though Barbara’s sense of betrayal wasn’t as sharp as she let him continue to believe. She had always been a Marxist about emotions, believing that they shouldn’t just exist for themselves, but should do some work if they were to eat. Besides, she had for some years been more interested in her daughter and her house than in her husband.” (*BSMM*: 34)

Actually the happy moments have been provided by her daughter as well as the house. Really she is in love with Alice and the house. Emotionally she is strong and straightforward as she says here very directly that if we want to eat, then we have to work for it.

When Graham and Alice came from Cinema, Barbara asked about the film whether they enjoyed it or not. And Graham watched at that time Barbara, she looked very neat and pretty, her tight dark curls were newly washed. She was really looking alluring,

“Graham felt roughly the same indifference towards both guises. He felt a complacent lack of curiosity about why he had never loved her in the first place. That black hair, inhumanly flawless in colour, that round, forgettable face, those guilt-inducing eyes.” (*BSMM*: 35)

Now by observing the physical appearance of Barbara, Graham again entangled in her beauty. Her appearance created satisfaction and happiness for that moment. It indicates here that for that moment Graham attracted physically towards Barbara. It's his love for Barbara. Her calm and steadiness is also an additional feature to increase her beauty which is attracted more to Graham.

After seeing the film Graham went towards Ann's house and she was pouring him a half and half gin-and-tonic that's her usual prescription for Graham at this time of the week. While he was in her company he made a comment but smilingly about the role of Ann in the film as, "Nearly caught you, today, in flagrante with the other fellow, he expatiated." (*BSMM*: 36)

She has taken it as a joke and asked about the fellow. Graham described as, a person having thin moustache, velvet smoking jacket, cheroot, and glass of champagne in the hand – that one. This description is puzzling for herself. Because it's the same information about Enrico and Antonio or Ricardo Devlin. It is very amazing and awful thing for Graham. Because the act which was made by her with this person might create some doubt about the character of Ann. And actually Ann was nervous with Graham as he was there to seen Cinema with Alice. Now Ann feels that Graham loves me and he must not keep more close relationships with Barbara and Alice. And Ann becomes angry with him about Barbara and expresses,

"No, really – fucking Barbara. You get three hours a week with that kid and that's all, and she uses it to get back at me."

(*BSMM*: 37)

It is her love about Graham that makes her nervous and angry. But still now Graham is having belief upon Barbara and expresses that he shouldn't think that was her motive. It's Graham's sheer love for Barbara. Now it becomes clear here that Graham becomes upset because he loves Ann, Ann becomes angry and nervous as she loves Graham. It may be a doubt in the mind of Graham or Ann about each other's character and behaviours, but its love about each other.

Actually Ann has become very nervous and angry with Graham because he went to see cinema with Alice in which Ann acted illicitly. And here Ann supposes that it might be a plan of Barbara so that jealousy occurs in the mind of Ann about her.

“She just wanted you to see me acting badly, and get you embarrassed in front of Alice. You know how suggestible kids are. Now Alice’ll just think of me as a screen whore Daddy’s gone and married a scrubber,” She’ll say to her friends at school tomorrow. Your daddies are all married to your mummies, but my Daddy’s gone off and left Mummy and married a scrubber. I saw her on Sunday. A real scrubber.” (*BSMM*: 37)

Though its a contempt and jealousy of Ann about Barbara yet now she loves Graham very much as a husband. She feels that Barbara will try to spoil her marriage and Graham will go away from her, so that she takes so much care to keep her relation with Graham very sound and without having any doubt she feels that there should not be any misunderstanding in the mind of Graham. No doubt she acted in the film as a role of 'whore' and sometime she had also some sexual relationships in her real life also with some people. But now she has got married and wants to lead a very happy married life in the company of Graham without having any disturbance. So that she has fear that Alice will make it public about her role of 'whore' in the film and it may create disturbance to her personal image and relation with Graham.

Though Graham was married with Ann by leaving Barbara yet he was keeping contacts with her as well as with Alice. He was somewhat careful about an expense of Barbara and Alice. Here is a love triangle as he lives with Ann as his second wife and at the same time very much careful about Barbara, his ex-wife and Alice - daughter. When Graham telephones Barbara for an enquiry about their expenses as well as life, Barbara demands money for their own expenses especially on clothes and particularly about the clothes of Alice.

Actually it's a miserliness of Graham of not spending money on the needs of his ex-wife and daughter. No doubt it may create some kind of obstacle in front

of him, how to fulfill the demands of his ex-wife and daughter as well as his wife Ann. Though he is in a bad patch of financial matter yet he loves Alice, his daughter and to continue his relationship as it is with themselves. It indicates that he loves still with Barbara and Alice. And at the same time becomes miserly. But he is very much careful about Barbara and Alice which shows his love for themselves. By seeing the thoughts and behaviours of Graham particularly about Barbara and Alice and at the same time with Ann, we feel that he is trying to keep safe the holy bond of human relationships. But sometime its very difficult to realise what is going in his mind because sometime he behaves whimsically.

It is Graham's love about Ann that brought him towards his friend, Jack Lupton who is a novelist. By seeing the role of Ann as a whore in the cinema made Graham very much upset. And so many doubts are going to occur in his mind about past life of Ann. And he wants to know more about the past life of Ann so that he has come towards Jack. Actually it is jealousy, sexual jealousy that occurred more in the mind of Graham. But actually he has attracted towards Ann as she is so beautiful and who will provide something eventful and surpriseful in his life. He is deeply in love with Ann and so that his mind is not ready to bear anything wrong activity or her illicit roles in the cinema as well as in the real life with other people. No doubt it's a natural instinct that occurs in the mind of Graham. And so that he feels,

“No, its not that. Good God that would be awful. Awful. No, it's sort of retrospective, it's all retrospective. It's all about chaps before me. Before she Met Me.” (*BSMM*: 45)

Graham's inner thinking is that there must not be any kind of wrong and illicit relationship with my wife, Ann. Because anyway now she is his wife and he loves her very much. But it is a great problem in front of Jack, because how to give answers to the questions of Graham and about the past life of Ann. So that Jack has become very alert but more puzzled about why Graham has come towards him.

It's authentic that Ann is a starlet but she has worked especially in the B-movies. And there is a need of her sexual activity according to the requirement of the cinema,

“Went to a film the other day. Crappy film. Ann was in it. Some other fellow – won’t tell you his name – was in it too, and later it came out that Ann was, had, had been to bed with him. Not much, Graham added quickly, ‘Once or twice – Didn’t – you know – didn’t go out with him or anything.’ (BSMM: 46)

Graham has gone to see another film in which Ann played a role of an actress. Here in this second film also Ann has gone with other man to bed. Its very horrible and awful for Graham. It has created so many questions and doubts about the character and past life of Ann in the mind of Graham. Day by day mentally he is going to become so suspicious about Ann’s roles.

Actually by seeing first time the cinema Graham wasn’t very much happy and satisfied. But he wants to see in again and observe it very minutely so that he has seen the picture 3 times in a week. The fellow in the cinema acted with Ann is going to be seen by Graham second time. But the cinema was not a local cinema, it was up in Holloway. When Graham was observing the cinema minutely and the acting particularly of Ann and the fellow in the cinema he expresses,

“The bloke was acting some sort of minor mafia person, but I knew – Ann had told me – that he came from the East End, So I was listening carefully, and he couldn’t even sustain the accent for more than three words in a row. And I thought, why couldn’t Ann have gone to bed with a better actor? And I sort of laughed at him, and I thought, well, I may not be Casanova, but I’m a sodding better academic than you’ll ever be a good actor I thought poor sod, may be that film was the high point of his professional career and he’s all twisted up with failure and envy and guilt and occasionally he’s standing in the dole queue and he finds himself thinking wistfully about Ann and what’s become of her, and when I came out of the cinema I thought, “Well, stuff you, matey, stuff you.” (BSMM: 46)

By observing the acts of the fellow in the cinema Graham was not so satisfied. But on the other hand he thinks that Ann must go to have best acting with a better actor and not with such a simple and ordinary fellow. The physical love of Ann that has seen in the Cinema by Graham created a thought that whether he likes the act or dislikes the act he has to accept it. And he must show

himself friendly though he is not interesting. Anyway the love making acts of Ann have created so many disturbing thoughts, disgusts and questions in the mind of Graham. Already Graham is very much deeply in love with Ann and so that to his inner mind it may be unbearable to watch such activities from Ann and other fellows.

It's a natural and very clear reaction that has made by Graham about his mental as well as physical condition after seeing the cinema in which Ann acts as a whore and goes to bed with the people. It has created a great mess in the mind of Graham. Because he loves very much to Ann, and naturally he expects that no one should come in the contact of his wife in this way or manner. So that he expresses his inner condition of mind here very emphatically and in a very serious way as,

“It was very physical in fact. I was trembling. I felt I was going to be let into a great secret. I felt I was going to be frightened. I felt like a child: There was a pause. Graham slurped at his coffee I wasn't frightened of this fellow, I was frightened about him. I felt very aggressive, but in a completely unspecific way. I also felt I was going to be sick, but that was something separate, extra. I was very Upset, I suppose I'd say:
‘Sounds like it. What about the last time?’
‘Same again. Same reactions in the same places. Just as strong.’
(*BSMM*: 47)

This is the real situation of Graham's mind as he loves Ann very much as his second wife. Helen Fisher comments and explains the term *infatuation* as

"Almost everybody knows what infatuation feels like. That euphoria. That torment. Those sleepless nights and restless days. Awash in ecstasy or apprehension, you daydream during class or business, forget your coat, drive past your turn, sit by the phone, or plan what you will say - obsessed, longing for the next encounter with 'him' or 'her'."⁴⁰

The person who is in love has many changes in his state of mind and gestures. Every small activity changes his behaviours.

Actually when there is a discussion about the role made by Ann in the film at that time Ann very directly requested to Graham not to see the cinemas where she has made such a kind of roles. So that Graham will not become upset and doubtful about the Ann's relations with other people before their marriage. But mentally Graham is not ready to stop and to see the past of Ann. His love for Ann made him more inquisitive. He has described here in a very real way the inner condition of the mind of him as,

“You see, I told you about the film at such length because it was the catalyst. That was what sparked it all off. I mean, obviously I knew about some of Ann's chaps before me; I'd even met a few of them. Didn't know them all, of course. But it was only after the film that I started to care about them. It suddenly began to hurt that Ann had been to bed with them. It suddenly felt like I don't know – adultery, I suppose. Isn't that silly?” (*BSMM*: 47-48)

Graham has fallen in the love of Ann as she is very attractive, beautiful and active one. But now by seeing her career in the cinema and having contacted with the chaps of Ann, it has become very surprising as well as shocking for him. He supposes the role made by Ann in the films is very dangerous and silly one. It has created hurt to the mind of himself. And his love for Ann has made him very inquisitive to know more about the life of Ann.

By seeing another two films of Ann and her role with other people that was unbearable to Graham, he told it to Ann. She replied not to go to see films. He also added that he had become very suspect with the roles of Ann with other fellow illicitly and she replies on it as,

“Oh, she says she's sorry I'm jealous, or possessive, or whatever the right word is, but it's quite unnecessary and it's nothing she's done – it isn't of course – and maybe I'm over – working. I'm not.” (*BSMM*: 48)

By this Graham supposed that her impression about her act in the B-movies is proper and nothing wrong is there. There is no necessity to overwork upon this matter. It is clear that Graham is not ready to leave the acts made by

Ann in the films. He is completely occupied with the wrong acts of Ann and day by day becoming jealous about her. He also tells Jack that he was not faithful to his former wife Barbara. Jack is also very terrific about the act of adultery. But now Graham has to accept her. But Graham expresses here one thing that when Ann will speak truth I will never believe on it as my experiences are quiet different and strong. Graham says to Jack that he is a writer and the people have more expectation from the writers because they assumes that writer knows each and every problems of the people and so they expect advice, suggestion or answer from him. Graham also adds here one thing that its interesting and very good that Jack is solving even the quarrels of husband and wife. But Jack answers that he is also having rows with his wife, Sue but at night they go to bed.

As it is known and taken into consideration the whole situation of the life of Graham and Ann, it has become very horrible because of quarrels between themselves Graham has become upset mentally as well as physically. With the rows and doubts about the wrong acts of Ann as well as her roles in the movies. Because of this entire situation he is taking the mental support from old girlfriends as well as from the married woman by having sexual act with themselves,

“We have big rows about as often as when we lived together. And when we do, I take exactly the same course afterwards. I ring up an old girlfriend and get me some consolation. It always works. That’s the thing I’ve discovered about what for want of a better word we may as well call adultery. It always works. If I were you, I’d go off and find myself a nice married woman: ‘Most of the women I’ve slept with have been married,’ said Graham.”

(BSMM: 51-52)

It is the sexual love of Graham with the women. Graham is making an act of adultery very easily without having any tension about it.

Actually Graham was there towards Jack only with the major intention that is to have an advice in the quarrels between Graham and Ann. Because Jack had that authority as he had millions of affairs and experiences of a lot of women

in his life. By taking into consideration the critical condition of Graham's married life with Ann, Jack had suggested him as,

“Love her less. May sound a bit old-fashioned, but it'd work. You don't have to hate her or dislike her or anything – don't go over the edge. Just learn to detach yourself a little. Be her friend if you like. Love her less.”(*BSMM*: 53-54)

Though there is no any kind of direct hurt to their married life yet it's a one kind of getting more love from each other, actually that's the intension in the mind of Jack.

One day late in the March Jack, Graham and Ann were sitting together and discussing about the map of Italy as well as about their holidays. At that time Graham was really in a romantic mood with Ann. Side by side on the bench at the kitchen table,

“Graham had an arm loosely dangled round Ann's shoulder. It was comforting, marital arm, a tranquil parody of Jack's urgent, front – row forward's limb. Just looking at a map dispatched Graham's mind on suave imaginings; he remembered how holidays made each old, familiar pleasure come up smelling like clean laundry.” (*BSMM*: 56)

Thus Graham was enjoying the physical and romantic pleasure especially in the company of Ann. Thus sometimes he is deeply in love with Ann though it may be physical.

When Graham asked Ann about her visit to Arezzo with Benny, it created some kind of amazing and interesting mood in the mind of Ann. In her happiest mood, she started to be very close to Graham and become satisfied physically,

"She was briefly jarred by pleasure at the thought that she had been doing interesting, grown-up things for such a length of time, for at least fifteen years, and she was still only thirty-five. A fuller, happier person now; and one still young enough not to flag at pleasure. She pressed closer to Graham on the bench." (*BSMM*: 57)

It indicates here one thing that whenever there is time and an opportunity to be in love with Graham she is taking the full benefit of that opportunity. She is now becoming more interesting and seeking pleasure really having physical contact with Graham. She loves him so much.

When Ann told to Graham that she visited Arezzo in the company of Benny but she only remembers her pleasant moment that she went with him to see cinema. Though it was a past act that made by Ann, yet Graham didn't like it. Because it is natural that he loves Ann very much but when he hears about her past activity it creates a great pain as well as he becomes very upset. Because when he fell in love with Ann at that time he attracted towards her as someone special one who will make his life eventful. His intense love created in his mind an idea to go deep in the past of Ann,

"You went to the cinema in Arezzo,' said Graham slowly, in the tone of one prompting a child, 'and you saw a bad sentimental comedy about a whore who tries to disgrace the village priest, and then you came out and sat over an iced strega in the only cafe you could find that was open, and you wondered as you drank how you could ever again live in a climate that was damp and cold, and then you went back to your hotel and you screwed Benny as if you would never know greater pleasure, and you held nothing back from him, absolutely nothing, you didn't even save a small corner of your heart and leave it untouched for when you met me."
(*BSMM*: 57)

Now he found himself in a very wrong and critical situation as Ann's past was with full of wrong and adulterous acts. Though he loved her very much yet day by day her past life's activities are creating jealousy about her in his mind.

Andreas Capellanus comments about what is love as:

"Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex, which cases each one to wish above all things the embraces of the other and by common desire to carry out all of love's precepts in the other's embrace."⁴¹

It is very clear that Graham attracted towards Ann physically and fell in love with her. But as he started to know about her character through cinema and about her past life before she met him, it created very upsetness in his life as well as jealousy. And his love for her took him to collect information about each and every event or moment of the life of Ann. It means after marriage, instead of enjoying the happy and pleasant life in her company it created so many doubts and troubles in the life of Graham. Ann's every activity related to sex with other people created panic in his life,

"I'm glad you went to Italy. I'm glad you didn't go alone; it might have been dangerous. I'm glad you went with someone who was nice to you. I'm glad - I suppose I have to be - that you went to bed with him there. I know it all in steps, I know the logic. All of it makes me glad. It just makes me want to cry as well." (*BSMM*: 58)

These expressions depict the inner pains and upsetness of his mind. Though Ann is very straightforward by nature particularly having sexual or physical love with other people yet Graham doesn't like it as now he loves her very much and anyway she is his wife now. Sometime we can understand that Graham is also developing an emotion of jealousy about the behaviours and acts of Ann. He speaks here very sarcastically that he was very glad that Ann goes to other people to bed who was nice. It indicates that though he loves her yet day by day and step by step his mind is going to be full with jealousy about Ann's wrong acts of sex.

Actually Ann worked into the B-movies as a whore (starlet). And because of this she had become very open minded and straightforward about having sexual love or activity. Graham was very nervous by listening that Ann had gone to bed with Benny, a nice man. Upon this she very gently said,

"I didn't know you then." She kissed him on the temple, and stroked the far side of his head, as if to calm the sudden turbulence inside. 'And if I had known you then, I'd have wanted to go with you. But I didn't know you. So I couldn't. It's as simple as that.' (*BSMM*: 58)

It shows that she is very direct and open minded about having sexual activity, with anyone. It may be her life style to enjoy the life by having sexual relations with the man who likes her. She is very much interested and happy in having physical love with anyone. Now it may be dangerous because her husband, Graham. But Ann is a woman who is not thinking seriously about the consequences of her sexual activities with the other people. It indicates she loves sex and sexual acts.

Bell Hooks rightly comments about sexual love as:

“Sexual pleasure enhances the bonds of love, but they can exist and satisfy when sexual desire is absent. Ultimately, most of us would choose great love over sustained sexual passion if we had to. Luckily we do not have to make this choice because we usually have satisfying erotic pleasure with our loved one”⁴²

Now - a - days Graham has become very inquisitive about the past life of Ann which was full of sexual activities. They have decided to go to Bologna. But with the wiseful questions and remarks Graham achieved the answer from Ann about her sleeping in the same bed where once Barbara slept. Later on Graham very quietly asked her,

"Ann ...

‘Yes?’

'When you went to Italy

‘Yes?’

'With Benny

‘Yes?’

'Was there was there I was just wondering

'It's better to say it than not to say it.'

'Was there well, was there..... I shouldn't think you can remember

He looked at her mournfully, pleadingly, hopefully. She longed to be able to give him the answer he wanted. '..... was there anywhere you went that you can remember - that you can remember definitely

'Yes, love?’

'..... that you had the curse?'(BSMM: 59)

Now every time Ann was very positively answering to the questions and enquiry of Graham especially about her sexual activity. Now also she answered truly that she was there on date with Benny. It may indicate here that Ann loves very much to the sexual act with the people she likes. Now Graham's inquisitiveness about Ann's sexual love with Benny in Italy provided true answer from Ann.

One day Graham went very quickly towards the shelves of books of Ann. Actually Ann was very much interested in reading books and so that she was given some books as present to Ann with some special remarks of love to Ann,

"He moved on to Ann's shelves and started hunting for books which she was unlikely to have bought for herself. Several of them he had already identified as presents from her previous escorts. These he pulled out, almost for old time's sake, and read the inscriptions: 'to my,', 'with love from', 'with much love from', 'love and kisses from', 'xxx from'." (*BSMM*: 63)

By reading this it may feel that Ann's personality was liked very much by other people also and express their love about herself, they have given such a remarks of love about Ann. No doubt its Ann's love for books and so that she was given the presents of books. It may be presents of books to express the love about Ann of the people.

Diane Ackerman has commented about this as:

“a shared book could speak to lovers in confidence, increasing their sense of intimacy even if the loved one was absent or a forbidden companion. Books opened the door to an aviary filled with flights of imagination, winged fantasies of love; they gave readers a sense of emotional community. Somewhere in another city or state another soul was reading the same words, perhaps dreaming the same dream.”⁴³

Graham was having a habit of reading magazines. One Day when he was reading a magazine, for his great surprise there was a picture of woman who was half naked as:

"The two girls on the covers, each, by some magazine publishers' convention, exposing only one nipple, struck Graham as extremely beautiful." (*BSMM*: 66)

Graham thought about this picture of women whose one nipple is open and it was published on the cover page of the magazine. The intention of this picture is only to have popularity and earn a lot of money. In short, it is a materialistic thing that is done by these women by giving such a kind of photograph.

As Graham was going through the various pages of the magazine he became successful to find out some more pages which were covered with the half naked and then full naked pictures of a beautiful woman. By seeing such a kind of naked picture Graham was unable to control his emotions related to sex. It is described how he felt and what happened after seeing the naked picture of the woman,

"On the first page she was sitting in a wicker chair wearing only a pair of knickers; then she was naked and playing with her nipple; then with her down there anyway; until by the eighth page she appeared to be trying to turn her thing inside out, as if it were a trouser pocket. On this last page, while Graham's brain gawped, his semen (as he used to think of it, but now also wasn't quite sure) came spurting out, quite unexpectedly. It sprayed over the left arm of his sweater, over the linen box, and over the girl contortionist" (*BSMM*: 67)

Such a kind of hot picture of a woman created sexual burning in the mind of Graham. His emotions have become very aggressive and sexually he has become romantic and one with these emotions and without knowing anything to him, his semen sprouted out of his penis. It shows his materialistic approach and thinking about the sexual love.

After passing sometime Graham understood one thing here that he was in the bathroom and Ann yet had not come yet. He again started to read the motoring column, a fashion feature and a science fiction story about what would happen to men when robots could be built which were not only better lovers than their

fleshy rivals, but were also capable of fertilizing women. By reading the letters of column and editorial replies struck him as full of sound advice. And by this time how there were certain changes in his inner feelings and body also is despised here as,

"By this time he noticed two occurrences: his cock, as he now thought he would call it, was beginning to get hard again while he read a letter from the Surrey housewife gratified by the number of dildoid - shaped objects available to the dedicated self pleasure; and his semen (he didn't feel ready for spunk yet) seemed to have quite dried out. In for a penny, he said to himself jollily, and began to wank again, only this time with more care, interest and pleasure, at the beginning and in the middle, and at the end." (*BSMM*: 68)

It shows here that how only the reading of such stories which are related to sex and sexual activities create romantic feelings and emotions in the mind of Graham. Really Graham becomes sexually aggressive and upset, so that he can't control his inner sexual feelings in control. It's Graham's experience of materialistic sexual love. It also shows here that Graham is very much deeply entangled with sexual feelings which provide him the great pleasure.

Actually there was a great influence on the mind of Graham after seeing Ann's various types of roles in the cinema and many new fellows to whom she had a sexual affair. One day at night he was a little bit drunk and I was also drunk. And now-a-days the activity of drinking has become frequent. And in such a kind of situation he expressed his feelings as,

"Then he started crying, drinking and crying. I asked him what the matter was and he said the name of one of my old boyfriends. He just said "Benny". Then he took another swig of wine and said, "Benny and Jed." Then he took another swig and said, "Benny and Jed and Michael'. And then, after he'd been going for a while he suddenly added your name.' 'And that was a surprise?" (*BSMM*: 70)

Thus the information about the past of Ann created doubt and jealousy in the mind of Graham. Actually, he was in love with Ann. And his inner mind was

not ready to tolerate and accept the immoral affairs and acts by Ann. It's may be Graham's intense love for Ann which was always in search of Ann's wrong activities. But his search about Ann's past life had created doubt and jealousy about Ann, though he loves her very much. Though it is a love of Graham to Ann which forces him to see her films to search out her past, yet he is doubtful about Ann's past life. Matthew Pateman comments here about Graham's character as:

“Graham needs to prove his wife's unfaithfulness. His ethical judgments are being worked through an aesthetic creation. His historical narrative is a montage of disparate forms; his self is an auto-generative self-fulfilling bricolage.”⁴⁴

Actually Ann had come to Jack only because to tell her history to Jack and how there were quarrels between himself and her. There was a fear in the mind of Ann about the relationship between Ann and Jack. Because Graham had also taken name of Jack as her boyfriend and having an affair between themselves. So during the time of their discussion Jack gave Ann an advice to take Graham away somewhere. And very quickly a thought had come in the mind of Ann that, "We're trying to find some country where I haven't fucked someone; Ann said with sudden bitterness." (*BSMM*: 72)

It is clear here that Ann had a lot of affairs at many places with many of fellows. And so that she was searching a place where she had not gone for dating with someone. So Ann was very much interested in sexual activity especially in the past before coming in the life of Graham.

Actually, Jack had been very much fond of Ann. He loved Ann very much and always expecting her physical company for his pleasure only. Whenever there is a chance or an opportunity for him to flirt with Ann he was not missing the chance.

“As he showed her out, he pushed his face at her for a kiss. She moved towards him, hesitated, and scraped her cheek along the side of his beard, as she moved away; Jack's slightly wetted lips seemed to catch her ear." (*BSMM*: 72)

It's very clear that Jack also very much attracted towards the beautiful appearance and attractive personality of Ann. Thus he flirted Ann very satisfactorily and pleasurably.

Now-a-days Barbara was thinking about Graham and his love making act especially on their eighth wedding Anniversary. She remembered here that he was rearing above her while they were making love on the night of their eighth wedding anniversary. On these nights, she always allowed Graham to keep the light on

"He was crouched over her, pushing away in that rather half-hearted fashion which at any rate seemed to satisfy him, when she had caught him looking at her breasts After that, on their wedding anniversaries, Barbara decreed that either they could have the light on and read a bit, or they could turn it off and make love. It was all the same to her, she implied. More frequently, in later years, they had kept the light on." (*BSMM*: 73)

It indicates here that to some extent Barbara has become nostalgic about her past sexual life with Graham. But the treatment or body language of Graham is also not as expected by Barbara. He was making love but he was interested and very much satisfied in observing the body of Barbara.

By passing more time in the company of Barbara as well as Ann and other women Graham expresses his general point of view about the love of women and how they are going to become the guinea pig to male,

"For a start, women often succumbed for such odd reasons: like pity, and politeness, and loneliness, and rage at a third party, and, sod it, sheer sexual pleasure." (*BSMM*: 89)

Every activity of a woman and style of behaviours indicate here that lastly they need sexual pleasure.

At one time Graham had attracted towards Ann and trying to allure Ann but more than that he found one thing here that Buck Skelton found favour with Ann,

"Graham assumed hopefully, would be particularly alluring to Ann; but then both of them were false images - one on a screen, one in his head. What was the real Buck Skelton like (What was his real name, for a start)? And may be that Buck was the one to find favour with Ann." (*BSMM*: 89)

Actually Graham is in love with Ann but every time he has to see something different and controversial about Ann's personality. Such a type of behaviour of Ann may be responsible for creating the idea of revenge in the mind of Graham. Because its Graham's love which expects a positive, honest and loyal response from Ann. But something doubtful occurs there and Graham becomes to somewhat level upset as well as doubtful about Ann's behaviours and her past.

Really, Graham loved Ann very much and because of this he was not ready to tolerate the acts that she had done into the various films as starlet but which are particularly related to physical love. One night when they were lying in the bed Graham felt to ask her about the act that was performed by Ann with Buck Skelton as, "Can I ask you someone else?" Graham said as they lay in bed the next night. 'Of Course'. Ann braced herself. She hoped it would be better than last time; and the time before.

'Buck Skelton'.

'Buck Skelton? Christ, what have you seen? I can't remember acting with him.'

'The Rattler and the Rubies. Bloody terrible it was too. You played the cloakroom girl, who takes the hero's Stetson and says,

"My, we don't normally get such big ones in here."

'I said that?' Ann was interested, as well as relieved. She also felt a stab of indignation at the misplaced accusation. If he thinks I might have fucked Skelton, who wouldn't he suspect? For once, Ann decided to let Graham wait for his reassurance.

'Afraid So', he replied. 'You gave every word its full weight.'

'And what did he say back?'

'Don't remember. Some balls about the red meat they eat in Arizona making everything grow bigger. Something subtle like that.'

'And what did I say to that?'

'You didn't. That was your only line. You just looked dreamy.'
(*BSMM*: 91)

Actually it was very resentful question and doubt that was created by Graham about Ann. And Ann's body was having tense and she said that Graham would have more chance to have physical love with her. And later on Graham started to make love with Ann. He was thorough and affectionate but she kept her mind elsewhere. If she had in fact fucked Skelton, she was thinking, Graham wouldn't be making love to her. It was strange thing for her the ways in which the past caught up and tugged at the present. But anyway though he is frustrated with the past of Ann yet, he loves very much to her.

Another thing was that Graham had seen a dream which is known as 'Carwash dream'. In that dream he had seen one thing that Ann had made adultery with Larry Pitter in the film 'The Rumpus'. The three persons in the film were talking very hatefully about Graham. And one of them, Larry Pitter, was very courageous and directly said to Graham that Graham might have heard about him from his wife, Ann. It was a very fine thing that there might be honesty between husband and wife. But he also added one terrible thing that his marriage with Ann was the envy of most of his friends. But anyway Ann had done a right thing at the right time Pitter added. And he gave here an explanation about why they called her carwash Girl,

"The three villains behind him chuckled. 'Now, stop me. If I'm boring you, Graham, but you see, what she really liked wasn't just me. It was all of us. All of us at the same time. Doing different things to her. I won't be specific, I know these things can be hurtful; I'll just leave you to imagine it. But the first time she got us all to do things to her at the same time, we were all sort of swarming over her, licking her and stuff, she said it was just like being in a Carwash. So we called her Carwash Girl. And we used to giggle about what would happen when she met Mister Right. Only we used to call him Mister Carwash.'" (*BSMM*: 94)

Though it was a very terrific dream and act of Ann yet it was a role of Ann in that film as well as in her real life situation also Ann had love really about

sexual acts, as a starlet in the past life. Actually it was seen by Graham in the dream but now its a question in front of Graham if it were true.

It's really wrong according to our own point of view that Graham showers his love upon Ann, but every time he takes a different persons name with whom Ann had gone to bed. No doubt he loves Ann very much but his inner mind always tries to find out something about the past life of Ann. Now also he wanted to confirm whether Ann was having an affair with Larry Pitter and so he behaves very smoothly and lovably with Ann as,

"He got out the rarely - used ice bucket ant broke some ice into it for Ann's gin and tonic. He was whistling as she opened the front door. When she walked into the dining-room he kissed her unambiguously on the lips and handed her a drink, followed by a bowl of shelled pistachio nuts. He hadn't been like this for weeks.

'Has something happened?'

'No, nothing special.' But he looked a little furtive as he said it. Maybe something had happened at work,' may be Alice had done well at school ' maybe he just felt unaccountably better. All through dinner he remained in good spirits.

Then, over coffee, he finally said,

'What happened today hasn't happened before I forgot whether or not you'd gone to bed with Larry Pitter.' He looked across at her, expecting approval.

'So?' Ann felt her stomach beginning to contract with apprehension." (*BSMM*: 99)

The love that he showers upon her is really with some intension and which is a wrong thing between husband and wife. Internally his mind has become very upset and unstable. Because to his every doubt bad luckily Ann gives positive answer which adds more stress, jealousy and anger in Graham's mind. He isn't really satisfied in the married life with Ann.

When Graham and Ann were on tour to Toulouse on holiday at that time they were also having some discussions particularly about Barbara. Though Graham was in the company of Ann yet he remembers the moments and days

passed in the company of Barbara as his first wife. He becomes here somewhat nostalgic about the behaviours of Barbara and expresses one event here as,

"She used to plant bedclothes on me. She did, really. While I was asleep she used to pull out the sheets and blankets from her side of the bed and push them over to mine, and then give me all the eiderdown as well, and then pretend to wake up and bollock me for stealing all the bedclothes.'

'That's crazy. Why did she do it?'

'Make me feel guilty, I suppose. It always worked, too.'

(*BSMM*: 106)

Graham, remembers the acts of Barbara here, to sometime he becomes nostalgic. He also tells to Ann that all that things or activities are going to be done by Barbara only for himself. It may indicate here that till today Graham is in love with Barbara, though he is on celebration of holiday.

In one of the interviews, Julian Barnes expresses his view about sex as:

"But I think sex is much stranger than we think. Somerset Maugham said something about there being nobody who, if his or her sex life were expounded in full truth, would not appear.....I forget the ending, but, as it were," a grotesque monster."⁴⁵

It seems to him that there's no norm to a sex life. Every sex life is abnormal, a normal. There's a whole spectrum of sexual behavior, and we imagine it somehow pivoting around something called normality in the middle. But I think that normality is a black hole. There's nothing there.

One day after having lunch Ann was already in bed and later after some time Graham came in the hotel and particularly in the bedroom of Ann. Now how Graham had made his act of sex with Ann is described here by Julian Barnes in a very natural and authentic way,

"First, Graham burrowed down the bed and practically butted her legs apart. Then he began kissing her, with obvious tenderness but no very profitable sense of location which was hardly a surprise,

since it was only the second time he'd done this. She had assumed she didn't taste nice down there; or at any rate, not nice to him.

Next he reared up, and squirmed his body aggressively sideways, expecting reciprocation. She consented, again with surprise, as she thought he only half-liked that. After about a minute, he scuttled down the bed and pushed inside her, holding his cock as he did so, which was unusual, since he normally liked her to do that for him. And even then he kept moving her about - on her side, on her front, finally, to her relief, on her back - in a diligent, programmed way that hinted at some deeper or more complicated motive than pleasure. It seemed like an act not directly of sex, but of sexual recapitulation." (*BSMM*: 114)

It explicitly shows here how Graham was handling and playing the sexual act with Ann in a very smooth way. He becomes totally one with Ann but at the same time he was careful about herself also. It indicates that he is very much interested in doing sexual activities and love with Ann.

Really, Graham loved very much to Alice. Sometimes he felt very bad because he had not taken Alice to the zoo. Alice loved the nature as well as animals very much. One day Graham and Alice were together and having discussion about various things and events happening in the life of a human being. The problem was discussed why there wasn't a report of consumers particularly about the broken marriages. Alice expressed her inner feelings and emotions which are related to love between Graham and Barbara as,

"Because Mummy and I weren't happy together. We weren't getting on."

'You used to tell me you loved Mummy.'

'Yes, well I did. But it sort of stopped.'

'You didn't tell me it stopped. You went on telling me you loved Mummy right up to when you left.'

'Well, I didn't want to upset you. You had exams and things.' What things? Her periods?

'I thought you left Mummy for, for her.' The 'her' was neutral unstressed. Graham knew that his daughter was aware of Ann's name.

'Yes I did.'

'So you didn't leave Mummy because you weren't getting on. You left her because of her.' stressed this time, and not neutral.

'Yes, no, sort of. Mummy and I weren't getting on for a long time before I left." (*BSMM*: 120-121)

Now it very explicitly shows here that Alice had become mature as well as considerate and understood why her father Graham left her Mummy, Barbara. It was his love for Barbara and must continue forward according to Alice. Alice's intention and expectation is that Graham must not leave Barbara without love, because he loves Barbara very much. But only for the sake of Ann he stopped to love Barbara which wasn't liked and accepted by Alice. It also shows an attachment, a love that bound the relation between Graham and Barbara and Alice. Alice expects such a good kind of love must go forward forever which will also provide happiness and comfort, stability in the life of these three persons, Graham, Barbara and Alice.

Though Graham got married firstly with Barbara and loved her also very much yet the nature of Ann liked him very much. Actually he was attracted towards Ann as she was beautiful no doubt but more than that she was very much straightforward by nature in everything which is related to her life,

"..... I mean, obviously I knew when Ann and I married that it wasn't like when Barbara and I married. And of course Ann was always completely straightforward with me about chaps..... about her life before she met me..... “(*BSMM*: 125)

Really Ann had become successful in creating Graham's live eventful as well as showering love upon him and getting the same love from Graham to herself.

Generally Ann was going to bed first, but now she waited for Graham to come but he was not keen to go. So Ann went to usual to bed. Graham came after her and kissed her forehead and went to sleeping position.

"Ann waited for Graham to want to make love to her; but he didn't seem very keen. She would generally go to bed first; he would make some excuse and stay downstairs. When he did come to bed

he would kiss her on the forehead and then get into his sleeping position almost at once. Ann minded, but also didn't mind. She'd rather he didn't if he didn't want to; the fact that he didn't try faking it meant, she supposed, that there was still an honest bond between them." (*BSMM*: 129)

Thus Ann was very much impressed by the nature and behaviour of Graham. She loved him very much. She supposed that there was a holy bond of the good relations between themselves. And upon that holy bond they were leading a very happy and successful life, she felt for this moment.

When Ann sneaked off work at afternoon, she looks sweaty and sexy. Her appearance was really alluring one and sexy one.

"She had sneaked off work in the middle of the afternoon, getting back sweaty and sexy from the heat and then light clothes she wore and the thump and rattle of the Underground; without speaking they'd agree on why she'd come home early, and they would go to bed with her still damp at all the hinges of her body."

(*BSMM*: 132)

According to Ann's point of view, afternoon sex was the best sex of all. Afternoon sex gave you unexpected comfort. Morning sex she'd had enough of in her time, usually it meant, sorry about last night but here it is anyway. Evening sex was well your basic sex. Evening sex was as good or as indifferent and certainly as unpredictable as sex could be. Here we can find that her appearance is sexy as well as her experience about sex at different time provides her deep knowledge about this area.

Really Graham loved Ann very much. When Graham was upstairs in the house, Ann was waiting him to come downstairs. She was sitting there reading, watching television. She thought that after an hour Graham would come downstairs and go into the kitchen. She would hear the clatter of ice into a glass or sometimes two glasses. If it was two glasses, he'd be in a kind and gentle mood. And there was a style and way of Graham to express his love about Ann as,

"Then he'd sit down beside her and either join in a bad television programme, or maunder on about how he loved her, or both. She hated being told like this that she was loved; it sounded like one extra thing to feel guilty about." (*BSMM*: 140)

Thus Ann was also sometimes confident about the love that grows in the mind of Graham, she loved Graham and he also loved her. He becomes emotionally excited with the love of Ann and started to express his feelings of love about her.

During the time of one evening when Ann fetched drink for Graham and for herself what was actual feelings of Graham about Ann is described here very skillfully by Julian Barnes as,

"When he'd interrogated her about the most improbable liaisons, he'd suddenly fall silent, and then begin to weep. His head would droop, and the tears which invaded his eyes would fill up his lenses, and then suddenly burst out, down both sides of his nose as well as his cheeks. He cried in four streams instead of the usual two, and it looked twice as sad. Afterwards, Graham would tell her that all his incomprehensible anger was directed, not at her, but at himself; that he had nothing to reproach her for, and that he loved her."

(*BSMM*: 141)

Actually, Graham was very much in love with Ann but the doubt about the past life of Ann created mental instability to Graham. Otherwise he was quite a sane person. Ann had also belief that the feelings expressed by him were true. She would never abandon him. Because leaving him wouldn't solve anything. Such is the love of Graham about Ann and Ann's for Graham.

Merritt Moseley very rightly commented about the situation of Graham's mind. It is depicted by the use of post-modern feature paranoia as:

"The discussion has gone no further than Graham's obsessive resentment of a triangular relationship between himself, his wife, and rivals whom are either in the past, in the movies, or in his mind. Thus *Before She Met Me* seems a study in paranoia, exaggeration and unjustified sexual worry."⁴⁶

Actually Jack and Ann were having affair. Ann was also visiting to Jack sometimes to share so many personal things of her life. And one interesting thing was that Graham was also visiting to Jack especially for an advice. During the wedding Anniversary party of Graham and Ann, Jack behaved with Ann in a very sensual way as,

"Welcome, my lovely, he roared, though he was standing right next to her; indeed his arm was now round her shoulders. Ann turned her head towards him and made to whisper. He felt the turn through his arm, caught the head-movement from the corner of his eye, deduced that he was being offered a kiss, and twisted into it with a horizontal swoop. Ann succeeded at the last moment in avoiding his lips, but still received a severe graze of cigar-fumed beard across her cheek." (*BSMM*: 146)

While the party was going at that time Jack also patted her welcomingly on the bottom of Ann also. He was very much interested in Ann sexually and so tried to flirt her.

The wedding party was really going smoothly for Ann because Jack had helped her and he was present at the party. During this party Ann was being kissed by Jack and this act of kissing was seen by Graham, but Ann didn't know that Graham had seen all this. But Graham was nervous and Ann felt sorry for Graham and also more irritated than before. She asked Graham was there any matter or were you drunk. And after leaving sometime Graham expressed as,

"Sometimes he felt, this was all life consisted of: wives asking you aggrieved questions. Fifteen years of it with Barbara. When he met Ann, he thought all that was over. Now it seemed to be starting up again. Why couldn't he be left in peace?
'Drunk Yes', he finally said. 'Just drunk no matter'.
'What is the matter?'
'Ah. Matter. Matter is seeing wife kissing friend. Matter Matter. Seeing best friend stroking wife's..... behind. Matter-matter.'
(*BSMM*: 148)

And this is a clear indication to Graham that Ann and Jack were having an affair. She tried to explain and answer why she kissed Jack but it wasn't tolerated

by Graham. Her, an act of kissing created jealousy about Ann as well as about Jack also. Actually Merritt Moseley has focused upon the character of Jack through,

“He has a winning line in picking up women, involving sticking his cigarette in his beard and pretending to forget it is there; he is, in British slang, “ladish”, that is, hearty, crude, funny, and lecherous. He is a steady source of information and advice about adultery.”⁴⁷

Once after marriage Graham was behaving as a very nice husband. But now by seeing the aggravated behaviours of Graham, she was unable to understand the formulae of life. She thought now odd life's causes and effects were. She remembered here once upon a time it was very nice time which she enjoyed very much, only because of the company of her nice husband, Graham. But now, day by day everything had changed and she only remembered here.

“She tried to remember that Graham was essentially nice. All her friends agreed, especially her women friends. He was gentle; he was clever; he didn't strut and preen and bully in the way that many of his sex did. That's what her friends had said, And Ann would delightedly have agreed with them.” (*BSMM*: 150)

And she had observed a great change in the life style and behaviours of Graham as like other men.

Before some years Graham had read a popular work about zoology. And in that book man was proved superior related to brain as well as penis and sex. And the copies of that work sold in millions. Graham got in detail report of that work. The ideas and point of views in that report about sex were very clear and straightforward. Though Graham had gone through the report yet he was not ready to live his life according to that report or ideas. It seems that he was not having mutual understanding about the things and events happened especially in the past life of human being.

"On the one hand, of course, sex didn't matter at all, especially not sex in the past, sex in history. On the other hand, it mattered

completely; it mattered more than everything else put together. And Graham didn't see how this state of affairs was ever going to change. It had all been decided for him up there in his brain, without consultation, years ago; decided by sodding history and his background and his parent's choice of one another - by the unprecedented combination of genes they had thrust at him and told him to get on with." (*BSMM*: 154-155)

Reading of books teaches man how to live in the life. Experience of different things and events in the life of a human being strengthens the mutual understanding about the life as well as provides great patiences or tolerance. Graham saw his friend was always relaxed and enjoying the life delightfully because he was experienced and leading a very straightforward life.

Here is description of one event which is very shocking and bad according to Graham. Because one day he was sitting in the Odeon Holloway Road watching for the third time that week, his wife Ann was committing on screen adultery with Tony Rogozzi in 'The Fool Who Found Fortune.' Tony had discovered a board of old coins and his total life changed. He forsaked his barrow and religion, bought lurex suits, and became estranged from his family and his fiancée. He started to spend his money in the nightclubs. At that time he had discovered Graham's wife with whom he had an affair. Tony had given some more expensive presents to Ann. Ann pretended to admire the presents but later on she was selling the presents. But during this period one policeman came and declared that all the property was stolen property. And Ann's old mother selflessly declared that her daughter was a callous gold digger who had been openly boasting of skinning a naive young Italian. Tony became sadder but wiser, returned to his family, his fiancée and his barrow. Such is the aspect of the personality of Ann is described here by Julian Barnes very skillfully.

Sue asks Graham about Stanley Spencer's Syndrome but Graham says that he doesn't. Sue opens all the information in front of Graham about her personal life as Sue was a second wife of Jack. But she didn't feel anything wrong in it. But

on the other hand it was appropriate for herself. And she refers here about Stanley Spencer's act especially on the wedding night as,

“When Stanley Spencer got married for the second time, do you know what happened on the wedding night?”

'No'.

'He sent his new wife ahead on the honeymoon, like an advance crate of luggage, went home, and fucked his first wife.'

'But'

'No, no, wait for it. Not that. Then he went off to join his second wife and sat her down on the beach and explained to her that an artist had exceptional sexual needs, and that he now proposed to keep two wives. His art required it, and his art came first."

(BSMM: 166)

She tries to explain here one thing that how the artists are thinking and behaving in their personal life. It's a particular kind of love that focuses on the act of sex in a different way.

When Graham went into the flat of Repton Garden, there was some conversation between Jack and Graham. But Graham was so doubtful about the phones of Jack. According to Graham's point of view Jack was phoning Ann which was not tolerated to Graham. Graham had a knife and he stabbed Jack very fiercely. Jack gave a curious falsetto wheeze, and one of his hands fell on the keyboard. There was a spurt of typing, then a dozen keys got tangled up and the noise stopped. He stabbed Jack repeatedly particularly at his lower body, at the area which lay between the heart and the genitals. After several blows, Jack rolled soundlessly off the piano stool on to the carpet. Graham had so many time stabbed Jack especially on the area "Between the heart and the genitals."

When Ann was in search of Graham, at that time she was going through the private room and books, and files of Graham. So many references and documents were there which were related to the personal life of Ann. She found here one very strange thing that Graham had torned some pages from the books of Jack which were particularly related to her. At first she felt that the pages torned

by Graham through the novels of Jack it related to her then Graham might be mad. But to the very next moment she expressed,

"Graham wasn't mad. Graham was sad; upset; drunk sometimes; but he was not to be called mad. Just as he was not to be called jealous. That was a word she wouldn't use of him. Again, he was sad; upset; he couldn't handle her past; but he wasn't jealous."
(*BSMM*: 181)

Lastly in search of Graham Ann came to the flat at Repton Garden's. And for her great surprise he was there and she became very satisfied. Very quickly and naturally she instinctively pushed up against him and casted her arms round his waist. He patted her on the shoulder, then turned her into the hallway and kicked the door shut with his left foot. It shows here that though she was under stress and tension yet she loved, Graham very much. But to the next moment she saw in the room there were so many holes on the sweater of Jack, an open knife was there on his chest and his sweater was stained with blood. Jack was falling down on the piano. She understood Jack was stabbed by Graham. And to her great surprise Graham used one usual sentence "It's all right."

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Chapter – III- (A &B)

The Concept of Love in Julian Barnes's *Flaubert's Parrot* and *Staring at the Sun*

3.1 Introduction:

In this present chapter Julian Barnes has used the concept of love in the novels, *Flaubert's Parrot* and *Staring at the Sun* in a very artistic way. In *Flaubert's Parrot* the concept of love is used through the main character Geoffrey Braithwaite. Barnes has used especially the concept of romantic and sexual love throughout this novel, which also focuses on the life of the writer Gustave Flaubert. The novel *Staring at the Sun* focuses on the life of the character Jean Serjeant by using the concept of love. The love has played a key role in the life Jean is depicted very skillfully by Julian Barnes.

Flaubert's Parrot is a novel written by Julian Barnes. It was published in 1984 that represented a major step forward in the writing career of Julian Barnes. It was best known work of Barnes that won the 'Geoffrey Faber Memorial Prize.' It has also won for Barnes the 'Prix Medicis' prize in 1986 that normally given to a French author and traditionally awarded for non-fiction. It was shortlisted for the Booker Prize in 1984. According to Merritt Moseley:

"It was, as he has said, his breakthrough - widely reviewed, popular, the book that made him one of Britains' young novelists to watch. It has been described as "the tour de force that introduced him to American readers."¹

Flaubert Parrot, the novel has become a milestone for the reviewers and journalists as they inevitably refer to when presenting the author or his later novels. It has become very popular in the world of literature, especially in the postmodern period. It was the first novel by Julian Barnes to be translated and it enabled the writer to publish his two earlier novels in the United States and later have them translated into many languages.

Vanessa Guignery focuses on the writing style of Julian Barnes as:

“Flaubert’s Parrot is one of the most recurrent features of postmodernist literature. Far from feeling bound by conventions or strict rules, Barnes appears to advocate innovation and attempts to renew the outmoded, worn-out, exhausted forms and genres of the past by mixing them.”²

Actually Julian Barnes has dealt with the different kinds of themes in the novel *Flaubert's Parrot*. But the major themes that are dealt within this novel are: Love, Truth, Past, an Infidelity, Obsession, Art, Life and Subjectivism. The present novel also depicts the three sequential chronologies of the life of Gustave Flaubert, the first is 'Optimistic' by citing his successes and conquests, the second is 'Negative' by citing the deaths of his friends, lovers, his failures and illnesses and the third gathers and arranges quotations written by Flaubert in his journal at various points in his life.

Merritt Moseley comments about this novel as well as the narrative technique as:

“Instead of narrative, Braithwaite provides an impressive mix of other types of prose; as Higdon argues, relating this book to James Joyce’s *Ulysses* and D.M.Thomas’s *The White Hotel*: Flaubert’s Parrot deftly deconstructs itself into various types of competing documents; the chronology, biography, autobiography, bestiary, philosophical dialogue, critical essay, manifesto, “train-spotter’s guide” appendix, dictionary, pure story and even examination paper.”³

The narrative technique of *Flaubert's Parrot* is First Person. The main character and narrator of the novel is Geoffrey Braithwaite. He is an English doctor and obsessed with Gustave Flaubert. According to Geoffrey Braithwaite’s point of view, he has three stories to tell, 1) About Flaubert, 2) about himself (his own) and 3) His own wife Ellen. Barnes has made use of partly fiction, past and literary criticism throughout the novel. Geoffrey's mind is full of with the search for the 'facts' about Gustave Flaubert and his work. During the search about this author, Geoffrey discovers that Flaubert was involved with Juliet Herbert though the evidence of their affair was destroyed by Ed Winterton. Geoffrey learns about

Flaubert's personal life, about books that he did not write, and the criticism of Flaubert and his faults. Geoffrey's search about Flaubert's life covers his own hurt, pain, love and confusion over his wife's death. He also expresses his relationship with her, Ellen. Because she had a number of love affairs during their marriage and so that his feelings are conflicted about her. He creates a question about his married life whether they were happy or unhappy and if his wife, Ellen, really loved him or not. Geoffrey's mind is really tormented with the thought that he had shut off the life support of his wife during the time of serious illness which was indirectly an act of killing her. Geoffrey was in search of various sites about Flaubert, at one place he came across two incidents of Museums claiming to display the stuffed parrot that sat at the top of Flaubert's writing desk for a short period while he wrote 'Un Coeur Simple'. And thus Geoffrey tries to find out the authentic one but lastly he understood that Flaubert parrot could be anyone of fifty in the collection of museum.

3.2 The Concept of Love in *Flaubert's Parrot (A)* :

As Julian Barnes describes in the novel:

“So, they took the curator to where they kept the reserve collection. You want a parrot? They said. Then we go to the section of the birds. They opened the door, and they saw in front of them fifty parrots.

Une cinquantaine de perroquets !" (*FP*: 187)

Anyway it is a love and inquisitiveness of the mind of Geoffrey Braithwaite to follow the truth or fact about the parrot.

About sexual love the critic Simon May comments here as:

"Man's discovery that sexual (genital) love afforded him the strongest experiences of satisfaction, and in fact provided him with the prototype of all happiness, must have suggested to him that he should continue to seek the satisfaction of happiness in his life along the path of sexual relations and that he should make genital erotism the central point of his life."⁴

Again here Barnes has made a very skilful way of writing, by in detail giving information about the life of Gustave Flaubert through 'Chronology'. Actually it's a historical device that presents each and every picture of the life of Flaubert. The use of chronology indicates that Geoffrey Braithwaite's mind is obsessed and very much inquisitive to know each and every thing happened in the life of Flaubert. It is sheer love about past or history of a person. Here are some quotations from the book that shows the concept of love:

"1836 - Meets Elisa Schlesinger, wife of a German Music publisher, in Trouville and conceives an 'enormous' passion for her." (*FP*: 24)

"1836 - Gustave's sexual initiation with one of his mother's maids. This is the start of an active and colourful erotic career." (*FP*: 24)

"1846 - Meets Louise Colet, 'the Muse', and begins his most celebrated affair: a prolonged, passionate, fighting two-parter"⁶ (*FP*: 25)

These examples clarify that Flaubert is very much interested in enjoying the sensual love. He is not interested to create an intimate relationship with Colet but anyway he wanted to enjoy it without having any kinds of bondages in the life. It's a post-modern thought of love that is depicted very nicely by Julian Barnes:

"the pattern of their relationship is set: 'Moderate your cries!' he complains to her. 'They are torturing me. What do you want me to do? Am I to leave everything and live in Paris? Impossible.' This impossible relationship drags on nevertheless for eight years; Louise is puzzlingly unable to grasp that Gustave can love her without ever wanting to see her.' If I were a woman', he writes after six years, 'I wouldn't want myself for a lover. A one-night stand, yes; but an intimate relationship, no.'" (*FP*: 28-29)

It very clearly indicates that his love is erotic to Louise. He doesn't want to establish any intimate kind of relationships with her but he loves her very much. It's a very confusing thing to the readers but anyway it's a sensual love that has created an idea of love about the future life. Thus love is a life though it has a

different angle. Solomon very directly expresses his view about romantic love, that the romantic love is sexual love. Yet, the people appreciate the resistance made by the traditionally modest moral philosophers. Actually, in the history of ethics, the desire of the sex has been treated as a biological urge, a force that must be controlled. And because of such a kind of treatment it has become something hard to see any virtue in it. The ethical questions about sex must focus on its restriction. And the sexual love is offered at its best as a legitimization of sex but still hardly a virtue. Thus Solomon later on commented his view about sex as:

" But sex, I would argue, ought to be viewed not as an urge and neither as procreation nor recreation but rather as expression, defined neither by physiology nor by pleasure but rather circumscribed by ideas and what is expressed. In particular, sex is (or can be) an expression of love, though this is just part of the story (as Sartre in particular has gruesomely argued). But the point that should be made here is that love is a virtue in part because of and not despite its sexuality."⁵

The relationship of Flaubert with Louis Bouilhet are very intimate and deep one. Flaubert loves him by heart as Bouilhet also loves him very deeply. The love of Bouilhet has created a new direction of life to Flaubert. Bouilhet played a role of caretaker in the life of Flaubert. Geoffrey expresses:

"Death of Louis Bouilhet, whom he had once called 'the Seltzer water which helped me digest life.' 'In losing my Bouilhet, I had lost my midwife, the man who saw more deeply into my thought than I did myself.'" (*FP*: 30)

It indicates that Flaubert's attitude to look towards the relationships is quiet different and lively. By remembering Bouilhet, he expresses his deep attachment with him. The lovable relationship created by Bouilhet with him touched more and Flaubert expressed it as 'midwife'. We may say such is the way of Barnes to look towards the relationships of human beings in the life.

When Geoffrey firstly met Ed Winterton, an American Academic in Europa Hotel during the time of bookseller's fair to buy a copy of Turgenev's *Literary Reminiscences*. During their talk they discussed on the various subjects

such as love about book reading as well as Juliet Herbert - the beloved of Flaubert who wrote 75 love letters to Flaubert. Already Geoffrey was very much interested to know the past life of Flaubert, and luckily here he got a source to know more about the life Flaubert through Ed Wintertod. They express the love about past as well as biography "When we each realised that bibliophilic lust was the only emotion which had produced this laying on of hands, Ed murmured".¹² (*FP*:38). Here the depiction of past and biography is made by Barnes. In it, the details that will slip through the records or that will not be collected. Although, the historians and biographers make the best use of available information. It's the love of past and biography of Geoffrey that chases Ed Winterton for more information about Flaubert's past life.

Now it was an amazing exploration to Geoffrey about the personal life of Flaubert through the letter. The following expression tells us how Flaubert was attracted towards Juliet Herbert by seeing the slope of her breast. It was a great excitement of physical love in Flaubert and Barnes wrote it in a very skillful way:

"Since I saw you excited by the governess, I too have become excited. At table, my eyes willingly followed the gentle slope of her breast. I believe she notices this for, five or six times per meal; she looks as if she had caught the sun. What a pretty comparison one could make between the slope of the breast and the glacis of a fortress. The cupids tumble about on it, as they storm the citadel."
(*FP*: 41)

It was the physical beauty of Juliet that haunted the mind of Flaubert. It was unworthy and untypical feelings for Geoffrey at first. But anyway he was also thrilled at the idea of discovering the secret of Flaubert Gustave and Juliet Herbert relationship. Now Geoffrey has become more inquisitive to know more about the relationship of Flaubert and Juliet as well as their past and personal life. His search has become sharper. The letters which were written Juliet Herbert to Flaubert were really quite fine in their way too. These letters told her whole life story. They were revealing more information about Flaubert. These letters provided the full of nostalgic descriptions of home life at Croisset. Geoffrey's love

about Flaubert sharpens as he gets more information about the relationship and affair of Gustave Flaubert - Juliet Herbert. Thus his quest for knowing more about Flaubert - Juliet makes him uneasy and to go further for more new information about them.

Julian Barnes expresses his view about sex in one of the interviews as:

“But I think sex is much stranger than we think..... It seems to me that there’s no norm to a sex life. Every sex life is abnormal, a normal. There’s a whole spectrum of sexual behavior, and we imagine it somehow pivoting around something called normality in the middle. But I think that normality is a black hole. There’s nothing there.”⁶

Flaubert met Mme Elisa Schlesinger at Trouville when he was fourteen and half, she twenty six. She was a wife of rich German music publisher. She was very beautiful and wore an immense straw hat and her well - modeled shoulders could be glimpsed through her muslin dress. Once while Flaubert following her by keeping a distance he saw, "Once, on the dunes, she opened her dress and suckled her baby. He was lost, helpless, tortured fallen."¹⁹ (FP: 61) It was first time that Flaubert had become very passionate, with love to Elisa. So many questions occurred in front of Flaubert, as whom did he first tell of this passion? His school friends? His mother? Mme Schlesinger herself? But no he had taken the decision to tell it to the dog of Eliza, Nero (or Thabor). He would kiss the dog where Elisa's lips had been. He could also whisper to the dog what he wished to tell her Elisa. The sensual love and attraction of Flaubert about Elisa is depicted in a very skillful way by Barnes.

Robert C. Solomon expressed that the concept of Romantic love is the emotion that is very common as well as ordinary. "It is not a 'force' or 'mystery'. Like all emotions, it is largely learned, typically obsessive, peculiar to certain kinds of cultures with certain brands of philosophy."⁷

While Flaubert was spending his holidays at Trouville he met Gertrude and Harriet Collier. And it seems that both the ladies were enamoured of him.

Harriet gave him her portrait, which hung over the chimney-piece at Croisset, but it was of Gertrude that he was fonder. Flaubert gave Gertrude a copy of *Madame Bovary*. But Gertrude got married with an English economist called Charles Tennant. While Flaubert slowly attained European fame as a novelist, Gertrude was herself to publish a book, an edition of her grandfather's journal, called 'France on the Eve of the Great Revolution'. It was a physical attraction of Gustave towards Gertrude which is a natural feeling or emotion occurs in the mind of human being. Barnes has clarified the concept of love in a natural way and as a natural instinct of the human being. The occurrence of physical love is natural as the hunger or thirst occurs naturally within the mind of a man.

Julian Barnes is very much interested to use the history only because the history and historical writing provides the greatest happiness. For him it is a 'truth'. Vanessa Guignery asked him about the fictional discourse and historiography, in which he is interested more. She asked him a question related to history in *Flaubert's Parrot* as "the narrator writes that one is often tempted to declare that history is merely another literary genre' could you comment on that?" and Barnes answered the question as:

"history, if it attempts to be more than a description of documents, a description of artifacts, has to be a sort of literary genre. But often the greatest historians write narrative as well as the best novelists."⁸

Here is an example of love about past in the mind of Geoffrey. He tells us about himself as a widowed doctor of sixty years old with grown up children. He also tells that he is inclined to melancholy, an amateur Flaubert Scholar who likes to travel and to read. He gives such a description as a personal advertisement. Actually it is not useful to think or remember about the past. There is not a measure to tally, whether it is true or false. Yet, Geoffrey tells here much about the past. It indicates to us that he is more entangled in the past which is futile.

"Just getting braced to tell you about What? About whom? Three stories contend within me. One about Flaubert, one about Ellen, one about myself. My own in the simplest of the three – it

hardly amounts to more than a convincing proof of my existence and yet I find it the hardest to begin.” (*FP*: 85-86)

Geoffrey tells here stories about Emma Bovary, about his own story, about Flaubert and about his wife, Ellen. It’s a question to the readers as well as to the researcher why Geoffrey tells us in detail account of the past of himself. His wife, Flaubert, Emma Bovary etc. He also tries to defend him by saying that ‘he never killed his wife.’

It’s something difficult to understand why Geoffrey was telling much about the past. Whether he wants to defend himself? Whether he wants to advertise himself? Whether he wants to prove that he didn’t kill his wife, Ellen? Whether he wants to say about the character of Emma Bovary? or whether he wants to convey something more about Flaubert? Anyway whatever it may be, but the researcher feels that it’s Geoffrey’s love about the past life. Remembrance of past by Geoffrey frequently means, there is a deep idea of love in his mind about the past life of the people to whom he loves more as Emma Bovary, Flaubert, his wife and about himself. Barnes has very successfully mixed the idea of love about past with the art of writing.

Here Geoffrey very straightly expresses his feelings of love about the author. According to him the author is an invisible God in the work of the Art of writing. He is everywhere but not visible. Geoffrey states,

“In the ideal I have of Art, I think that one must not show one’s own, and what the artist must no more appear in his work than God does in nature. Man is nothing the work of art everything?”
(*FP*: 87)

Exactly, here Geoffrey is right because in the deep of his mind, there is a place of respect to author as like the God. Very clearly it shows Geoffrey’s angle of love about reverence to the author and his work. He respects the author as like the God, as the God always provides us new directions, energy, holy ideas and the moral support to lead a very progressive, smooth and delightful life to the human being. Geoffrey may think the author and his work also play the same role

through his work for his readers. The God is the creator of this world or Nature, likewise the writer is also a creator (God) of the literary works created by him. It's really a spiritual love that is related to Gustave Flaubert and his work. He also adds here more praise about the writing style of Flaubert, beauty of the work, sonority, exactness and perfection etc.

One of the greatest critics Erich Fromm comments about mother's love, as:

“Mother’s love is unconditional, it is all protective, all-enveloping, and because it is unconditional it can also not be controlled or acquired. Its presence gives the loved person a sense of bliss; absence produces a sense of lostness and utter despair since mother loves her children because they are her children, and not because they are "good" obedient or fulfill her wishes and commands, mother's love is based on equality. All men are equal, because they all are children of a mother.”⁹

In September 1846, Flaubert’s first meeting with Louse Colet was fixed but without having no information to his mother. So that all the letters of Colet were sent through Flaubert’s friend Maxime du Camp. Really, there was a question, how would Mme Flaubert react to Gustave’s sudden nocturnal absence? What could he tell her? Anyway whatever it may be Flaubert’s mother seemed aware that something was going on.

“So the next morning she went to Rouen Station, and when her son, still wearing a fresh crust of pride and sex, got off the train, she was waiting for him on the platform. ‘She didn’t utter any reproach, but her face was the greatest reproach anyone could make.’ (FP: 110)

Though it was very tiresome and comfortless journey yet Flaubert was very happy to meet Colet. But here we can also realise that Flaubert’s mother also loves him more than the love of Colet. It was her love that brought her to railway station to wait for Flaubert. She was in a deep love with her son Flaubert. She rushed to railway station and reproached through facial behaviour more, than uttering any single word. It shows love between these two about son and mother. She became angry with him because of her motherly love. Thus Barnes has again

focused on the mingling of art and life through Flaubert's experiences with the trains, while Flaubert arranges a journey to Mantes to meet his beloved Louise Colet. The narrator, Geoffrey also engages in a train ride, following Flaubert's path to Mantes.

It is clear here that the concept of courtly love sought to reconcile erotic desire and spiritual attainment, "a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent"¹⁰

Again, though it is imaginary yet it is sensual love that Flaubert expresses here about Louise Colet,

"Also at thirty-one, he reports a brief, untypical lapse to Louise: the desire to chuck in literature. He will come and live with her, inside her, his head between her breasts; he is fed up, he says, with masturbating that head of his to make the phrases spurt." (*FP*: 124)

No doubt it is totally an imaginary writing or we can say fantasy. But anyway it expresses the feelings or strong sexual desire of Flaubert with Louise. We can see here how Gustave in a moment of weakness, fleetingly imagined himself doing it. Through the medium of Flaubert's example Barnes has focused upon the sensual love, through imaginary.

Here Geoffrey wonders why we want to know the worst.

"What makes us want to know the worst? Is it that we tire of preferring to know the best? Does curiosity always hurdle self-interest? or is it, more simply, that wanting to know the worst is love's favourite perversion?" (*FP*: 126)

It is a question in front of Geoffrey that, are we tire of hearing the best or are we just curious? But sometimes its deep love that urges you to find out the worst thing or element of the concerned human being.

Bruce Sesto comments here Braithwaite's view about his wife Ellen as:

“For Braithwaite wanting to know the worst about his wife sprang from a love which he characterizes as total and honest. By contrast, he implies his wife’s rather facile presumptions about his “good nature”-his lack of bad qualities-reflect her own emotional shortcomings.”¹¹

Whatever it may be, it's Geoffrey's love to know more about the past and worst life of his wife Ellen.

“I loved Ellen, and I wanted to know the worst. I never provoked her; I was cautious and defensive, as is my habit; I didn't even ask questions; but I wanted to know the worst. Ellen never returned this caress. She was fond of me - she would automatically agree, as if the matter weren't worth discussing, that she loved me - but she unquestioningly believed the best about me.” (*FP*: 126)

Actually, it shows difference between finding out worst in a man and woman's love. Because of Geoffrey's deep and close love about his wife Ellen, he was very much interested to know the worst in the life of Ellen. His mind is haunted with one idea to know the good as well as bad (worst) in the life of his wife. May be his tensions, doubts and questions shall be relieved by knowing the every good and bad about her. But on the other side, the nature of Ellen was totally different. She answers everything naturally and by heart without any doubt or question about Geoffrey. It means her love is natural, deep, spontaneous and by heart to Geoffrey. As she is fond of him so that she only believed the best which is within Geoffrey. That's the real difference between the love of Geoffrey and Ellen. That is the real distinction between people: not between those who have secrets and those who don't, but between those who want to know everything and those who don't. This search is a sign of love, according to Geoffrey.

Here again Geoffrey presents the difference between the love about wife and the writer.

“With a lover, a wife, when you find the worst - be it infidelity or lack of love, madness or the suicidal spark - you are almost relieved. Life is as I thought it was; shall we now celebrate this disappointment? With a writer you love, the instinct is to defend.” (*FP*: 127)

Actually, Geoffrey loves Ellen, but he wants to know the worst about his wife. But, Ellen, his wife was only fond of him to know the best about Geoffrey. He feels that this is a distinction between the people who want to know everything, including the bad, and those who don't. Thus Geoffrey has feelings the way same about the books that he did about his wife. He wants to know everything about the writers. But for himself there is a difference between the lovers and writers. According to his point of view we are relieved to find out the bad or worst about the lovers. But, we have a tendency to defend them while we find bad or worst about the writers. Because we always thought about writers to believe the best about themselves or their works. This is what Geoffrey meant love for a writer, the purest, the steadiest form of love. This is the pure of any writer that tells you to defend him in any worst or bad condition. But in love with wife it doesn't allow to defend but you are relieved to know it. Thus the hint at something bad or worst about his wife, Ellen suggests that this obsession with Flaubert is, at least in part, means an attempt to escape the reality of his life and its pain. If he can escape into Flaubert, into art, then the pain in his life will be relieved or faded.

Now here Geoffrey thinks about what the other people would say about the faults of Flaubert. They could say that he didn't loved humanity. But Geoffrey feels that Flaubert definitely loved some people throughout his life, that's the humanity.

"He loved his mother: doesn't that warm your silly, sentimental, twentieth - Century heart? He loved his father. He loved his sister. He loved his niece. He loved his friends. He admired certain individuals. But his affections were always specific; they were not given away to all- comers. This seems enough to me. You want him to do more? You want him to 'love humanity', to goose the human race? But that means nothing. Loving humanity means as much and as little as loving raindrops, or loving the Milky Way."
(*FP*: 128)

Though Flaubert hated humanity, but for this he might not be hated or blamed. Flaubert hated democracy, according to Geoffrey for Flaubert it was just

a stage in the Government. It was not good to think that our system was the best. Geoffrey has really deep love about Flaubert. So that on each and every ground of criticism made by the people about Flaubert was defended by Geoffrey. People might say he disliked politics, was unpatriotic, he didn't teach positive values; his act towards women was terrible, believed in beauty and didn't believe that art has a social purpose. But, anyway according to Geoffrey, Flaubert had love about all these things and activities. It means that people's minds may be prejudiced about him. Actually, it gives an exploration of love in the mind of Gustave Flaubert about humanity. He loves his mother, father, sister, friends, niece which is an act of loving humanity. And this humanity is deeply rooted in the heart or mind of Flaubert about all the human beings.

The invention of the term 'couple' is not accidental, but it is used in reference to people who have formed a form of 'we'. It is a new and continuing unit. Their intension is that the people in the society must accept them with this term 'couple', that is the new identity of them. Later on Nozick comments about this new identity in an explicit way as:

"To be part of a 'We' involves having a new identity, an additional one. This does 'not' mean that you no longer have any individual identity or that your sole identity is as part of the 'We'. However, the individual identity you did have will become altered. To have this new identity is to enter a certain psychological stance; and each party in the 'We' has this stance toward the other. Each becomes psychologically part of the other's identity."¹²

Here is an example that gives us an interpretation of how Louise Colet selected Gustave as a lover in her own life,

"Gustave was twenty-four. To my mind, age does not matter; love is what matters. I did not need to have Gustave in my life. If I had been looking for a lover - I admit my husband's fortunes were not at their brightest, and my friendship with the philosopher was a little turbulent at that time - the I should not have chosen Gustave. But I have no stomach for fat bankers. And besides, you do not look, you do not choose, do you? You are chosen; you are elected into love by a secret ballot against which there is no appeal."

(*FP*: 138-139)

Though Gustave was of only twenty four and she, thirty-five years old, yet it didn't matter to her. Because age doesn't matter, it's a love that comes spontaneously in the mind of lovers. Gustave is selected by Louise only because of love that occurs in her mind; naturally, it may be sensual attraction towards each other. Here Louise confesses one thing that the inner, deep and invisible desire of secret love has selected Gustave as her lover. It means the instinct of love has become very strong appeal in her mind about Gustave.

Robert A. Johnson rightly comments about romantic love as:

“Romantic love is a heroic journey. It forces us to look not only at the beauty and potential in romantic love but also at the contradictions and illusions we carry around inside us at the unconscious level. Heroic journeys always lead through dark valleys and difficult confrontations. But if we persevere, we find a new possibility of consciousness.”¹³

Though Gustave was chosen by Loises' love, yet he was an eager lover. It was not easy to persuade him to meet her and love her. There was harmony between them,

"He was eager, my Gustave. It was - God knows - never easy to persuade him to meet me; but once he was there.... whatever the battles that occurred between us, none of them was fought in the province of the night. There, we embraced by lightening; there, violent wonder lay entwined with soft playfulness. He carried a bottle of water from the River Mississippi with which, he said, he planned to baptise my breast as a sign of love."(*FP*: 139-140)

It indicates that a man with strong love about Louise as well as has a strong spiritual belief on the water of River Mississippi. He tried through this act to express his spiritual approach of love towards Louise.

Here is an expression of sexual love of Gustave and Louise. Gustave had a very interesting way of talking about the women that he enjoyed in his life. He spoke about some prostitutes that he met at rue de la Cigogne.

"I fired five shots into her; he would boast to me The more shots you fire into somebody, the more likely they are to be dead at the end of it. Is that what men want? Do they need a corpse as proof of their virility? I suspect they do, and women, with the logic of flattery, remember to exclaim at the transporting moment, 'Oh, I die ! I die!' or some such phrase." (*FP*: 140)

He expresses here about sexual love very clearly. What kind of physical union or sexual activity was there, he expresses it in detail. It may be a flattery about sexual love. It's a question for us, is it real that more sexual activity provides the eternal joy? or is it a only boastfulness that the men had always to discuss ? But according to Louise it is not a type of love, it may be logic of flattery. Men are always trying to show their virility. But it is not a love that can be expected by a woman. Instead of providing satisfaction, such a sexual love may exploit a woman physically.

"In the province of the night there was harmony between us. Gustave was not shy. Nor was he narrow in his tastes..... I understood. Before me there had been prostitutes, of course, grisettes, and friends. Ernest, Alfred, Louis, Max: the band of students that was how I thought of them. Sodality confirmed by sodomy." (*FP*: 140)

This is an example of a sexual love. How Gustave was interested and participated in the act of sexuality is depicted in a very skillfully way. He was very much eager to love and observe sexually Louise. According to Louise though he was younger than her yet his taste in night was strong and he wasn't shy. He was very bold and modest in the act of sex with Louise. She also experience through Gustave, that there might be sodomy. It's a totally physical love sometimes natural and sometimes unnatural (Homo). Thus physically Gustave was very much attracted towards Louise. Because he was never tired of gazing at Louise as she lay on her front. According to Louise Gustave was an unconventional lover but he was trying to follow conventions of love by sending her a rose flower, those flowers are with some sentiments with it such as "I am yours from night to day, from day to night." (*FP*: 141) His sensual sentiments are also very strong.

Later on, Louise gives here an explanation about Gustave's internal personality of mind and his nature or way treating her. When Gustave and Louise went to hotel, Louise talked him but he could not hear. She spoke with him of the possible happiness. But he hold her that the secret of happiness was to be happy already. He did not understand her anguish. He embraced her with a self restraint that was humiliating. In this way Gustave was humiliating the passions and feeling of Louise. It was a question in front of Louise, why did he humiliate her so ? No doubt, it is a case in love frequently, that those qualities which initially charmed him of their vivacity, her freedom, her sense of equality with men. But later on these charming and lovely qualities irritated him most. And he started to behave in a strange and rude fashion or way. It focuses on the difference between a conventional and unconventional love of Gustave.

Louise expresses here about the love that expected by Gustave. What he wanted most of her, she finally came to believe, was an intellectual partnership, an affair of the mind. But this affair of the mind was not easier according to Louise's point of view. She expresses here,

"He was rough, awkward, bullying and haughty; then he was tender, sentimental, enthusiastic and devoted. He didn't know the rules. He declined to acknowledge my ideas sufficiently, just as he declined to acknowledge my feelings sufficiently."(*FP*: 148)

Through this expression Louise wants to express that Gustave wanted most from her was an intellectual partnership. He was very much interested in the affair of the mind. Though Louise loves him yet she is aware of his faults and the way of treatment to her particularly. She also realizes the way how badly and cruelly he treats her by an act of humiliation and by putting her down. She also realizes that after their death the people will take this side because of his fame and the best things that dwell in his personality. But the people will never take into consideration the information about their personal relationship.

Here is an example of Louise Colet who was tedious, importunate, promiscuous woman, lacking talent of her own or understanding of the genius of

others, "Who tried to trap Gustave into marriage. Imagine the squawking children! Imagine Gustave miserable! Imagine Gustave Happy!"(FP: 153-154)It's an expression of sensual or sexual love relationship between Louise and Gustave. The relationship between Gustave and Louise was no doubt of lover and beloved but sensual means totally physically attracted. Through, such a type of relationship, she tried to trap Gustave into the bond of marriage. Really she was brave, courageous, and passionate and deeply misunderstood woman. Though all these qualities are within her yet, she was unable to understand the nature of Gustave, who was heatless, impossible and provincial. She was deeply in love with Flaubert. She was crucified by her love for Gustave. Gustave loves, particularly Louise very strongly but sensually. He writes her through letters that he remembers her day and night, but his love was not love for love's sake but sensual or sexual love. He also had the habits of unnatural sexual relationships that's homosexuality. Thus, Barnes has depicted the past or history that may give us information about the life of Gustave Flaubert.

Here is an expression of love that has been grown very deeply in the mind of Geoffrey about his wife, Ellen.

"Part of love is preparing for death. You feel confirmed in your love when she dies. You got it right. This is part of it all. Afterwards comes the Madness. And then the loneliness."

(FP: 160)

The death of Ellen had not created any surpriseful idea in Geoffrey at first. But later on he was overcome by madness and loneliness. Because only after the death of Ellen, Geoffrey understood the love about Ellen, his wife. He started to feel loneliness, solitude which is a very crucial condition of his whole life. And such a occurrence of emotions in the mind of Geoffrey indicates that there was good relationships between Geoffrey and his wife, Ellen. It is really a part of love that comes in the mind of Geoffrey. He expresses, "I loved her, we were happy; I miss her. She didn't love me; we were unhappy; I miss her."(FP: 161) Though his mind is not stable yet he loved Ellen, his wife anyway. Always he remembered

her and after death his missed her. It indicates that he was really in love with Ellen. The moments and days which he passed in the company of Ellen remembered mostly. He was unable to understand whether it is an expression of love or grief. But we feel that the attachment which was between Ellen and Geoffrey is here that doesn't make him alone as well as to forget her. Its a love that makes the relations warm, understanding and lively in the life of human being. And that kind of love, we find here about Geoffrey and Ellen. Because their love is very tight and close because Geoffrey expects her back to life again, for conversation, for approval.

Again Geoffrey talks about the love that he has for Ellen,

"She was a much-loved only child. She was a much-loved only wife..... I loved her; we were happy; I miss her. She didn't love me; we were unhappy; I miss her. Perhaps she was sick of being loved"(FP: 162)

It also indicates that Ellen was always in search of love and so she had continued herself in a series of lovers. She changed so many lovers yet she was loyal and honest in love with Geoffrey. Geoffrey knew it but he also accepted it because he was also deeply in love with Ellen. He always missed her. Because, she was very dear and happy in the company of Geoffrey.

Matthew Pateman expresses here about the above two statements as:

"Both of these statements can be true without disturbing the position of loving subject that Braithwaite has assumed. In trying to understand his loss, Braithwaite, needs to understand Flaubert, in order to understand Flaubert, he feels he needs to understand the parrot."¹⁴

Ellen's concept of love is something different. For her love was only a Mulberry harbour, a landing place in a heaving sea. You can't possibly live there, scramble ashore; push on. And for her old love is a rusty tank standing guard over a slabby monument, here once something was liberated so Ellen is totally wanted to enjoy the concept of love according to her liking with full freedom.

Geoffrey expresses here about an adulterous nature of his wife Ellen,

"At first I was hurt; at first I minded, I thought less of myself. My wife went to bed with other men: should I worry about that? I didn't go to bed with other women: should I worry about that? Ellen was always nice to me: should I worry about that? Not nice out of adulterous guilt, but just nice. I worked hard; she was a good wife to me."(*FP*: 163)

Ellen's concept of love was quite different and so that she had more love affairs with many people. At the beginning it was a shocking thing for Geoffrey and he was hurt with this. But anyway he loves her so much so that she was nice and a good wife to him. Her many extra-material love affairs had not created any bad effect on the love of Geoffrey. Slowly everything was accepted by Geoffrey. He knew it very well that she had made a crime of Adultery but because of his love with her, he was very happy in the company of Ellen. Ellen and Geoffrey never talked about her secret life. Her despair and her affairs seem to Geoffrey to come from the same chamber of her heart which was inaccessible to him. It is also clear that he doesn't understand her motives for having extra-material affairs during their marriage.

Merritt Moseley comments about adultery as:

"It is glib to define Barnes's interest in adultery and triangular relationships as part of his Francophilia, his way of incorporating this classically French fictional subject at the heart of his own English texts. Nevertheless the idea of fidelity or of the possibility of fidelity, in marriage is crucial in almost all of Julian Barnes's novels."¹⁵

For Geoffrey "But she was honourable : she only ever lied to me about her secret life." (*FP*: 164) Geoffrey explains here that she was honourable in each and every matter except she lied about her secret love affairs in the life. He feels she lied impulsively, recklessly, almost embarrassingly. But about everything else she told him the truth. It shows that the chain of love between Geoffrey and Ellen was really nice and firm one, because it never put away themselves from each other

that are the real love within them. Again Geoffrey asks one question about Ellen's thinking,

"Did she find, in Nabokov's phrase, that adultery is a most conventional way to rise above the conventional? Next to not living with those one loves, the worst torture is living with those one doesn't love."(*FP*: 164)

Geoffrey very painly expresses here what may be happened with Ellen but she was deeply in love with himself as well as he was also in love with herself. It's a loyalty and honesty about love towards each other. She had done definitely wrong act but it wasn't deliberately and not without showering love upon Geoffrey. He feels that she had done all this with a free spirit and open mindedly. So that it didn't bother to the mind of Geoffrey and he loved her very much by heart. According to Geoffrey's point of view it is very easy to live in the company of the people who love us but it's very worst and not easy thing to live with who doesn't love. It's their deep love that united them very tightly though many wrong things happened between themselves. Its love which always provided light to them to keep away the darkness from their life. The deep love in Geoffrey about his wife, Ellen illuminated each and every moment of their life positively and hopefully.

Here Geoffrey expresses a reaction of his friend about his wife, Ellen's extra-marital love affairs

"Why do they think you want to know? or rather, why do they think you don't know already - why don't they understand about love's relentless curiosity ? And why do these temporary friends never want to tip you off about the more important thing: the fact that you're no longer loved?"(*FP*: 165)

It is an expression of love and deep attachment of Geoffrey and Ellen to each other. The people who are informing him about the secret love affair of Ellen with other men, why they didn't talk about the subject of more important to me. In such a kind of situations, he tries to divert the attention of the people towards other issues and makes him relieved. It indicates his love with Ellen. It also

indicates that he didn't love Ellen physically but intellectually and on her original nature. Barnes has very skillfully depicted the concept of love as a natural instinct that occurs in the mind of Geoffrey about Ellen. Julian Barnes makes a comment about the theme of love in *Flaubert's Parrot* as:

"It's a novel about love- how the love of art compares with love of a human being- and I think perhaps beyond all that it's a novel about grief, it's a novel about a man whose inability to express his grief and his love is shifted."¹⁶

It focuses on the idea that, it is transposed into an obsessive desire to recount for the readers everything that he knows, and found about Gustave Flaubert. Love for him is a more reliable constant in his life than has been love for Ellen.

Here is a different kind of application of the term love, according to Geoffrey,

"But life, in this respect, is a bit like reading. And as I said before : it all your responses to a book have already been duplicated and expanded upon by a professional critic, then what point is there to your reading ? Only that it's yours. Similarly, why live your life? Because it's yours"(FP: 166)

In this way, the concept of love is compared with an act of reading and leading a life. If our responses to the reading a book are duplicated then there is no point in reading the book. Same is the case in leading our life. Geoffrey asks a question why we live because we love to live very much, because it is ours only. This example indicates that he loves Ellen because she was of himself and he loves her more. He didn't want to give any duplicate response to his love with Ellen. He was also not interested to listen what the people said about herself as like a critic works upon the book. It is a love through an art of reading book to Ellen's life. Geoffrey has read the whole life of Ellen as like a book. It is also supposed that in our critical conditions of life, books are playing a very important and major role of friends that relieves our tensions about the life struggle. Geoffrey may have such a kind of company and moral support from Ellen to lead

a tension free happy life. Actually, love is the most sublime concept. Because the supreme aim of human love, as in the concept of mystical love is identification with the loved one. By loving the man, the woman merges her identity with the man who she loves. Simon de Beauvoir comments as:

"The woman in love tries to see with his eyes, she reads the books he reads, prefers the pictures and the music he prefers, she is interested only in the landscapes she sees with him, in the ideas that come from him; she adopts his friendships, his enmities, his opinions; when she questions herself, it is his reply she tries to hear, she wants to have in her lungs the air he has already breathed, the fruits and flowers that do not come from his hands have no taste and no fragrance."¹⁷

Again there is a question in the mind of the readers about Geoffrey's love, that's if he loves her more, then why he killed Ellen by switching off life supports. Whether it is a deep love or pride about Ellen in the mind of Geoffrey? He expresses his love about Ellen in a very ideal way,

"Happiness is a scarlet cloak whose lining is in tatters. Lovers are like Siamese twins, two bodies with a single soul; but if one dies before the other, the survivor has a corpse to lug around."

(*FP*: 169)

Geoffrey explains here about the love and lovers. According to him the lovers are as like Siamese twins, two bodies with a single soul. It indicates that Ellen was an unseparated part of the life of Geoffrey, and now by remembering her he feels that he is carrying with him the dead body of Ellen to whom he is unable to form a dialogue.

The great critic Matthew Pateman comments rightly about Braithwaite's writing about Flaubert as:

"While the suicide of Ellen is a great sadness for him, Braithwaite's main reason for writing about Flaubert is not to try to understand her death but to try and come to terms with the loneliness that it is causing him now. He expands upon the notion of loneliness with explicit relation to the death of a lover."¹⁸

Thus, he loved Ellen by heart. It was a love of soul to soul. Really he was in love with Ellen. It might be an ideal love that he showered upon her through knowing about her secret love affairs also.

Merritt Moseley gives here the wise and appreciative review by Terrence Rafferty as:

“Flaubert’s Parrot is a minor classic, and one of the best criticism novels ever, because its critic/narrator has some dignity, because his choice of subject makes emotional sense and because the book has a lively, questioning spirit,..... Barnes, in his of hand way, performs a couple of literary marriages straight out of critics’ dreams: he’s written a modernist text with a nineteenth-century heart, a French novel with English lucidity and tact.”¹⁹

3.3 The Concept of Love in *Staring at the Sun*: (B)

Staring at the Sun (1986) is written by Julian Barnes. It is his fourth novel. As Julian Barnes has made a reputation for writing dazzling fiction. He is best known for his remarkably inventive novel ‘*Flaubert Parrot*’. In this present novel he has tried to deal with various themes. But the dominant theme of this novel is the ‘theme of love’: There is an opening remark given by Glasgow Herald about the novel *Staring at the Sun* as:

“A remarkable and risk taking book, breezily philosophical and light-fingered, funny and also genuinely affecting in that it touches both the heart and head”²⁰

The present novel is published in 1986. In this novel the main theme is ageing in life. It is looked upon metaphorically as light of the sun. And actually the sun is associated with Death. And then only consolation comes from love. The main character Jean Serjeant looks at her long life and concludes this. Jean thinks that she had private wonders in her own life as: being born, being loved (by her parents), and being disillusioned (Uncle Leslie’s aborted hyacinths), getting married (not sex), giving birth, getting to be wise, and dying. These are the miracles and wonders to Jean Serjeant.

Like the novel *'Metroland'*, the present novel is also divided into three parts. It gives the story of Jean Serjeant's ordinary life from childhood through adolescence to adulthood and old age. The first part of this novel is concerned with especially the life of Jean Serjeant from her early childhood to her wartime marriage, ending with her horribly unsuccessful honeymoon and loss of virginity. The second part of the novel particularly deals with the married life of Jean. She becomes pregnant late in life, her decision to leave her husband and then concentration on bringing up her son, Gregory. In her early life, she has stared at sun with Prosser; she is now staring at the son. It's a paronomasia which reflects the evolving focus of the present novel. The last and the third part of the novel is more speculative or meditative and philosophical. It proposes the alternative point of view, that of Gregory, her son who always asks the General Purposes Computer questions about God, Life and Death. It is particularly the time of the year 2020 by which Jean has almost become old of hundred years. So according to Matthew Pateman's point of view,

"The first part takes place during the late 1930s and extends to the early 1950s and could, therefore, be called a 'literary historical narrative'. The second takes place during the 1980s and is contemporaneous with the novel's writing and publication and could be called a 'literary narrative of the contemporary'. The final section is set in the near future (about the year 2010) and could be called a 'literary dystopian narrative.'"²¹

Such is the observation which is made by Matthew Pateman about the whole narrative of the novel.

And then here is an opinion presented by the Merritt Moseley about the quality of writing and an influence of the novel on the mind of the readers as:

"Indeed the distinguished Mexican novelist Fuentes, writing in 'The New York Times Book Review' hailing this "brilliant new novel", saluted "the Universal English Voice of Julian Barnes, as he breaks barriers of conventional time and genre, creates characters from ideas and language, and stares not only at the sun but at the reader's intelligence."²²

Michael Curtis, a tall man with a fleshy head and a schoolboy's neck is the husband of Jean, Serjeant. Actually as a young girl, Jean is very much impressed by the speculations on death, fear and heroism discussed by the Royal Air Force Officer who is living with her family. But she settles for a marriage to Michael, a Police Constable. Her married life is not happy one. It sours because of Michael's traditional notions of domestic life and sexuality become increasingly heavy one. After passing almost two decades of married life with Michael, Jean leaves her husband when she is thirty nine years old. Including this age she is also seven months pregnant with her first child. In such condition she leaves her husband and leads her own life with a struggle. During the time of middle age, Jean experiences a brief lesbian relationship with a lady, Rachel, who is her son Gregory's girlfriend. She has become preoccupied with foreign travel, especially about the Seven Wonders of the World. And later, at her old age she turns her attention to the wonders of her life and her experience in the life. Thus at the end of the novel, Jean joins Gregory in a final airplane ride, which permits them both to confront the brilliant image of the sun.

Mira Stout comments here about the novel as:

“Staring at the sun”.....balances grand themes with gemlike wit. Arguably Barnes's strongest novel, the book takes its protagonist, Jean Sergeant [sic], a pliant, uneducated woman, from childhood to death with compassionate insight into her longings and disappointments, and celebrates the small miracles that sustain her.”²³

Romantic love is a passionate spiritual – emotional - sexual attachment between a man and woman which reflects a high regard for the value of each other's person. Here is a slightly formal definition of the concept of *Limerence* by Wiktionary.org as follows:

"Limerence is an involuntary state of mind which seems to result from a romantic attraction for another person combined with an overwhelming, obsessive need to have one's feelings reciprocated."²⁴

When Jean was seventeen years old, war began in the country. The event of war brought her Thomas Prosser; a Serjeant – Pilot – Prosser arrived there. His personality was very nice and his tone was expressionless. At that time Jean's mother was not in house so he asked Jean, would her like to come back. And the mind of Jean confused here something. And Thomas Prosser started to go away as,

“He looked at her, glanced away, smiled at the wall, and walked off down the path. From the Kitchen window Jean saw him sitting on the verge across the road, staring at his case. At four o'clock it began to rain, and he asked him in.”(SS: 21)

Actually the idea going in the mind of Thomas is clear here that he was attracted towards her. The above expression is also to somewhat extent romantic one. He attracted towards Jean and it may be Jean's beginning to attract towards Thomas. Because after living in the house of Jean, Thomas started to come to the kitchen and observe Jean's activities as depicted by Julian Barnes:

“ironing, or making bread or polishing the knives. At first she felt embarrassed, but then less so, having a witness to her tasks made her feel more useful. Talking to him wasn't any easier when her parents were out, though. He didn't always answer questions he could get prickly; sometimes he would simply look away and smile.”(SS: 22)

It indicates here the romantic attitude of Thomas Prosser towards Jean. He also told her to call him as 'Sun – Up – Prosser'.

Thomas Merton focuses upon the act of falling in love, in his popular essay *Love and Need* as:

“The expression to 'fall in love' reflects a peculiar attitude towards love and life itself - a mixture of fear, awe, fascination, and confusion. It implies suspicion, doubt, hesitation in the presence of something unavoidable, yet not fully reliable.”²⁵

Jean meets to a man whose name is Michael Curtis, a tall man with a flesh head and a schoolboy's neck. At first he looked something awkward to Jean but

later on she found in him that his eyes were dark brown. He was tall and a bit unpredictable, but mostly tall. The dialogue between themselves about various things and particularly about Lindbergh was interesting and they both laughed on it very much. At that time Jean was feeling that she was attracted towards the man very much. It's a sign for herself that she fell in love with Michael. She expresses her feelings in her own words as,

“Very quickly Jean supposed that she loved him. She must, mustn't she? She thought about him all the time; she lay awake and dreamed all kinds of fancies; she liked to look at his face, which struck her as full and interesting and wise, not at all fleshy as she'd first imagined, and those patches of red that flared in his cheeks showed character; she was slightly afraid of displeasing him; and she judged him to be the sort of man who would look after her. If that wasn't love, what was?”(SS: 34)

This expression also focuses on how Jean started to form her dreams about life through loving with Michael. Thus physically and mentally, she is in love with Michael.

On one evening Michael walked to the home of Jean under a high, calm sky, a sky empty of clouds and aero planes. At that time he sang softly, as if to himself, in the placeless American accent of a international crooner,

“Heads we marry, honey,
Tails we take a cruise;
Heads it is so tell your people the news”(SS: 34)

Later on he just hummed the tune and imagined the words repeated. It was all until they reached to the creosoted gate with cut-out sunrise. Here when they reached Jean pressed herself hard into the lapel of his jacket before breaking away and running inside. Later on she hummed the tune to herself as if to find out, but it was no real help, it was just a wonderful tune. All this information and condition of Jean's mind indicates here that she is attracted and started to love Michael very much. Because the ideas about Michael and moments in the

company of Michael were not going to be forgotten. It's a very romantic thing and love about Michael.

Matthew Pateman rightly comments about Jean's love for Michael as:

“Her presumed ignorance and continuing guilt appear to find a solution in the form of Michael, who is a policeman and seems to know things, to be responsible, and whom Jean imagines she loves. She and Michael marry and Jean is fulfilled.”²⁶

During the time of their discussion on various subjects and one about the mink, Jean had one question, why the mink was tenacious to life. Michael supposed it as a riddle and tried to give answer as they were nasty, little and vicious things, and tried to put his arm around her neck and to kiss her but she moved and preserved herself. And later on he smiled, nodded and quietly hummed his tune. But anyway Jean is also very much attracted and deeply in love with Michael,

“It must be right to love Michael. Or, if it wasn't right, she must love him. Or, even if she didn't love him, she must marry him. No, no. of course she loved him, and of course it was right. Michael was the answer, whatever might have been the question.”(SS: 36)

She decided to love Michael and choose as her husband. It was a practical and considerate decision because she had not thought about Michael as suitor, but for he was nice one and a very good person. Because her attitude about life partner is such as, she liked men smart, but she didn't like them spivvy. She loved Michael not only outwardly but inwardly and the traits of his personality. According to her Michael was really a suitor for her life. She had chosen Michael by making comparison with other persons who came in her life. According to her point of view Leslie and Tommy Prosser were probably good at being suitors, but it might be mistake to marry them. Because they were a bit raffish and their explanation of the world might not be reliable. Her observation and impression about Father and Michael is something different one and amazing, for her Father and Michael were probably good at being husbands. As they didn't look spivvy and always kept their feet on the ground. According to Jean men must always

keep their feet on the ground and such a good criteria, she had found in Michael who was chosen as her husband. Jean loved very much on these personality traits of Michael and she also became ready to press his suit as his wife. According to her, doing such a kind of work may increase love between them. Later on Bell Hooks has given here the opinion of Erich Fromm about the concept of love as:

"To love somebody is not just a strong feeling - it is a decision, it is a judgment, it is a promise. If love were only a feeling, there would be no basis for the promise to love each other forever. A feeling comes and it may go."²⁷

One incident is depicted here which informs about Jean's internal mind as well as her considerate nature. One day when nobody was there in the house Jean was called on by Mrs. Barrett, one of the quicker and more modern wives of the village. She had given a parcel of book to Jean to read which was especially for the young couple in the form of an advice. Here is a queer literature written by the author as, 'The cretaceous Flora (in two parts), Ancient plants, The study of plant Life, A Journal from Japan, a three-act play called Our Ostriches and a dozen books under the heading sexology. One of these was called The First Five Thousand. Actually, it was problem in front of Jean, how to read the book. So thought very correctly as it's very better to learn all these things from Michael. He was bound to know most of these things. She supposed that men were supposed to know and women were supposed not to mind how they had found out. It's very straightforward nature and thinking of Jean about life and also Michael. She expresses here her inner feelings such as,

"Jean didn't mind. It was silly to worry about Michael's life before she met him. It seemed so distant anyway – it was all before the war. The word prostitute sidled into her mind like a vamp through a door. Men went to prostitutes to rid themselves of their animals desires, then later they married wives – that was what happened, wasn't it? Did you have to go to London for prostitutes? She supposed so. Most of the unpleasant things to do with sex took place, she imagined, in London."(SS: 38)

It very explicitly throws light on the inner thinking and ideas of Jean. She is a very considerate woman. She is having an idea of mutual understanding which is very necessary while leading the life for the human being. She has also found so many features and virtues in the personality of Michael and started to love him. Her views about Michael are very clear as well as creating a holy bond of relations between herself and Michael.

When Michael came to home, Jean planned to ask him about prostitutes but it wasn't a proper time she supposed. She told Michael that Mrs. Barrett has given a book to read. For Michael it was really a good show but anyway she would read and go through the book, which might be important to enrich her knowledge. So, that night she had gone through the book very purposefully and she found,

“She was astonished by how often the word sex seemed to be married to some other word: sex-attraction, sex – ignorance, sex – tide, sex – life, sex – function. Lots of hyphens everywhere. Sex-hyphens, she thought.”(SS: 39)

She is very much curious to know all about these terms, phrases and words used in this book. It's a queer literature through which she is going now-a-days.

Later on she tried to understand the meaning of such words and phrases but she couldn't. Though the author claimed here that he had written it very plainly and straightforwardly, yet it was difficult to Jean to understand,

“Soul structures, she read, and the rift within the lute, which she didn't much want to think about. The clitoris corresponds morphologically to the man's penis. What could that mean? And there weren't many jokes around. The Queen of Aragon ordained that six times a day was the proper rule in legitimate marriage. So abnormally sexed a woman would to-day probably succeed in killing by exhaustion a succession of husbands that was the nearest.”(SS: 39)

Thus she was trying to understand the words that are occurring especially in the field of sex. The literature that she reads is a queer through which she tries to achieve knowledge about sexual terms and the area specially.

Actually, Jean was very much interested to lead her life of love in the company of woods, gardens in a very peaceful way. Being in the company of nature may create a great energy, happiness and satisfaction. She read in a book the paragraph which explains,

“The opportunities for peaceful, romantic dalliance, she read, are less to-day in a city with its tubes and cinema – shows than in woods and gardens where the pushing of rosemary and lavender may be the sweet excuse for the slow and profound mutual rousing of passion.”(SS: 40)

Really, this description shows here how romantic Jean is. She loves to the natural sources made available in the nature. Indirectly she wants to suggest here that man should make use of all these sources and treasure of beauty available in the nature. It indicates here that by mind she has become romantic and ready to pass her life in such a way in the company of Michael.

Later on, she had gone through the chapter called the Periodicity of Recurrence, which was shown through the medium of graph. This graph showed a woman’s desire that came and went through the month. There were two charts, one showing the Curve of Normal Desire in Healthy women, the second showing the Feeble and Transient Up-welling in Women suffering from Fatigue and Overwork. She had also observed at the end of the second graph the Level of Potential Desire suddenly shot up and down like a ping-pong ball on a water fountain. Thus she was going through the book and later on she found here one advice about Modesty and Romance as,

“Be always escaping. Escape the lower, the trivial, and the sordid. So far as possible ensure that you allow your husband to come upon you only when there is delight in the meeting. Whenever the finances allow, the husband and wife should have separate

bedrooms, failing that they should have a curtain which can at will be drawn so as to divide the room they share.”(SS: 40)

Thus through the medium of such a paragraph Jean had become totally aware about the married life in a very romantic way. It is enriching her ideas about romance and the kind of love which will remain best in the life. Such are the romantic ideas gathered and enriched her feelings about the love. Really, Jean now-a-days living in a very happy world of love which has provided her an aesthetic kind of pleasure. The dreams formed by herself about married life with Michael might come true and give her full satisfaction in a romantic way.

In the old period every human being had four hands and four legs, two identically similar faces upon a circular neck, with one head common to both the faces. These faces were turned in opposite directions. These human beings were very powerful, highly spirited, energetic and proud. Thus their strength and vigour made them very formidable and they attacked the gods. At last the God, Zeus gave them the punishment by cutting them into two halves. But they were supposed to behave rightly and suppose if they failed to behave rightly they might be again split in two halves. In this way Aristophanes comments lastly as:

" It is from this distant epoch, then, that we may date the innate love which human beings feel for one another, the love which restores us to our ancient states by attempting to weld two beings into one and to heal the wounds which humanity suffered."²⁸

The thought of sexual love occurs and moves in the mind of Michael. Actually it was decided by Michael to have an inspection of Jean from Dr. Headley, in London. It was a wonderful thing and act for Jean at first. Really, Michael and Jean were leading a life that very frank and friendly. So that their communication of every act and thought is very clear as well as straightforward. Open discussion about every question and doubt is there between themselves. When Jean met to Dr. Headley, an excellent dentist. Jean's experience about Dr. Headley was as she was bright in manner, professional, informative, articulate, friendly and utterly frightening. Dr. Headley asked questions related to Jean and Michael as 'What do you know about the sexual act? Tell me frankly.' And very

quickly Jean mentioned the book in the maroon binding, the one by the woman whose play about ostriches began in excitement and kept it up all through. Later on another question ‘What do you think of the sexual act – I mean about it generally?’ For Jean it may be funny or strange at the first time. But for Dr. Headley, it’s serious. It is beautiful, it can be complicated, but it’s not funny. Later on Dr. Headley ordered Jean to slip behind the screen and take off her lower garments. Jean did so. Actually, Jean didn’t say sex was funny. But anyway she wants to know something new from Dr. Headley about this act and Jean expresses here her inner feelings as,

“She should never have said that sex was funny. Of course, it could well turn out not to be. Perhaps her Periodicity of Recurrence would astonish her; perhaps she wouldn’t need any Alpine air. She tried not to, but she couldn’t help thinking about Michael’s penis. Not the thing itself, which she had yet to imagine, let alone see, but the idea of it. The thing that would join their bodies together – the sex – hyphen.”(SS: 43)

Now it indicates here Jean’s thoughts about sexual act and love. She learns something new from Dr. Headley about the sexual life. Anyway she thought through the book information that sex is a hyphen that brings to bodies together. Such is the idea about sex in the mind of Jean.

Actually Uncle Leslie was the eccentric brother of Jean’s mother. With his well-styled hair and his dark blazer with its regimental badge, he affects a faded gentility. But anyway he supports himself by gambling, sponging and various undisclosed employments. Leslie is very much fond of Jean. His sleight-of-hand tricks and ironic gifts introduce her to life’s illusions and its disappointments. Before World War – II, he flees to America and when he returns, he provides the same introductions to life’s absurdities for his nephew, Gregory. Jean was waiting for him to her wedding. But Uncle Leslie had done a bunk. Jean’s parents were present as well as Michael’s tall, long-nosed mother. Another person, Michael’s best friend Policeman was present who whispered to her beforehand as ‘If I am the best man why you are marrying the other fellow?’ It was an inappropriate

remark which didn't like to Jean. But here Jean was always remembering Uncle Leslie.

“Uncle Leslie would have ignored the niceties and insisted on a knees-up, he might have made a speech or done some tricks. Perhaps she missed him more because as a child she had planned to marry him. His absence seemed to a double desertion. But then, Uncle Leslie had done a bunk.”(SS: 54)

It very explicitly focuses on the inner feelings of Jean about Uncle Leslie. As a child the personality of Uncle Leslie had created a great impact on the mind of Jean. Here it's a physical love once upon a time about Uncle which had taken now Jean to nostalgia.

Helen Fisher explained the evolution of romantic love in a very beautiful way with various references from literature as well as from Nature. Helen Fisher, comments here about lovers' act of falling in love in a very explicit and beautiful way through the following words, such as:

" Indeed, we carry embedded in our brains the whole history of our species, all the circuits that our forebears built as they sang and danced and shared their wisdom and their food to impress their lovers and their friends, then passionately fell in love with "him" or "her"²⁹

When Jean and Michael got married, Jean knew so many domestic things to do or she could understand how to shoulder the domestic responsibility. After their marriage, Michael fiddled some petrol and they spent their honeymoon at a pub in the New Forest which had a few rooms above the bar. When they were shown to their bedroom at that time Jean was frightened by the size of the bed. It looked to her very enormous, threatening and active. It was actually telling her things, mocking and scaring her at the same time. In the bed she turned her head into Michael's shoulder and said, 'Can we be friends tonight?' And by taking a small pause Michael said, of course why not, it's been a long drive. Actually, they were passing their time very happily in each other's company by walking early in

the morning also. After coming back and when they were going for dinner, Jean asked Michael,

“Can we be friends tonight?”

‘I’ll have to rape you if this goes on’, he replied with a smile.

‘That’s what I’m afraid of’.

‘Well, you’ll have to let me kiss you tonight. No rolling over.’

“All right!”(SS: 57)

Here we can understand one thing that Michael is trying to understand her but at the same time his feelings of love has become very intensive. He is expecting physical union with her but now she is not in that condition, mentally. But Michael was thinking that the next day she will become ready for it. So that he is trying to understand her. On the third evening Michael was in a very delightful mood and Jean expressed here,

“Perhaps tomorrow.’ ‘Perhaps? For Christ’s sake, we’re half-way through our bloody honeymoon. We might as well have gone hiking or something.’ His face seemed very red as he started at her she felt frightened: not just because he was angry, but because she realized he could get angrier. She also thought: hiking, which sounds nice” (SS: 57-58)

But day by day the emotions of Michael for physical union have become very intense. But there was no other way in front of him, so that he was listening to Jean’s wish. But on the next day Jean developed a stomach cramp shortly after dinner. And their matter of physical union postponed. No doubt it created a little bit bad influence on the mind of Michael as he had become very upset. Jean also sensed it. She had heard somewhere, that men needed physical release more than women. Anyway here we can see the mental condition of Michael as well as how his physical love has become very intensive.

On the fifth evening Michael and Jean talked less on the dinner. Michael ordered brandy. Jean whispered to him, to come up in twenty minutes. Later on, very quickly she collected the Box which was given by Dr. Headley when she was there for an inspection. She laid on the floor with her heels on the edge of the

bath and tried to insert her cap. But something was wrong with her muscles. Then she tried squatting but after some initial success the cap shot out of her and messed the bathmat. She tried again with her legs up, not it was beginning to hurt. She washed the black rubber monster dried and powdered it, then put it back in its tin. Later on she lay in bed waiting Michael and listening the rumble of voices in the bar. Michael came after sometime Jean listened and realized his activities,

“He didn’t bother with the bathroom, just stood in the dark discarding his clothes, she tried to guess from the noises which items were being unbuttoned and pulled off. She heard a drawer squeak, and imagined him putting on his pyjamas. There was a whoop of conversation from the bar below. He climbed into bed, kissed her on the cheek, rolled on top of her, pulled up her winceyette nightdress and tugged at the pyjama cord he’d only just tied. Sex-hyphen, she suddenly remembered” (SS: 58)

It’s a romantic love that she had gone through. But anyway she understood that Michael had become very upset and eager to have sexual activity, with her. So she remembered one thing here that is ‘sex-hyphen’ which brings together the two bodies.

Julian Barnes expresses his view about sex as:

“But I think sex is much stranger than we think.....It seems to me that there’s no norm to a sex life. Every sex life is abnormal, a normal. There’s a whole spectrum of sexual behavior, and we imagine it somehow pivoting around something called normality in the middle. But I think that normality is a black hole. There’s nothing there.”³⁰

Jean put the lubricating jelly in which provided her surrogate wetness which seemed to flatter him. After some hunting around, he pushed into her with less difficulty than either of them had imagined. Even so, it hurt, she lay there, waiting for him to say something about the act. But, instead of saying something, he began to move up and down inside her. And Jean very politely murmured that she was afraid she couldn’t get her thing in, darling. But Michael was not in position to listen her, just he expressed as,

“Oh, he said, in a curious, neutral voice, a voice from his job. ‘Oh’. He didn’t sound cross or disappointed, as she had expected him to. Instead, he began pushing harder into her, and just as she was starting to panic at the assault, he gave a high nasal wheeze, pulled out, and ejaculated on her stomach. It was all very unexpected. It was like someone being sick over you, she thought when he half-rolled away, she said, I’m soaked. You’ve soaked me.”(SS: 59)

By taking into consideration all this information, we realize one thing that Michael had become very satisfied and happy with this sexual act. No doubt such a sexual act always brings an aesthetic pleasure. And it got by Michael with Jean. Later on early in the morning Michael bathed and dressed. He was really very happy because he gave her a shake and slapped her friendly on her hip and ordered her down in the hotel. Sexual act provided him a great delight.

The twelfth century romances revealed that the sexual love was not always illicit or adulterous. These romances described the love between young men and women who got married and lived happily ever after but they did not tell us anything about conjugal life. Thus, finally it is clear here that the concept of courtly love sought to reconcile erotic desire and spiritual attainment,

“a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent”³¹

Actually, Jean wasn’t very initiative or interesting in sexual act, so that Michael was nervous about this thing but anyway he started to settle the matter. But when Michael was asked about the sexual act at last night he replied as, “Eventually, in a weary voice, he replied, ‘it’s meant to be spontaneous.’” (SS: 61)

It means, it’s not good if it is not coming spontaneously. It can provide an aesthetic pleasure but it must be natural and spontaneous. It’s awful if everything’s cut and dried. After having some discussion on the matter in detail they have fixed two days Saturday and Wednesday, she said to herself, on Saturday and Wednesday they shall be spontaneous. And thus the system worked quite well. She also got better at handling the Box, and Michael didn’t hurt her.

And thus Jean was also thinking very differently and affectionately about the act of sex. Her feelings about sex are such as,

“There was something distinctly nice about sex, she decided, about having your husband’s sex-hyphen joined to you, about feeling him turn childish in your arms” (SS: 61-62)

Thus anyway Jean also realized the meaning of making love.

By loving the man, the woman merges her identity with the man who she loves. Simon de Beauvoir expresses such a kind of love as:

"The woman in love tries to see with his eyes, she reads the books he reads, prefers the pictures and the music he prefers, she is interested only in the landscapes she sees with him, in the ideas that come from him; she adopts his friendships, his enmities, his opinions; when she questions herself, it is his reply she tries to hear, she wants to have in her lungs the air he has already breathed, the fruits and flowers that do not come from his hands have no taste and no fragrance."³²

Thus Simon de Beauvoir focuses on the concept of love that is in the mind of woman.

Very quickly after this Jean remembered Dr. Headley’s advice when she met her in the past. Jean also remembered her Uncle Leslie at the Old Green Heaven playing the Shoelace Game. It created tickles and nice, a little bit funny and different. As she remembered, she began to laugh. But this disturbed Michael and she turned the laugh into a cough. It’s a coincidence. But then she’d always known that sex was funny. It was what she had told Dr. Headley. Her view is such as lying there one night beneath Michael mean funny. That was her life. She didn’t fell self-pity about all this. But anyway she had recognized it. She expressed her inner feelings about making love as well as about life,

“You were born, you grew up, you got married. People pretended – perhaps they really believed – that when you got married it was the start of your life. But it wasn’t like that. Getting married was an end, not a beginning: why else did so many films and books finish at the altar? Getting married was an answer, not a question.”
(SS: 62)

So she feels it here very clearly that everything in the life is settled and you have been borne to settle it. There is not a matter for complaint but simply a matter for an observation. So she felt here that you got married, and that was you settled. In the life everything is going to be settled and the word and activity has become very frequent. She has also kept the relation of this activity with money. As you owed money and you settled the bill. Later on she also expressed here one thing that as you are growing up, your parents looked after you, and they expected something from you in return. Though you are not defined those expectations. Thus there was some bill to be paid. And marriage settled the account. But it doesn't mean that you would be very happy afterwards. It just meant you settled everything. All this information tells us that her ideas about life and love are something different. She doesn't like settlement in the life or love. It must be spontaneous and according to your liking also. It must go straightforward without having any kind of doubt or question. Any kind of settlement is not expected by her. It means unselfish and unattachment in the act of love is expected by herself. Selfishness is very emphatically rejected by herself. Imposition of thoughts and things have been rejected by herself. A kind of holy or spiritual and unattached love might be expected by herself.

Now here we understand that Jean's marriage lasted only twenty years. After the guilty disappointment of the honeymoon came the longer, slower dismay of living together. Her views about life and love are very clear and straightforward as:

“Perhaps she had imagined too strongly that it would be just like not living together: that the life of high, airy skies and light, loose clouds would continue a life of goodnight kisses, excited greetings, silly games and unspoken hopes miraculously fulfilled.”(SS: 67)

Thus Jean is having a something different hope and idea about love in her mind. She has a holy idea about love in her mind and it can't remain firm and straightforward if not mutual understanding and thinking. But it was always a question in front of Jean, about this marriage and married life as, how closely you could live beside someone without any sense of intimacy – or what she had

always imagined intimacy to be. She also remembers here that Michael and she lived, ate, slept together. They had also jokes no one else could decipher. They were familiar with one another down to their under cloth. But what seemed to emerge from all this was only patterns of behaviours rather than prized familiarities of response. And it indicates here very clearly one thing that she isn't ready to live in such a kind of pattern. She expected to live a life without any limitations and patterns which will provide her an aesthetic pleasure. It's a kind of freedom that grows in the mind of Jean. It's really a holy love about life that is in the mind of Jean.

Romantic love is motivated by the desire for personal happiness. The feature of romantic love is secular. Nathaniel Branden expresses here as:

"In its union of physical with spiritual pleasure in sex and love as well as in its union of romance and daily life, romantic love is a passionate commitment to this earth and to the exalted happiness that life on earth can offer."³³

Thus Romantic love is a passionate spiritual – emotional - sexual attachment between a man and woman which reflects a high regard for the value of each other's person.

Now Jean was remembering some incidents before marriage that what the village women called about the marriage. Men used to change when they got married her, because they were expecting something different kind of pleasure from the women. And bad luckily it also happened with Jean. She was only half-surprised by the slow dulling of enjoyment and arrival of tired discourtesies. What confused here more about Michael was how the very kindness and gentleness of him displayed during courting her, now changed and turned into a source of irritation to him. It seemed to make him cross that he was expected after marriage to behave as he had done before. And may be this crossness was itself a source of further crossness. He was not dishonest to her to make love but anyway he was expecting a child from her and that was a thing which always creating an irritation in the mind of Michael about Jean. It might be Jean's fault. And it was, she

supposed, normal that her inability to bear a child should set off inexplicable anger in Michael. But anyway she was also helpless and expecting from Michael to take her towards the Alpine air that will restore the vitality of the subject. But he was not in condition to listen Jean and he told her that no one had told her that she was bottomlessly stupid. It created some kind of pain in her mind as well as in stomach and without looking towards the face of Michael. She tried to make him remember that, when she was towards Dr. Headley, he promised her, and he would not send her back if she was defective. But Michael was not in the situation to listen to her. So Jean expressed in a very nervous and helpless manner that if he thought her defective then he could send her back to house. Upon this Michael exasperated and expressed,

“Jean’. He held her wrists more tightly, but still she declined to look at that big red face on the boyish neck. ‘Christ. Look!’ He sounded exasperated. ‘Look, I love you. Christ. Look, I love you. It’s just that I sometimes wish you were different’ ‘Different. Yes, she could see that was what he wanted. She was abysmally stupid and childless. He wanted her intelligent and pregnant. It was as simple as this.’”(SS: 69)

All this information indicate here to us that his love is physical no doubt but at the same time, it also shows that he is very much entangled in the love of Jean very much.

The great thinker Lydia Amir defines the term love by Plato as ‘Love is desire for the perpetual possession of the good’³⁴

When Michael got married with Jean, he formed some dreams about life in the company of Jean. He loved very much to Jean and to have childrens to her. But Jean was not very much interested to have sex and childrens. She supposed it as maladjustment of the organs and a congestion of the womb. Congestion, it created fear in her mind because men coming to unlock the drains. And she also remembered one comment about her present situation as ‘Barren’. It is a proper word the biblical word. Barren. But anyway they were leading a good life in each

other's company. But Michael always thought about children. At times though, she wondered if her condition was quite the failing Michael obviously thought it.

“During their courtship she had found herself tensing whenever he mentioned children. One thing at a time, she had thought. And then her experience of the first thing had made her a little sceptical about the second.”(SS: 70)

No doubt, it is quite right that they love to each other but the idea of child is always going in the mind of Michael.

So many times there was discussion about the word woman that created anger in Jean's mind. So that Michael and Jean stopped to have discussion about children. They continued to make love, perhaps once a month, or at least whenever Michael seemed to want to. But Jean was passive about the whole business,

“When she thought of Michael and sex she imagined an over-filling water-tank which occasionally had to be drained; it didn't have to be done too often, it wasn't exactly a nuisance, it was just part of running the house. As for herself and sex, she preferred not to think about it. Sometimes she pretended to more pleasure than she felt; this was only polite. She didn't find sex funny anymore; she just found it ordinary.”(SS: 72)

It shows here the ideas of Jean about sex and love. She also points out here that once upon a time all these phrases she had learnt, silly, exciting phrases which had seemed to flirt with her, now came from a very long time ago, from the island of childhood. In this way her views to look towards sexual love as natural instinct.

The lover or beloved can put away the body, together with feelings and emotions. Only the mind can reach to the most important part of love. Because, the output of the union with the perfect form of the good is purely intellectual. Irving Singer comments as follows:

“The true Platonic lover detaches his love from the limitations of one or another body, person, community, or activity. He goes

through everything in the empirical world, but gives his heart to nothing.”³⁵

Actually Jean was something panic because of the blame of barren. She supposed sometimes that may be Michael was having extra-affairs, may be the defect was with him but she never expressed it in front of him. Later on her parents died and when she was thirty-eight, her periods stopped, a matter neither for surprised nor for regret. Almost a year after her periods stopped she became pregnant. She made the doctor test her twice before accepting his decision. Later thanking doctor, Jean went home to tell about pregnancy to Michael. She wasn't really aware that she was testing him. Though in later years admitted to herself that she must have been. At first Michael was cross in an unfamiliar way, almost cross with himself, perhaps he wanted to accuse her of having an affair but couldn't. Then he said firmly that it was too late for them to have children, and that she should get rid of it. Then he remarked on what a strange turn of events it had been after twenty-odd years. Then he seemed to be relaxed and playing out short scenes of paternity in his head. Finally, he turned to Jean and asked what she thought about it all.

“Oh, I'm going to have the baby and leave you.’ She had not intended to say anything like this at all, but somehow the words, spoken out of instinct and with no conscious courage, failed to surprise her. They seemed not to surprise Michael either, he just laughed.”(SS: 74)

It might be Jean's way of life to lead further without Michael's company. She might be interested to find out answers to the questions which are in her mind about life, love and womanhood. She wanted to lead a first rate life, life which was difficult one. She might fail completely but anyway she wanted to try it. She expressed its her life and Michael shouldn't worry about it.

Till date she leaded a life under Michael's observation and guidance. Now she was very much interested to observe the correct behavior about whether or not Michael had affairs and she expresses,

“You had to obey certain rules, permit certain angers, respect certain forms of lying; you had to appeal to feelings in the other person which both of you pretended were there even if you suspected they weren’t.”(SS: 74-75)

This of course, was a part of what she meant by a second rate life. No doubt, Jean realized that her departure might hurt to Michael, but anyway this awareness, instead of urging her to stay, made her slightly despise him. She felt no pride at such a reaction, but it was true that for the first time in their married life, she knowingly had a certain power over him. She also experienced that power always encouraged contempt, so that Michael thought her abysmally stupid – she wanted to learn all these things by leaving him. Jean was very much eager and enthusiastic to go away from Michael. But she had also made some keen observations of the society and their comments after leaving Michael. She expressed all these feelings of the neighbors and society in her own way as,

“If she vanished now, a couple of months pregnant, the village would mutter that she had run away to join a lover, some tea dance gigolo or circus strongman. Whereas if she left with the child, or in late pregnancy, they wouldn’t know what to believe. Perhaps they’d think she had gone mad.”(SS: 75)

Really, she had studied all types of comments from the society. People would also say that she had gone mad that’s frequently used comment to woman after giving birth no children. But anyway she wanted to lead life which will provide her freedom. Some neighbors also commented that late child was blessed one child by the God and so that she wanted to experience such a kind of life. It might create a great problem in front of herself as doctor warned her about mongolism.

Actually, Jean was remembering Uncle Leslie as well as Sergeant – Pilot Prosser. She wanted to call on, Prosser on her wedding, but Michael frowned. Prosser had been brave. But Michael said, he was windy, and burnt. But that’s not actually the point according to Jean. She felt that there was no courage without fear and without admitting fear. She had also observed that men’s courage was

different from women's courage. And she expressed her observation about courage of men and at the same time of women also,

“Men's courage lay in going out and nearly getting killed. Women's courage – or so everyone said – lay in endurance. Men showed courage in violent bouts, women in patient stretches. This fitted their natures: men were more prickly, more bad tempered than women. Perhaps you had to be cross to be brave. Men went out into the world and were brave; women stayed at home and showed courage by enduring their absence. Then Jean thought wryly, the men came home and were bad tempered, and the women showed courage by enduring their presence.”(SS: 76-77)

She had really leaded such a kind of life and also observed in the society around her. Now she wanted to lead a life that would give an identity to her and to women class.

Jean was seven months pregnant when she left Michael. She also shopped for him on that morning. She didn't feel wiser in pregnancy. And her angle of vision had changed. She also thought about other marriages in the village and was relieved hers hadn't been worse. Jean had already made a deep and keen observation of society and she thought that marriage was a kind of deal and management in the life of men and women. She expressed her inner feelings here as,

“The village women (and Jean did not exclude herself from their number) managed their husbands. They fed them, waited on them, cleaned and washed for them, deferred to them; they accepted men's interpretation of the world. In return they got money, a roof, and security children and irreversible promotion in the hierarchy of the village. This seemed a good enough deal, and having got it, they patronized their husbands behind their backs, calling them children, talking of their little ways. The husbands, for their part, thought they managed their wives: you had to be firm but fair, they said, but if you let them know who was boss, gave them the housekeeping regular and didn't let on how much you were keeping back for beer money, then things would work out all right.”(SS: 77)

She knew it very well that people would comment like to leave was to betray, to leave was to give up your rights, to leave showed weakness of character. But she also heard ups and downs couldn't last forever. Leaving away might show a lack of courage for the people but she wondered if the opposite might be the case of herself. Michael called her abysmally stupid, yet she remained patient and gave more respect to him. She expressed here, "If I am abysmally stupid, you can't have been too bright to marry me. That's what she should have replied."(SS: 78)

It indicates that she had given too much respect to him also. But it is very clear here that she was against the male dominance and treating her as woman which might be inferiority. Thus Jean was leading life with such principles and in a very quiet way.

Irving Singer comments here about mother's love as:

"Mother's love is unconditional it is all –protective, all-enveloping; because it is unconditional it can also not be controlled of acquired. Its presence gives the loved person a sense of bliss; absence produces a sense of lostness and utter despair. Since mother loves her children because they are her children, and not because they are 'good', obedient, or fulfill her wishes and commands, mother's love based on equality."³⁶

Actually, Jean was unconscious during the time of her delivery. She was under the botheration of what kind of baby would come to her. And for her great surprise the baby was a son, normal and she was also normal as a mother in this old age also. The birth of her son really filled Jean's life with happiness and satisfaction. It had given her a new life and new direction to life. Jean learned each and every activity to perform for looking after the son. She was really in a great pleasure and supposed that she had again started her life with a fresh air and direction. She expresses here as,

"She was starting again, that was the important thing to remember, and Gregory had given her the chance to start again. For that, she would love him even more She learned the noises that

calmed him, some borrowed from the days when she kept animals. She clucked and chattered, sometimes for a change, she would utter a buzzing noise, as of an insect, or a distant aero plane.”

(SS: 79)

It all indicates that how the birth and company of her son, Gregory created a positive point of view to look towards life. Really, it was an aesthetic pleasure for herself. One thing or the bad comment of the people about her as ‘Barren’ wiped away by herself and started a new life with new hope without any botheration and inferiority treatment.

Merritt Moseley expresses here about the theme of the novel love that grows in the mind of Jean as:

“Nevertheless this novel is interested in love, though Jean has never had any happiness in romantic love. She loves her son, Gregory, and her relations with two men in her early life – Uncle Leslie, the golfer, and Sun-Up Prosser, the pilot who lived with her family in wartime – are the most important influences on her.”³⁷

Now-a-days Jean was very much happy in the company of Gregory. But her new life struggled by herself alonely created so many fears and difficulties in front of herself. She loved very much to Gregory and the life but feared that Michael would come and take away Gregory. He would keep an eye upon me and Gregory and would also put some horrible charges upon her. Her husband, Michael was a policeman and other policemen would help him to provide information about herself. So that she was having feared that he would take away Gregory. He would say she had run away and was unfit to bring up her son. And that’s also right that he would finally get her pronounced defective. It was the fear lingering upon Jean,

“He’d say she was irresponsible, he’d say she had affairs. Gregory would be taken away; he would go to live with Michael. Michael would install a mistress and pretend she was housekeeper. The village would praise him for resulting his son from a life of vagabondage and prostitution. They would say she had gypsy blood.”(SS: 80)

It all indicates here that now she loved her son very much and wanted to keep away herself with Gregory from Michael. Her love might be a bond of relation between mother and son which is holy one. She also wanted to prove that she was not defective one and could lead a good kind of life, without Michael's company also. She had really studied each and every kind of part of Michael's personality as well as society. It shows here her keen observation and zeal to lead life in a free atmosphere. She was very much careful about her staying and so that she changed her staying place and keep on running away from place to place only because to protect herself and her child from Michael.

Actually, the thought which was always running through the mind of Jean about Michael's attack and charges upon herself was totally wrong. Because Michael never chased them. But he used to telephone Uncle Leslie every so often. He always knew about themselves,

“Where they were living, how Gregory was doing at school. He never asked them to come back. He didn't install a mistress, or even a housekeeper. He died of a heart attack at fifty-five, and Jean, as 'she claimed the estate, regarded it as retrospective maintenance.”(SS: 81)

And after many years it was on the ear of Jean. It shows here very clearly that Michael also loved deeply to them. And he had not kept a housekeeper or mistress meant he had also bound with the love and care of Jean and Gregory. Anyway it was a holy relation that had between Michael and Jean – Gregory.

Irving Singer expresses here about the expectations of mother from her child as,

“As a human being who creates other human beings, the actual mother imposes demands and expectations. She is as much an authority as any father could be.”³⁸

After the birth of Gregory and when he was going to school, Jean expected some kind of things from Gregory. May be these were questions in her mind about next generation but anyway they were showing her attachment with him. She had all the normal wishes for her son as,

“May you do well, may you be happy, may you be healthy, may you be intelligent, may you be loved, may you love me. As he bent patiently over a latticework of aeroplane struts, as he dampened the tissue paper and waited for time to pull it taut, as he filled the room with pear-drops, she idly constructed her own images, the accepted ways in which each generation sees its relationship to the next.”
(SS: 106)

It shows here a kind of relationship between two generations, one is of Jean and second of Gregory. No doubt she was a well wisher of her son. She might have seen some kind of responsibilities upon him. They could also, from up there, look back at the path we have taken and avoid making the mistakes we did. Thus we were handing something on to them. It's a way of nature that the young man carries the ancestor on his back and leads his own child by the hand. It's a kind of love of Jean that focuses on the relationship of mother and son.

One of the greatest critics Erich Fromm comments about mother's love. According to him:

“Mother's love is unconditional, it is all protective, all-enveloping, and because it is unconditional it can also not be controlled or acquired. Its presence gives the loved person a sense of bliss; absence produces a sense of lostness and utter despair since mother loves her children because they are her children.”³⁹

It's a motherly love that Jean always expecting something better from Gregory as a child. She very clearly wished here that the bad things in the ancestors must not be accepted by Gregory. She wished he should be a best man who was far away from an acceptance of negative things. She wished from Gregory the positive things as,

“May you avoid misery, poverty, disease? May you be unremarkable? May you do the best you can but not chase impossibilities? May you be safe within yourself? May you not get burnt, even once?”(SS: 107)

No doubt as a mother her expectation and demand of good things from him was right one. She was not also expecting the mistakes from him which she

had done in her life. So many hopes, she had kept in her mind from Gregory. Hence she had expected some things as,

“Don’t settle your life too soon. Don’t do something at twenty which will tie you down for the rest of your life. Don’t do what I did. Travel. Enjoy yourself. Find out who and what you are. Explore.”(SS: 107)

No doubt her expectation from Gregory were not wrong because in her life the mistakes which she had made responsible for her misery. Her experience about life became very important. So that as a mother her dream about Gregory might be as to make him a person of high qualities without any major vices. He might lead a life that would provide only pleasure, happiness and comfort in his life.

Though Jean expected all these ideal things from him yet Gregory’s views to look towards life and expectations of parents was something different. He could understand his mother’s urgings. Its true that he didn’t want to tie himself down, but he didn’t much want to travel. He was also interested to find out who he was, whatever that meant but he wanted to do it, without exploring much. For him to achieve pleasure and comfort in life was not a very simple and easy thing. It depended upon the person to person and his nature. He didn’t travel, nor did he marry. Most of his life he lived near Jean. At first she tried to discourage but later accepted it as a pale compliment. He tried various jobs but created boredom. But people valued job so he accepted a job in an insurance office. It created really pleasure and satisfaction in his life, through this job.

There was a very close attachment between Jean and Gregory. So that she could understand each and every activity of Gregory. She knew, he was rattling the pennies in his pocket. She was screaming at the sky. All this panic he thought he was concealing so well from her. But this activity created nostalgia in the mind of Jean,

“It was just a grown up way of doing what she and Uncle Leslie had done nearly a century ago beyond the smelly beeches at the

dogleg fourteenth. Putting your head back and roaring at the empty heavens, knowing that however much noise. You made, nobody up there would hear you. And then you flopped down on your back, exhausted, self conscious and a little pleased, even if no one was listening, you had somehow made your point.” (SS: 157)

She realized the activities made by Gregory and remembered her own life spent and enjoyed in the company of Uncle Leslie. The relation between Jean and Uncle Leslie was really close one. They had spent a lot of time in each other’s company. And they also liked very much to each other.

The psychologist Charles Lindholm defined Romantic Love to be,

“..... an intense attraction that involves the idealization of the other, within an erotic context, with expectation of enduring sometime into the future.”⁴⁰

The place and relationship of Thomas Prosser in the life of Jean was really great and close one. She had really enjoyed the company of Prosser very well and very satisfactorily. Frequently, she remembered him wherever the reference of past life comes and she became happy one by touching these sweet moments passed in his company. The impression of Thomas Prosser upon her was really long lasting. She gave here one experience as,

“You can’t stare at the Sun for too long – not even the setting, quiet sun. You would have to put your fingers in front of your face to do that. Like Sun – Up Prosser. Hand in front of his face, flying upwards through the thinning air. Thoughtfully, the sky now provided its own hand four broad fingers of cloud stretched across the horizon, and the sun was slipping down the back of them. Several times it popped into bright view and disappeared again, like a juggler’s coin spinning slowly through the knuckles.”

(SS: 194)

Its her love about an influence of Thomas Prosser or Sun-Up Prosser upon her that she remembered after a long span of time.

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- 37) *Understanding Julian Barnes*, opt. cit; p.95.
- 38) *The Nature of Love, Vol.1, Plato to Luther*, opt. cit; p.301.
- 39) *The Art of Living*, opt. cit; pp. 68 – 69.
- 40) [http://en.wikipedia.org/wiki/Romance_\(love\)](http://en.wikipedia.org/wiki/Romance_(love)).

Chapter – IV- (A&B)

The Concept of Love in Julian Barnes's *Talking it Over* and *The Sense of an Ending*

4.1 Introduction:

In this present chapter Julian Barnes has used the concept of love in a very artistic way through the novels *Talking It Over* and *The Sense of an Ending*. *Talking it Over* focuses on the concept of love through love-triangle of Stuart-Gillian-Oliver. Romantic and sexual relations are depicted in a very skillful and live way. The novel, *The Sense of an Ending* is particularly related to the group of the student who are book hungry and sex hungry. The concept of romantic and sexual love is used to focus the inner side of these students. The philosophical side of these students is also depicted by applying the concept of love.

Talking It Over (1991) is written by Julian Barnes. It is the sixth novel. Julian Barnes has made a reputation for writing dazzling fiction. He is best known for his remarkably inventive novel *Flaubert's Parrot*. Actually Barnes deals with a number of themes in this present novel. But the dominant theme of this novel is the 'theme of love'. Love is associated with romantic concept of being ostentatious. According to Julian Barnes.com:

"The ostentatious Oliver falls in love with quite Gillian and wants to marry her - The problem? Gillian has already married Oliver's best and oldest friend, the somewhat stale but stable Stuart."¹

This novel is published in 1991 which presents a fairly conventional triangular relationship but applies an original narrative technique. According to Vanessa Guignery,

"It was well received by reviewers and won the Prix Femina for the foreign novel in France in 1992."²

The present novel is divided into sixteen chapters. Each and every chapter contains the monologues of characters. The monologues are useful to serve the microscopic view of the psyche of the speaker, to report their actions and to offer

the explanation of various actions. Actually, the present novel is a story of a love triangle. In this novel Julian Barnes has shown that Stuart and Oliver are good friends. By nature Stuart is dull and an investment banker and his friend Oliver, a pedantic and unfulfilled soul is a teacher of English to foreigners, Gillian, who is trained in social work and later a picture restorer. Stuart meets Gillian and marries with herself. But later on Oliver also attracted towards Gillian and falls in love with her. Gillian takes divorce from Stuart and marries with Oliver. Now Stuart has become desperate and left to United States. Here he has become a successful businessman and has found a new partner. Meanwhile, Oliver who has become successful in winning the hand of fair Gillian has started his family but bad luckily has fallen on hard times.

But Stuart has become successful in earning money. He has opened the branches of banks in the States of America. The Stuart has sent to Washington. Here he has earned money and learnt how to use money in his practical life. When he has come back to London on holiday, Mrs. Wyatt gives him the address of Oliver and Gillian. He has travelled to the South of France and visited to the same village where Gillian and Oliver stayed. He has also hired a room in the hotel near their house. So that, he could watch their movements from the windows of the hotel. It is true that Oliver appears to be brilliant and Stuart is only a very practical intelligence. But anyway in the long run of life, Stuart has made a lot of money by hard work whereas Oliver remains poor and his brilliance itself becomes boring and dull. Gillian is caught in between such a situation. She falls for Stuart's peace, then he swept off her feet (give more respect) by Oliver's tricky charm. In the end she tries to restore Stuart's peace of mind. According to Merritt Moseley,

"One of the three lovers in 'Talking it Over (1991) concludes that love - "or what people call love - is just a system for getting people to call you Darling after sex."³

Thus Barnes tells the story of the three interrelated relationships - the unlikely but lasting friendship between Stuart and Oliver, and the changing relationships between Gillian and the two men.

The novel tells the story of three friends: Stuart, Oliver and Gillian. At the beginning of the novel Gillian falls in love with Stuart and gets married with him. But after their marriage, she falls in love with Oliver and marries with him. At the beginning of the novel, we can understand that Stuart is deeply in love with Oliver as his best friend. Really Stuart loves Oliver very much and he always respects his friend's knowledge. Here Gillian is also impressed by the knowledge of her husband's friend, Oliver. Such is the very ideal and straightforward relationship leading in the life of especially Stuart and Oliver.

There is a very close and deep love between Stuart and Oliver during the time of their school days. Though Stuart is clever in Math's and Science yet the tricks of knowledge, how to use and where to use are with Oliver. He is very brilliant in using such a skills where-ever needed. Stuart praises the knowledge of his friend Oliver only because he loves Oliver very much as his best and old friend. During the time of marriage between Stuart and Gillian, Oliver, Mme Wyatt, Stuart's sister and an aged aunt were present. The witnesses signed the register. The registrar, handed Gill her wedding lines and said, 'This is yours Mrs. Hughes. They had some photographs underneath the big clock of Municipal town-hall. It shows every activity in the life of Stuart was done in the company of Oliver, who was his best friend.

Stuart loves each and every facet that dwells in the personality of Oliver. He always praises every quality of Oliver. Thus their friendship is tight and ideal one since their schooldays. Though they are different yet Stuart loves the qualities that dwell in the personality of Oliver. It tightens the bond of their relations as a good friend.

The great critic, Erich Fromm comments, love is an active power in man which breaks through the walls that separate man from his fellow men and utilities with others. According to Erich Fromm,

"Love makes him overcome the sense of isolation and separateness, yet it permits him to be himself, to retain his integrity. In love the paradox occurs that two beings become one and yet remain two."⁴

4.2 The Concept of Love in *Talking it Over* : (A)

Being haunted with the personality and beautifulness of Gillian, Oliver always has the thought of Gillian to attract her towards him. Later on, by having discussion with Gillian about Stuart and his past company with him and other occasions also, Oliver indirectly tries to impress Gillian and attract her towards him. Here he gives information about Stuart's past life to Gillian deliberately. He had the skill about how to pick up girls. He imitated very successfully. He expresses one occasion in front of Gillian about Stuart,

"He had a girlfriend. Before Gillian, I mean. Back in the days when a groat and a half, etc. And do you know what? I'm sure he won't mind my telling you this - *he wouldn't sleep with her*. Get that. No rumpy pumpy. He declined to make free with her narrow loins. When such Stakhanovite chastity over a period of months finally coaxed some forlorn gesture of affection from the girl, he told her *he wanted to get to know her better*. I said that this was what she'd been proposing, *dummkopf*, but Stuart wasn't having any of it. No that's right; he wasn't having any of it". (*TIO*: 28)

By giving such information, Oliver tries to attract Gillian towards him. On one hand it is an act of deceiving Stuart but on the other hand his purpose is to pick-up Gillian with his skill. It is his love about Gillian. Thus he expresses his emotions about Gillian indirectly.

Later on Stuart took Gillian to see Oliver because Oliver was his first friend. Stuart informs Gillian about Oliver's habits so that she must not mind any behaviour of Oliver. Stuart said Oliver had various slightly eccentric habits and tastes, but that if you ignored them you quickly got through to the real Oliver. He

also says her to behave with him in a normal and in an ordinary way so that he must feel enjoyable their company. When all's said and done, Oliver does like to cause a bit of a stir. He does enjoy some come-back. By having discussion about Oliver and his personality, now Gillian expresses her own point of view about Oliver as below:

“I like him. He’s funny. He’s rather good looking. Does he wear make up?’

'Not to my knowledge.'

‘Must have been the lighting,' she said."(*TIO*: 34)

This discussion clears here one thing that the information about Oliver's personality and its nature expressed by Stuart to Gillian had not created any wrong impression. Because when Stuart and Gillian met to Oliver and had discussion with him, Gillian was satisfied and a little bit attracted towards Oliver inwardly. Because she remarks that he is not an odd person. She likes him. And she also remarks that Oliver is funny and rather good looking. Here is the first expression of Gillian about Oliver's liking. It indicates that she is also attracted towards Oliver.

And according to Merritt Moseley's point of view:

"The imagined relationship between reader and narrator in this book is much closer. Each 'talks it over' with the reader or imagined listener, in turn; each is aware that the others are also talking; each makes some appeal to the reader for help."⁵

Later on, when Stuart and Gillian were taking their dinner in a hotel especially in the light of wax candle, Stuart was observing Gillian's face very properly first time in that light. The reader is figured as interacting with the characters; Stuart starts to tell what Gillian looks like, then he says,

"She Well, you've seen her for yourself, haven't you? Did you spot that tiny patch of freckles on her left cheek? You did? Anyway, that evening her hair was swept up over her ears at the sides and fastened back with two tortoiseshell clips, her eyes seemed dark as dark, and I just couldn't get over her. I looked and I

looked as the candle fought with the wax and cast a flickering light on her face, and I just couldn't get over her." (*TIO*: 35)

This expression made by Stuart is enough to tell us that how he is obsessed with the personality and beautiful appearance of Gillian. It is Stuart's love about Gillian.

Later on they reached to their flat. Gillian stood leaning against some rusted railings while she looked for her keys.

"Then she let me kiss her. I kissed her gently, then I looked at her, then I kissed her gently again. 'If you don't wear make-up', she whispered, 'it can't rub off.'

I hugged her. I put my arms around her and hugged her, but I didn't kiss her again because I thought I might cry. Then I hugged her again and pushed her through the door because I thought that if it lasted any longer *I would Cry*." (*TIO*: 35)

The above description very clearly opens the situation of Stuarts mind about Gillian. His feelings and emotions are very closely related to the love of Gillian. He showers kisses and embraces her only because he loves very deeply with Gillian. Thus they love to each other very well. Stuart's initiatives in the act of loving with Gillian really noteworthy one.

Later on Stuart expresses and shares his own parents past life with Gillian. Stuart's father died because of heart attack and after some years his mother died because of cancer. Gillian expresses her own parents past her mother is French. Her father was a school master and ran off with one of his pupils who'd left school a year earlier. He was forty-two, she was seventeen. It means, it was a very bad scandal made by her father. It was not an act that can be accepted. Upon this Stuart expresses here,

"I thought, I don't ever want anything like that to happen to you ever again. We were silent, holding hands. Only one parent out of four between us. Two dead, one missing." (*TIO*: 37)

In this way Stuart definitely has constructed some beautiful dreams of his future life in the company of Gillian. His nature is straightforward and caretaking of Gillian.

Then Stuart gives here one of his sweet memories especially in the company of Gillian and Oliver. Stuart, Gillian and Oliver were very cheerful on that summer. The company of Oliver increased their happiness also. And Stuart expresses:

"We went around together. We drink in pubs, played fruit machines, went dancing, saw films, and did silly things on the spur of the moment if we felt like it. Gillian and I were falling in love and you'd think we'd have wanted to be by ourselves all the time, gazing into one another's eyes and holding hands and going to bed together. Well of course we did all that too, but we also went around with Oliver." (*TIO*: 37)

Thus Stuart is remembering the best and very happy moments that he spent in the company of Gillian and Oliver. It is really his pure love about Oliver as well as about Gillian. No doubt Stuart is in love with Gillian and always happy in her company. Likewise he has also very deeply in love with Oliver as his best friend. Gillian has also praised the intellectual quality of Oliver that he talks like a dictionary. Everything was very happy and best among them on that particular summer. It all indicates that their love to each other is unique one.

The knowledge must be motivated by concern. Actually the full knowledge lies in the act of love which transcends thought, it transcends words. Erich Fromm has made an important comment on such a kind of act of love.

"Psychological knowledge is necessary condition for full knowledge in the act of love. I have to know the other person and myself objectively, in order to be able to see his reality, or rather, to overcome the illusions, the irrationality distorted picture I have of him. Only if I know a human being objectively can I know him in his ultimate essence, in the act of love."⁶

Here very explicitly Gillian expresses her own point of view about Stuart's description of summer, she says that she does not agree with Stuart's description of that summer with Oliver. She also expresses that they spent quite a lot of time alone together, started going to bed and all that. And they were sensible enough to know that even when you are falling in love you shouldn't live entirely in one another's pockets. But this didn't necessarily mean, from her point of view, that they had to go around with Oliver. She expresses here her inner self and feelings about love as:

"Of course I liked him - you can't not like Oliver once you get to know him - but he did tend to monopolies things. Almost telling us what to do. I'm not really complaining. I'm just making a small correction.

That's the trouble with talking it over like this. It never seems quite right to the person being talked about. I met Stuart. I fell in love. I married. What's the story?" (*TIO*: 39)

Here is very straightforward expression about love made by Gillian. Really she loves Stuart but always she is aware about her own identity. She criticizes in a normal way on monopoly of Oliver. No doubt the style of speech and personality of Oliver impressed her so much but her inner self is not ready to put away her own identity by accepting Oliver's monopoly. Though Gillian is in love with Stuart and Oliver yet she is very much aware of her own individual identity.

According to Matthew Pateman

"If the notion of love is constructed from the discourses that seemingly describe it, then so too are individual identities. Identity in the novel is seen as being constructed in two ways. This is either a case of self representation (that is, talking about oneself to another), or a case of other-presentation (that is, being talked about or to by another)."⁷

All this description indicates that she loves Stuart as husband but very much aware of her individual identity. She also loves Oliver but rejects and protests his nature of his own monopoly.

There is generally accepted definition of Romantic Love as,

"It distinguishes moments and situations within intimate relationships to an individual as contributing to a significant relationship connection"⁸

Later on here Julian Barnes expresses his world view through this present novel. His characters are based on the principle of psychology of Freud. Actually Oliver falls in love with Gillian after she gets married with Stuart. Stuart is very much practical enough to provide for Gillian. When Gillian was fourteen or fifteen years old her father decamped her, it means she lost her mental and physical security. It means before her marriage she totally depended upon her father, Gordon. Actually, this is a natural connection between daughter and father which is the basic of the 'Freudian Psychology.' This theory is also called Oedipus Complex. Here the relationship between Oedipus and his daughter, Electra is Greek Mythology is explained by using complex. And in this novel Gillian had this concept. According to Oliver's point of view Gillian has sought substitute in Stuart whom she married after her father had left Mrs. Wyatt, her mother. And now Oliver observes Gillian as,

"What the girl is doing is seeking a replacement for the security that was roughly torn from her; she is looking for a father who won't desert her." (*TIO*: 43)

Though it is a Freudian Psychology applied to the character of Gillian yet it is her love about Stuart. Definitely she has found the qualities within his personality that grows in her mind. It might be replacement, but it is accepted by Gillian as her sheer love about Stuart. She loves Stuart deeply and strongly.

It is clear that the concept of love sought to reconcile erotic desire and spiritual attainment,

"a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent"⁹

Julian Barnes has presented the instability of identity through structurally as well as through characters', own ruminations on the importance of context in

the determining of an identity. Stuart has presented one aspect of this when he claimed that being in love alters the context of perception. But Stuart has remained a frog but that is fine because it is all right to be a frog. Love has provided a different and positive context for an evaluation. Oliver also has mentioned the transformative power of love, the capacity of love to alter context, when describing Gill's and Stuart's attempts to cheer him up on Frinton beach,

"When people fall in love they develop this sudden resilience, have you noticed? It's not just that nothing can harm them (that old suave illusion), but that nothing can harm anyone they care about either." (*TIO*: 46)

Thus it is expressed here that love has a transformative power. Matthew Pateman comments here about the character of Gillian,

"Gillian's approach to love is pragmatic. She dismisses the old suave illusions in favour of a practically minded consideration of what love is, what it is capable of doing, and how it needs to be worked at and prepared for. She rejects the grand gesture, preferring instead the mundane and workaday. It is the little gesture that marks out love for Gill, the plausible, the unspectacular."¹⁰

No doubt both Oliver and Stuart are obsessive about Gillian. But now Stuart has become successful in getting married with Gillian. He loves very much to Gillian and very happy now in the company of Gillian. On the other hand Gillian is also very happy now because she fell in love with Stuart and got married. According to her point of view Stuart is a good person, a kind person, and he loves her and she loves him. And now she got married with such a best person. But, especially on the day of Stuart and Gillian's marriage, Oliver is attracted towards Gillian. He is very deeply attracted and under the impression of Gillian. Oliver expresses here his inner feelings about Gillian,

"Oh shit. Oh shit shit shit shit SHIT. I'm in love with Gillie, I've only just realised it. I am in love with Gillie. I'm amazed, I'm overawed, I'm poo-scared, I'm mega-fuckstruck. I'm also scared out of my cerebellum. What's going to happen now?" (*TIO*: 48)

Here we can realise that the longer and more elaborate obsession is Oliver's. Oliver's mind is greatly obsessed with the love of Gillian.

Stuart has become one with Gillian and he loves very much as well as very honestly with Gillian. So that he gives her explanation of each and every doubt that may occur in the mind of Gillian. Before their marriage they have also decided that they must not tell to Oliver or others how they have met and where. But anyway Stuart also loves Oliver very much and so that Oliver was present to his marriage with Gillian. But Oliver was very brilliant and intellectual while talking with Gillian. So Gillian has been impressed by Oliver's personality as well as his nice talking. But Stuart has also kept one word not to tell everything to Oliver though he is his best friend. He also expresses his point of view in front of Gillian,

"I don't tell Oliver everything. I bet you wouldn't tell Oliver everything, either. When he's depressed he can be unkind. So it's common sense not to let him into every area of your life."

(TIO: 50)

He advises Gillian that she should not allow Oliver to look into her own personal life. He also expresses about the nature of Oliver and use of language when he is very satisfactory and cheerful. It all indicates here that Stuart loves Gillian very much and so that he also gives information about the nature of Oliver to Gillian, so that she should not come under his impression.

The entry of Gillian in the life of Stuart has transformed everything that occurs in his life. Because his conscience and inner voice now changed, it means he loves the word now means in the company of Gillian and he expresses it as,

"I love that word. Now. It's now now; it's not then any more. Then has gone away. It doesn't matter that I disappointed my parents. It doesn't matter that I disappointed myself. It doesn't matter that I couldn't ever myself across to other people. That was then, and then's gone. It's now now." *(TIO: 52)*

Maybe Gillian's entry in his life taught him to love the 'present' means 'now'. His deep love about Gillian has become ready to keep away the disappointment of his parents and himself. It all has happened then and now there is no place for the word then in the life of Stuart. All this information indicates here that really he has become one with Gillian. He wants only the love of Gillian and her company that is present now.

The great philosopher, Nathaniel Branden expresses his view about the concept of romantic love in his popular book named, *The Psychology of Romantic Love, Romantic Love in an Anti Romantic age* as follows:

" To some, who associate " romantic" with "irrational" romantic love is a temporary neurosis, an emotional storm, inevitably short-lived, which leaves disillusionment and disenchantment in its wake. To others, romantic love is an ideal that, if never reached, leaves one feeling as though one has somehow missed the secret of life"¹¹

No doubt there is a transformation in the nature and behaviors of Stuart's life in the company of Gillian. He expresses here that it has not been a sudden change as occurs in fairy tale or a frog that has been kissed by a princess. But anyway a slow change is there in his life and activities. It's really a greatness of Gillian's mind that she has accepted Stuart as he is, and he expresses,

“No, what's happened is this. I've stayed the same as I was before but now it's all right to be what I was before. The princess kissed the frog and he didn't turn into a handsome prince but that was all right because she liked him as a frog. And if I had turned into a handsome prince Gillian would probably have shown me-him-the door. She doesn't go for princess, Gillian." (*TIO*: 53)

It means though the entry of Gillian is very great, valuable and appreciative in the life of Stuart, yet she accepted Stuart as he is not expecting the great change in his life as happens especially in the fairy tales. No doubt the touch of Gillian to the life of Stuart started to change his life slowly but it's a great thing of pleasure that Gillian has accepted him as he is without expecting anything. Such is the pure and great love that grows in the life of Stuart. And it also

indicates that Stuart is very happy in such a great and simple straight forward life that goes in the company of Gillian. It's his deep love about Gillian.

When Gillian had taken Stuart to see her mother Mrs. Wyatt, Stuart started to find out the similarities of the personality of Gillian and her mother. But there is not lot of similarities between Gillian and her mother. Here also Stuart has great trust upon the knowledge and energy of Gillian, as he expresses,

"I couldn't see that Gillian was going to turn into Mme Wyatt. It was completely. Simple reason: Gillian wasn't going to turn into anyone else. She would change, of course. I'm not so silly and in love that I don't know that. She would change, but she wouldn't change into someone else, she would change into another version of herself" (*TIO*: 54-55)

It's his sheer love about Gillian's knowledge and her potentiality. According to Stuart Gillian has her own identity and she dislikes to be similar to other she wants to create her own version of identity. It is the love that grows into the mind of Stuart about Gillian. It indicates he has a great trust and confidence about the personality and living style of life by Gillian. Every activity or feature of Gillian's personality is observed by Stuart and found a new meaning and dimension of life with these features. It's his love about Gillian that leads him towards life.

Here we can find another facet of the personality of Stuart that is to become a father or to bore children with the consent of Gillian. Really he is very understandable and taking very much care about Gillian's state of mind as he loves her very much. Actually, according to Stuart's observation of the small children's, they are making a fuss and creating the things uneven in the house. Yet he wants children's from Gillian as once she was in the company of the children. It means she loves the company of children in her life. But Stuart is very much careful about all these things because with an approval from Gillian he doesn't bore children. He loves her very much and so that on each and every step or occasion in his life he is very much careful about not to create any kind of problem to Gillian. So that he expresses his inner will here,

"Still, I want kids with Gillian. It seems the natural thing to do. And I'm sure she'll want them too when the time is right. That's something women know, isn't it - when the time is right? I've already made them a promise, those kids we're going to have. I'm not going to be like my parents. I'm going to try and see the point of you, whatever that point is. I'll back you. Whatever you want to do is OK by me." (*TIO*: 56)

It indicates that he has become one with Gillian and loves too much. Because he trusts upon her. As a woman, Gillian must know the right time to bore the children. And also he doesn't want to become as like his parents. He will always take into consideration whatever is right according to Gillian's point of view. Really he is a very ideal person who wants to become an ideal parent for his children with Gillian.

Gillian is in love with Stuart very much. And her straightforward love about Stuart created a positive attitude towards the relationships in the real life situations. It becomes clear here that she realises that the healthy relationships in the life of a human being is a 'holy bond' that has been given and created by the God. And so that now she is very much careful to develop her relationship of love with Stuart in a healthy, honest and holy way. So that she expresses,

"People get broken in spirit. That's what I couldn't face. And it came to me later, as I began to love Stuart, this thought: please don't let him be disappointed. I'd never felt that before with anyone. Worrying about their long-term future, how they'd turn out. Worrying what they might think when they finally looked back." (*TIO*: 57)

Here we can find one thing that she has become very aware about her relationship of love with Stuart. It means she is ready to take care about the every activity that happens in the life of themselves. So she expresses that Stuart must not become disappointed with her any activity. It is really her love about Stuart.

Nathaniel Branden gives here a general definition of romantic love as:

"Romantic love is a passionate spiritual - emotional - sexual attachment between a man and a woman that reflects a high regard for the value of each other's person."¹²

Actually before marriage Gillian was on date with other men several times. She has experienced many people and she was also proposed couple of times. She has also experienced the people on date of her own age and of her father's age also. Once she went on date without men and without sex, both seemed too much trouble. But when she met with Stuart she got a new idea, new future and new hope about her life. She has felt that Stuart will never let her leave and down like her father. She expresses her own feelings that occur in her mind about Stuart,

"Did I marry Stuart because I thought he wouldn't let me down the way my father had? No, I married him because I loved him. Because I love, respect and fancy him." (*TIO*: 58)

Such a kind of love is there in the mind of Gillian about Stuart. She is impressed with the nature of Stuart and be in love deeply with him. Her love about Stuart has created a great respect in her mind. Thus her love is ideal one also.

As we know Stuart and Oliver have been the best friends since schooldays. Everything and every matter occurred in their personal life was shared by them time to time. Now it's the moment of wedding and Oliver was present there as a witness of the marriage between Stuart and Gillian. But the things have become something different and critical. Because, when Oliver saw Gillian in a wedding dress at the time of wedding ceremony, he is attracted towards Gillian and felled in love with her. His mind is obsessed with the beauty of Gillian. He was trying to impress her with his own skill of attracting women and catching them in his net. So he expresses his inner feelings and emotions about Gillian,

"You look like a jewel,' I said, but she didn't respond. Perhaps if she had, things would have been different, I don't know. But because she didn't respond, I looked at her more. She was all pale green and chestnut with an emerald blaze at her throat; I roamed

her face from the bursting curve of her forehead to the plum-dent of her chin; her cheeks, so often pallid, were brushed with the pink of a Tiepolo dawn." (*TIO*: 60)

It very clearly shows that how he is attracted and his mind is haunted with the physical beauty of Gillian. Physically, he is attracted towards Gillian and started to love her. Thus during the time of Stuart and Gillian's marriage Oliver has become to some extent mad with the thought of getting Gillian attracted towards him. Oliver's mind is very much haunted with the physical attraction and beautiful personality of Gillian. He is unable to leave the thought of Gillian and so that he has drunken wine.

By observing the wrong activities and behaviours of Oliver, Stuart became nervous and a little bit hard also. Because Stuart has never expected such a kind of behaviour from Oliver during the time of his wedding with Gillian. So he reprimands Oliver,

“‘Oliver’, said Stu after a while, ‘You’re way out of order. This wedding. We’ve already asked you to be a witness’.....Stuart’s plump little visage tightened as far as that was a physical possibility. ‘Oliver’, he said, lapsing almost parodically at this solemn moment into the brute vocabulary of mercantilism, ‘We’ve asked you to be witness and that’s our final offer.’” (*TIO*: 61)

No doubt Stuart loves Oliver but now Oliver has lost his control how to behave. All these expressions about Oliver by Stuart show that Stuart is very enthusiastic to lead a very happy life in the company of Gillian. Thus he loves Gillian very much.

Really it was unbearable to Oliver to observe that Gillian got married with Stuart. He is very much attracted towards her physically. He has become upset that Gillian is going to enjoy her life with Stuart. He remembers here one comment of Dr. Johnson as, "The first month after marriage, when there is nothing but tenderness and pleasure." Now the situation of the mind of Oliver is not normal, it means his mind is obsessed with every activity of Gillian. And to

achieve Gillian's response to him, he has really become mad. So he has become ready to follow them every where after their marriage to observe Gillian and her activity. He himselfly expresses that he can't bear this shock that Gillian got married with Stuart. Though Stuart was his best friend yet the beautiful appearance of Gillian has really changed the total condition of his mind as well as thoughts. He expresses here,

"You see, I suddenly felt that I couldn't bear it, now knowing where they were going to be for the next three and a half weeks (though in retrospect I doubt whether the location of the groom much perturbed me.)" (*TIO*: 63)

Every information about the activity of this couple Oliver wants to know and observe them by following them.

The psychologist Geoffrey Miller very rightly comments here about the human traits that are so decorative as our language, skills, our affinity for all kinds of sports, our religion fervor, our humor and moral virtue are so much decorative, metabolically expensive and useless in the struggle for an existence to survive another day. These traits must help us to court and win the mating game which is an aim of romantic love and lovers. Later on he has expressed his view about romantic love by proposing that:

"Along with all the magnificent courtship ornaments that we flaunt to persuade prospective mates, men and women have also evolved a specific brain network to respond to these traits."¹³

Stuart and Gillian enjoyed three weeks in Crete as a tour of honeymoon. They have really enjoyed the marvelous weather, nice hotel, swimming and other things. Even though their flight was delayed they were still in a terrific mood when they got to Gatwick. And when they met Oliver on the airport really his condition was very wretched and horrible. Stuart's observation about him is such as

"He seemed to have lost weight, and his face was all white and drawn, and his hair, which he normally keeps quite neat, was getting straggly. He sort of stood there, and then, after we'd

recognized him, he threw himself on us both, hugging and kissing us. Not typical behaviour at all, because it was more pathetic than welcoming. And he did smell of drink. What was that about? He said our flight had been delayed and he'd spent the time in the bar." (TIO: 69)

Though Stuart and Gillian have given him positive response, also recognised him in that condition as well as formed a dialogue with himself but one another strange and eccentric thing observed by Stuart as,

"And here's another odd thing: he didn't ask us about our honeymoon. Not till much later. No, the first thing he launched into was a harangue about how Gillian's mother wouldn't tell him where we were staying." (TIO: 69)

All this description indicates here that Oliver has lost in the love of Gillian. He is pining for her and because of this his physical condition has also become very wretched. His mind is unable to tolerate the place of Gillian with Stuart. All these things are very odd according to Stuart.

Here is a slightly formal definition of the concept of *Limerence* by Wiktionary.org as follows:

"Limerence is an involuntary state of mind which seems to result from a romantic attraction for another person combined with an overwhelming, obsessive need to have one's feelings reciprocated."¹⁴

At the very beginning of the love affair of Gillian and Stuart, Gillian felt for the moment that

"I fell in love with him, then, I fell in love with him because, it's a sort of Social necessity." (TIO: 73)

But anyway she was in love with Stuart and she expected to have some experiences about him in his company by passing time. She really experienced his nature, personality and behaviours by passing some time in his company. She expresses her experiences as,

"Stuart and I went out together a few times. I liked him, and he was different from other boys, not at all pushy, except pushy to please I suppose, but even that was sweet in a way - it made me want to say, it's all right, don't fret so much, I'm having a perfectly nice time, slow down. Not that it was slow down. Not that it was slow down in the sense of Don't go too fast physically." (*TIO*: 73)

It expresses here that Stuart has the qualities which are expected by Gillian. And these features and qualities of his personality attracted Gillian very much towards Stuart. So that she loves him and wants to get marry with him. According to Gillian's point of view Stuart is really mentally and physically support to her whole life.

According to Dorothy Tennov's point of view,

"Limerence is above all else, mental activity. It is an interpretation of events, rather than the events themselves. You admire, you are physically attracted, you see, or think you see or think you see or (deem it possible to see under 'suitable' conditions), the hint of possible reciprocity, and the process is set in motion."¹⁵

As we know it very well Oliver is haunted with the beauty and personality of Gillian especially on the day of marriage between Stuart and Gillian. He has forgotten here that his best friend is going to marry with Gillian and Gillian will definitely in love with Stuart and will be his wife soon. But Oliver's mind was not ready to think about all this. After their marriage Oliver tried to follow Stuart and Gillian but he was not successful in it as he couldn't get their address. Later on he met them on the airport with his wretched condition only because he was in love with Gillian and no other reason. Oliver's inner intention is that anyway he wants to convince Gillian and take her response as his beloved. He expresses his inner feelings as,

"What has to happen is this. Gillian has to realise she loves me. Stuart has to realise she loves me. Stuart has to step down. Oliver has to step up. Nobody must get hurt. Gillian and Oliver must live happily ever after. Stuart must be their best friend. That's what has to happen. How high do you rate my chances? As high as an elephant's eye?" (*TIO*: 80)

Really it shows his inner feelings and emotions about the love of Gillian and it also indicates that he is very ambitious in the love of Gillian. Though at the beginning it is one sided love, yet Oliver is trying to get response from Gillian. And his thinking level is also something different and strange because after getting response from Gillian, Oliver wanted to live happily. And he also expects that Stuart must remain their best friend. It's a very strange idea that grows in the mind of Oliver.

The present novel consists of series of different voices that contradict, qualify, support and augment each other's accounts. It is unusual about this is that their naked appeal to the reader for sympathy and agreement. Reader's maybe accustomed to such a style. In this novel each one is talking it over with the reader, or imagined listener, in turn, each is aware that the others are also talking. Each and every character makes some appeal to the reader for help. And such a type of scheme of narrative technique is more effective as well as interactive. And here it is shown by Oliver's hunger for sympathy which indicates that he is in love with Gillian,

"And I probably shouldn't be telling you this entire if I want to keep your sympathy. (Have I got it in the first place? Hard to tell, I'd say. And do I want it? I do, I do!) It's just that I'm too involved in what's happening to play games - at least, to play games with you. I'm fated to carry on with what I have to do and hope not to incur your terminal disapproval in the process. Promise not to turn your face away: if you decline to perceive me, then I really shall cease to exist. Don't kill me off! Spare poor Ollie and he may yet amuse you!" (*TIO*: 86)

Oliver expresses it to show his hunger of sympathy from readers for Gillian's act. It means very clearly his love about Gillian reflects here. The relationship between character and readers is particularly reflected here so many times, may be this is an attachment or love of characters about to have opinion from readers.

Helen Fisher comments and explains the term *infatuation* as

"Almost everybody knows what infatuation feels like. That euphoria. That torment. Those sleepless nights and restless days. Awash in ecstasy or apprehension, you daydream during class or business, forget your coat, drive past your turn, sit by the phone, or plan what you will say - obsessed, longing for the next encounter with 'him' or 'her'."16

The person who is in love has many changes in his state of mind and gestures. Every small activity changes his behaviours.

One day when Stuart was going to work early in the morning, he found Oliver in the shop of florist. By seeing a bouquet in the hands of Oliver, Stuart made a joke also 'So this is how you spend all the money I've lent you.' He made this joke actually by seeing the blush on the face of Oliver. But Oliver had not given proper answer or response to Stuart. But here with these bouquet of flowers Oliver was forming dreams, how to express his love for Gillian when firstly she will open the door of her house. So many plans occur in his mind about providing the bouquet of flowers to Gillian,

"Should I hide the flowers behind my back and produce them like a conjuror? Should I lay them on the doorstep and vamoose before she responded to the bell ? Perhaps an aria would be appropriate - *'Deh vieni alla finestra*'. (TIO: 87)

Thus Oliver has lent a cheque of money from Stuart and planed to express his love about Gillian by offering his bouquet of flowers. When he reached to the house of Gillian and how he expressed his love about her is,

"So what happened was this. I rang the door-bell, holding my flowers spread across both outstretched forearms. I did not want to appear like a delivery man. Rather I was a simple, a frangible petitioner, assisted only by the goddess Flora. Gillian opened the door. This was it. This was it.

'I love you,' I said.

She looked at me, and alarm put to see in her tranquil eyes. To calm her, I handed over my bouquet, and quietly repeated 'I love you.' Then I left." (TIO: 88-89)

By offering the bouquet to Gillian and expressing his love for herself, he became very happy. He supposed himself the great successor. He expresses that he was done it, he has done the feeling that was in his mind since the marriage of Stuart and Gillian. Really he was in a great happiness. All these expressions indicate that he was really in love with Gillian.

Actually Oliver was very much upset and always thinking to get response from Gillian for his love. He was always planning for different ways to impress Gillian through different ways to become successful in getting from her a positive response. To the second time also he went to the house of Gillian with a broad bouquet of flowers. When Gillian saw him with a huge bunch of fresh flowers she supposed that Stuart might have sent these flowers through Oliver. It was really a surprising thing for Gillian and she called Oliver to come in the house. But Oliver stood there and wants to say something and whispered, but Gillian couldn't understand. But he seemed to be in a genuine distress and holding the huge bunch of flowers in his hand drifting some drops of water. So Gillian went towards him and took the bunch of flowers off from his hand and asked him,

"Oliver, I said. 'what is it? Do you want to come in?' He still stood there with his arms sticking out, like a robot butler without a tray to carry. Suddenly, and very loudly, he said,
'I love you.'

Just like that. Well, I laughed, of course. It was quarter to nine in the morning and it was Oliver speaking. I laughed not scornfully or anything, but just as if it was a joke which I'd only half got."

(TIO: 91-92)

Really no doubt it was very strange for Gillian the behaviour of Oliver. But anyway his kind of act and expression about his love for Gillian is very strange and beyond to understand her. But her concentration was also disturbed by his behaviours. So she was remembering his strange behaviours on the airport and now two times giving the flowers to her. This is the perfect and skillful way of Oliver to catch the girls into his net and he is using such a kind of trick for Gillian. Really he loves a lot to Gillian. So that he expresses his love about Gillian in this way.

According to Tennov, there are two types of love: limerence as 'loving attachment' and 'loving attraction.' It is kind of bond that exists between an individual and his or her parents and children. Her observation is that one form may evolve into the other as

"Those whose limerence was replaced by affectional bonding with the same partner might say we were much in love when we married; today we love each other very much"¹⁷

After offering a bouquet of flower and a huge bunch of flowers Oliver was forming some great dreams to have the positive response of Gillian to him. He expressed here that he had a dream, that's the transfiguration of Oliver. The prodigal son would feast with harlots no more. For the sake of Gillian's love he supposed it is a proper time to take a decision and he expresses his decisions that he has taken as,

"First, I'm giving up smoking second, I'm going to get myself a job. I can do it..... Third, I'm going to pay back Stuart. I am not a deceiver. Simplicity and probity shall be my offerings." (*TIO*: 96-97)

It very clearly indicates here that his love for Gillian and to take from her a positive response has changed his thinking level. He has become ready to avoid so many things which are vices in his personality, only for achieving Gillian's response for his love. This is really Oliver's love for Gillian. He deeply in love with Gillian and ready to do anything for the sake of her love only.

Actually Stuart is a very straightforward man, simple in his behaviours. He has been thinking very deeply about Oliver and trying to help him to come out of this critical condition. And really he doesn't have any doubt about the activities of Oliver and the reason why his condition has become very wretched and pathetic. He also expects Oliver's help if he will have any trouble in his future life. Stuart's thinking is very plain and straightforward that to help Oliver in this pathetic condition is his duty. But the same Oliver, who is the best friend of himself is doing some wrong activities and trying to betray Stuart. As usual Stuart has come

to the home, kissed Gillian and by putting his arms around her asked what about a holiday. But for Gillian there isn't any surprise in that question and she has not answered. Because she has a friend, Alison who soon got married. And Gillian says to Stuart that Alison's mother advised the night before her wedding 'It's always a good idea to keep them on the hop.' Stuart laughed at that time but it stuck with him. Mothers were telling daughters how to manage their husbands. Actually the behaviours and responses of Gillian hurt to Stuart. Now its a question why she had not told Oliver's visit with bouquet of flowers and a huge bunch of flowers to Gillian. Why she kept it secret? According to Merritt Moseley,

"Clearly Gillian betrays Stuart when she falls in love with someone else, particularly with Stuart's best friend; clearly Oliver betrays Stuart by winning his wife away from him."¹⁸

Though on the one hand it is a seduction and betrayal in love yet its Oliver's love for Gillian. Actually Gillian has recognised that she has crossed a border when she has begun to keep secrets from her husband. In reality Gillian destroyed the bouquet of flowers that presented by Oliver but she has not told anything about the visit of Oliver to Stuart. And when Gillian thinking on advice about handling men that has given to her friend by her mother, she reflects:

"What should I have done? If I were trying to keep things straight, I should have told Stuart about Oliver's appearance at the door and what I did with his flowers. But then should I also have said that Oliver rang up the next day and asked if I'd liked them? No, presumably. So I made a joke..... I'm not keeping him on the hop, but I am making a joke of things. This soon?" (*TIO*: 99)

This is the way of Oliver's an expression of love about Gillian as well as indirectly Gillian's response to him.

Actually Stuart has a very good idea of planing the things in a good order. This happened only because of the company and good effect of Gillian upon him. Thus he started to become spontaeneous in every activity. And he told to Oliver that they are taking off on Friday. Dover. First ferry and then you won't see them

for dust. Upon this, it created an upheaval of emotions and feelings in the mind of Oliver and he expresses here,

"I panicked, I admit it. I thought he was taking her away for ever. I saw them driving and driving. Strasbourg, Vienna, Bucharest, Istanbul, not stopping, not looking back. I saw her tossing newly gauffed curls as the open roadster headed east, away from Ollie" (TIO: 102)

At this moment he took it in a jocular way but it was his pretence. Because inwardly it created very agonizing panics to his mind. As he is now very near to Gillian and wants to have her positive response and expects to lead life with her company. But every time there is some hurdles in his way of love.

Here is a conversation between Oliver and Gillian that gives us the hints about Oliver's love for Gillian. Oliver asks Gillian,

"Can we go shopping some time?"

'Shopping? of course. What do you want to buy?'

'Shopping for you.'

'For me?'

'Clothes'

'Don't you like what I wear, Oliver?' I tried to keep my tone light.

'I want to clothe you'.

I thought the best thing to be, before this went any further, was brisk. 'Oliver'. I said trying to sound like his mother (or at least like mine), 'Oliver, don't be ridiculous. You haven't even got a job.'

'Oh I know I can't afford to pay.' he said sarcastically. 'I know I haven't got any money, like Stuart.' Then there was a pause, and his tone changed. 'I just want to clothe you, that's all. I could help.

I want to take you shopping.'

'Oliver, that's very sweet of you; I said. Then brisk again,

'I'll bear it in mind.'

'I love you,' he said.

I put the phone down on him." (TIO: 102-103)

Its very clear here that always Oliver is trying to have an opportunity to express his love for Gillian and try to persuade her towards him. And so that he is very much interested to give a present of clothes to Gillian. It's his love that always provides him some new ideas to have response of Gillian for him. Though

Gillian expresses a fact that Oliver doesn't have a job and why he wants to squander money? But he is not in a mood to think upon it and he takes it sarcastically. Because his mind is very deeply obsessed with the love of Gillian. And his inner mind is always expecting that she must accept the things from him only for the sake of his love for her.

Here now we understand one thing that Gillian's obsession with the love of Oliver develops more slowly and of course is largely a matter of enlarged permissions rather than crafty stratagems, from receiving his avowals of love in silence. Thus the stages are clear here. But when she keeps the secret of having seen Oliver on the Boulogne ferry, she thinks as,

"What's happening? It's not my fault, but I feel guilty. I know it's not my fault in any way, and still I feel guilty. I don't know if I did the right thing, either. Maybe I shouldn't have done anything. Maybe what I did was an act of complicity, or looked as if it could have been." (*TIO*: 105)

Here Gillian's condition of mind has also become very confused as she is unable to do the correct things. She can't understand what to do and what to not. It's clear here that her mind is also obsessed with Oliver's love. Inwardly she thinks about Oliver and his direct expression of love about her. He is one comment by Merritt Moseley a great critic on the act and inward feelings that grow in the mind of Gillian about Oliver as,

"Having seen him, (Oliver) Gillian keeps this knowledge from Stuart, another small act of betrayal or distancing from her husband."¹⁹

Though its a betrayal with Stuart but for Gillian its an act of going near or attracting towards Oliver. Its a very small act but it creates love about Oliver in Gillian's mind.

Actually Oliver's mind is totally obsessed with love of Gillian. And he is expecting her company very near for his happiness and satisfaction. Always he expects he has to be near her, he has to win her, he has to earn her, but firstly he

has to be near her. He has created a very great image of Gillian in his mind. His expectation from Gillian is such as:

"I love you, come away with me, Sit on my knee. I'll always remember you. You so full of your past, me so full of my future. Instead, I said, 'I'll fix your gate if you like.'
'There's nothing wrong with it', she replied rather firmly, and I felt unspeakable tenderness towards her." (*TIO*: 112)

He loves her very much and constructs so many dreams in her company. He supposes about Gillian a moral support to his life. For Oliver Gillian is a miracle worker. Such is the love that grows in the mind of Oliver about Gillian.

Dorothy Tennov expresses the impression of all these activities or behaviours on the mind of the person who is in love as follows :

" LO's eyes reflect "intense concentration", "impassioned concern for the welfare of others", " empathetic sorrow", "lively wit", "extreme intelligence", or "deep understanding." LO's walk suggests "gaiety", "seriousness of purpose", or "savoir faire."²⁰

The LO's manner of speaking seems aesthetically pleasurable.

One day when Gillian was out of the house unpacking the car the phone rang there she opened the door and the phone stopped ringing. Then again the phone was ringing she heard Oliver was speaking and expressing sorry. It's a strange thing for Gillian. Later on she asked about himself he again expressed that he loves her. And he will always love her. He won't stop his loving for her. Now it has become very strange and serious thing for Gillian. Because Gillian has not unfolded any visit of Oliver and his expression of love in front of Stuart. Now Oliver is expecting to come towards her and see her working. Here she is in a confused state of mind and so she told him that she would think about it. Her mind has also taken decision that she will remain very firm and straightforward and businesslike with Oliver from this moment onward. Because Oliver must understand that there is no point fooling around and pretending to be in love with her. But she doesn't wish to tell all this to Stuart. Because Stuart will think about it too much. And Gillian actually wants to see Oliver only because she wants to

talk with him some sensible thoughts. That's her decision but inwardly something different feelings and emotions are going on in the mind of Gillian such as,

"But I know why I feel guilty. Perhaps you guessed. I feel guilty because I find Oliver attractive." (*TIO*: 114)

In this way Gillian is attracted towards Oliver. And now she starts to love Oliver. A great critic, Merritt Moseley comments here about Gillian as

"Once she begins making comparisons between the two men, Stuart is finished: he lacks charm, he is unaware that he is competing, he is no longer courting Gillian, and (as he bitterly reflects later) since unlike Oliver he has a job to go to, he is not around all day long."²¹

Now such is the real mental condition has become of Gillian about Oliver.

When Oliver asked for coming to Gillian's house and see her work, Gillian has given permission to him. It's only because she wanted to know the trouble of Oliver through his own mouth. And she had not expected all these things or activities in front of her husband, Stuart. But the things happened something different because Oliver visited her house but he never opened his mouth to speak only he was observing her doing of work. He was just sitting there quietly and waiting her to talk. And it's really strange for Gillian. She expresses her inner feelings and emotions about Oliver here as,

"I never thought I could work with someone like Oliver there, but I can.

Sometimes I wish he'd just pounce. Right, Oliver, out you go, Stuart's best friend, right that's it, out. But he doesn't, and I'm less and less convinced I'd react like that if he did." (*TIO*: 125)

Now a question rises here, why Gillian accepted his proposal of coming her home and observes her working? If she doesn't like his any act why she hasn't opposed it and rejected it? She must not give him permission to come home and see her working whatever it may be. But it becomes clear here that now inwardly she is also entangled in the love of Oliver. She is attracted towards him.

Now its very strange and terrific thing that occurs in the mind of Stuart. A little bit doubt occurs in the mind of Stuart about the behaviours of Oliver with his wife. Stuart very directly asks Gillian if there is something wrong in their sexual life. He supposes that their sexual life is happy one. Today he asks such question to Gillian, because Oliver has stated his very terrible problem of sex and Stuart says it to Gillian as,

"It's Oliver who says he's got the sex problems. Why should I assume - why should I even suspect - he's having an affair with my wife? Unless he said he had a sex problem so that I would'nt get suspicious. And it worked, didn't it? What was that old play Gillian and I once went to, where some bloke pretends to be impotent and everyone believes him and all the husbands let him visit their wives? No, that's ridiculous. Oliver isn't like that, he isn't calculating. Unless how could you have an affair with your best friend's wife without being calculating?" (*TIO*: 133)

All such feelings of doubt occur in the mind of Stuart only because, he has a doubt about Oliver's behaviours. By saying about the sexual problem he may want to create sexual relations with Gillian. That's the doubt occurs in his mind about Oliver though he is very much having belief upon Gillian. His deep, honest and loyal love about Gillian created such a kind of suspicious in his mind about their relations.

The great thinker, Stendhal describes his own experience as:

"[The man in love] is aware of the enormous weight attaching to every word he speaks or his beloved, and feels that a word may decide his fate. He can hardly avoid trying to express himself well ... From that moment candour is lost.

In your beloved's presence even physical movements almost cease to be natural, although the habit of them is so deeply ingrained in the muscles. Whenever I gave my arm to Leonore, I always felt I was about to fall, and I had to think how to walk."²²

Now it is a thing of something critical and complicated, because day by day Gillian is attracting towards Oliver. She has never told anything or any activity of Oliver to Stuart. It's also strange thing. If Stuart is honest and loyal

with Gillian why she doesn't express her feelings about Oliver in front of Stuart, this is the question that remains unanswered. Her internal mind is occupied with the love of Oliver such as,

"He touched me today. Oh God, don't say it's started. Has it started?

I mean, we've touched each other before. I've taken his arm, ruffled his hair, we've hugged, kissed cheeks, the usual between friends. And this was less, less than any of those, and yet much more"

(*TIO*: 136)

Actually Gillian, Oliver and Stuart have passed a lot of time in each other's company. And as Oliver is the best friend of her husband, Stuart, Oliver was very much free and frank in his behaviours. But now-a-days each and every activity of Oliver is something different for Gillian. And she is obsessed with that activity. It is her love about Oliver.

Now for the sake of the love of Gillian, Oliver has taken so many decisions to change his own life style. He wants to present himself as better as Gillian likes and as a best man having good habits. He has taken decision to have an Aids test. Because he supposes that his past may in some respects be more ghastly than the next man's but this isn't confession time. Any way he wants to change himself,

"I want to lay my life before her, don't you see? I'm starting over, I'm clean, I'm 'tabula rasa', I'm not fucking camping around, and I'm not even smoking any more." (*TIO*: 140)

Its clear here with this expression that he wants to change all his bad habits into good one. And this change is going to happen only because he wants to prove his potentiality and his intensity and depth of love about Gillian.

Later on the Columbia sociologist William J.Goode comments about this situation as:

" On the psychological level, the motivating power of ... love.... is intensified by this curious fact (which I have not seen remarked on elsewhere) : Love is the most projective of drives, only with great

difficulty can the attracted person believe that the object ... does not and will not reciprocate the feeling at all. Thus the person may carry [the] action quite far, before accepting a rejection as genuine"²³

Gillian clarifies one thing here that she has not married Stuart out of pity. The people must not think so. She is a woman who is always ready to preserve good relations if formed with someone. She is also not snob about looks. She always distrusts good-looking men. She has never run away from relationships, to which she has stuck in too long. She is maintaining relations with Stuart also in a some way. She falls in love with Stuart last year. She has not made any nasty discoveries that some women make. And she also confesses here that there is absolutely nothing wrong with their sexual life also. But here she expresses the confusion that goes in her mind as,

"So what I have to understand is this: despite the fact that I love Stuart, I seem to be falling in love with Oliver." (*TIO*: 142)

Thus as she begins to make comparisons between the two men, Stuart is finished. Even he lacks charm; he is totally unaware, that he is competing. Thus the love that grows in the mind of Gillian about Oliver is depicted here very skillfully.

Because of the deep love about Gillian, Oliver is remembering here how Stuart and Gillian met to each other, as it was funny one. The meeting of Stuart and Gillian has become a cover story for Oliver. And actually Stuart and Gillian have always been embarrassed by the way they met. And with this lover story, Oliver who has always belittled Stuart, especially about women from knowing the truth. Oliver inspired, alludes to the cover story about how Gillian and Stuart met,

"Then she told me. Observe that I didn't have to ask. So it must be working the other way round as well: she's decided not to have any secrets from me either:" (*TIO*: 146)

Now he remembers each and every incident that happened with Gillian because, Oliver is in love with Gillian.

Really Oliver's mind is very deeply occupied with the love of Gillian. He is not able to understand the relationship between him and Stuart or between Stuart and Gillian. Only he wants at any cost the positive response. He is unable to understand what is going on in the mind of Stuart about the concept of love. Because Stuart's concept of love is strongly individualistic one. According to Matthew Pateman's point of view,

"He does not, at this point, see love in terms of economics as a system of exchange values, but he does regard it as something that can be acquired through sensible speculation. By paying £ 25 to go to a singles' party, you might be able to find love. In other words, the process of being in love evades the systems of the market, but in order to be able to be a part of that process market decisions need to be made."²⁴

Thus Oliver makes this point as a way of harsh criticism on Stuart, but fails to recognise two related implications. He expresses here as,

"Apparently there are these locations for the amorously parched to which you can repair four times on successive Fridays, all for the sum of £ 25. I was shocked - that was my first reaction. Then I thought, well, don't ever underestimate furry little Stu. Trust him to go about the business of ' L Amour like a market researcher."
(*TIO*: 146)

To prove his love about Gillian Oliver criticizes on the relations of Stuart and Gillian. According to Matthew Pateman,

"Apart from the refusal to engage with the fact that Gill was also there and therefore also a 'market researcher', Oliver avoids the more fundamental problem (as had Stuart) relating to the social contexts in which love might be possible. It has direct relevance to the relationship between the discourses of love and the market. Stuart does get disappointed and this disappointment causes him to reject the discourse of love in favour of that of the market. His disappointment, though, is itself represented in market terms by Oliver."²⁵

Now here is a direct relevance to the relationship between the discourses of love and the market. And Stuart gets disappointed and this disappointment causes him to reject the discourse of love in favour of that of the market. Oliver presents Stuart's disappointment in terms of market. According to Matthew Pateman,

"Oliver, before Stuart is sure about his affair with Gill, goes round to Stuart's one night expecting the three of them to go to the cinema. Soon after his arrival, he hands Stuarts an envelope of money that he owes Stuart from a previous loan. This is an explicit clearing of debts before he feels he is able to take his wife off him. And it is with precisely this sort of language that Oliver is working."²⁶

It is clear that Oliver wants to get the hand of Gillian by clearing the debt taken from Stuart. Now he has forgotten even here the friendship and the love that showered upon him by Stuart. It's his love about Gillian that changes everything in his personality. He uses here such a language only because Stuart can understand. And he also supposes that Gill may be property of Stuart and Oliver wants to buy it, in terms of market language. And she is supposed an object and Stuart and Oliver have to attempt and arrange some exchange value which will all the transfer of ownership, "What would he take for her now? What's his mark up?" (*TIO*: 147)

Thus by keeping all the things clear Oliver wants to marry with Gillian by achieving her love.

Oliver has rented a flat on the street where Stuart and Gillian live. He is now free to phone or visit to the house of Gillian in the absency of Stuart. He begins phoning her to tell her he loves her. Oliver starts to spend his days with Gillian; he watches her work, talks with her, combs her hair. All this activity is very romantic to Gillian. When one day Oliver combs Gillian's hair, she starts burning. She very directly kissed him and called him for bed. But its very strange, he rejected the offer. And Gillian understands one thing about him that he is different when he is alone with her. He is much quieter and doesn't talk in that

show-off way. And his inner mind reflects here that he does not want to have an affair with her and he expresses his feelings here very intensively as,

“‘I love you,’ he said. ‘I adore you. I want to be with you all the time. I want to marry you. I want to listen to your voice for ever’.
..... ‘I want all of you’, he said. ‘I don’t want part of you. I want the lot.’” (TIO: 148)

At last in this way he has very strongly clarified in front of Gillian that he isn't expected any affair, sexual company but he wants to get marry with herself. Such is the love that expressed by him, about Gillian.

Oliver is really very intelligent boy and he has a skill to use words and expressions according to reference. Olive wants to explain one thing in front of Stuart that he has fallen in love with Gillian. But Stuart is unable to understand it. So Oliver supposed to express it in terms of professionals. Oliver says to Stuart that they live in an era of market forces, and market forces are now apply in whole of the areas. And then Oliver expresses his idea about relation of love and money as,

"Ah, but there are such parallels, Stuart. They both go where they wished, reckless of what they leave behind. Love too has its buy-outs, its asset stripping, its junk bonds. Love rises and falls in value like any currency. And confidence is such a key to maintaining its value. ‘Money, as I further understand it, is morally neutral.’” (TIO: 158)

Thus Oliver tries to express his love about Gillian through this paragraph also. According to Matthew Pateman's point of view,

"Oliver, who has a gift for metaphorical flights and who, from time to time, condescendingly tries to speak in Stuart's frame of reference - which he takes to be ignorant, materialistic, and mercantile - uses a financial conceit to explain his takeover of Gillian - in the major confrontation at the center of the book - blaming the whole thing on market forces."²⁷

The above expression is very clear and tries to show how brilliantly Oliver has made the use of such metaphorical language to express his love about Gillian in front of Stuart.

As Stuart realised that there is an affair between Oliver and Gillian, it shocked him very much and he is feeling something strange and lonesome. So he remembers a song which gives meaning of loneliness of Stuart,

"I stop to see a weeping willow
Crying on his pillow
may be he's crying for me
And as the skies turn gloomy
nightbirds whisper to me
I'm lonesome as I can be" (*TIO*: 164)

Though Stuart is expressing his panickness in front of Gillian yet now Gillian is not ready to think upon it very seriously as she is now in love with Oliver. But Stuart has given very much value to the company of Gillian in his life and so that it is unbearable for him that she loves to Oliver. He tries to present his condition through the medium of these small lines of Patsy to Gillian but no use at all. It is a love of Gillian with Oliver but her act of loving Oliver and leaving Stuart has created a very critical and wretched condition of the life of Stuart. Gillian is deliberately ignoring the intention of the song. So Stuart once again played that song for herself and expressed,

"In case you are unfamiliar with this song, which I personally rate as one Patsy's masterpieces, it's about a woman who has been forsaken by her man and goes out walking - 'after midnight' - hoping to come across him and perhaps persuade him to come back to her." (*TIO*: 165)

It indicates that how deep she is in love with Oliver.

It is very real that Stuart is very deeply in love with Gillian. He is really happy in her company and as he realised that Oliver started to love Gillian and Gillian also is in love with Oliver, it has made him very upset. He says here that he can do anything for the sake of Gillian's love but he will never loose her from

his life. Inwardly, Stuart is hurt very much and becomes ready to do anything to keep his love as firm as it is at any cost. He expresses here,

"I'm also not going to give up, do you see? I love Gill, and I'm not going to give up. I'm going to do whatever I can to stop her leaving me. And if she does leave me, I'm going to do everything I can to get her back. And if she won't come back..... Well, then I'll think of something." (*TIO*: 169)

It is a fact that love is a source of an inspiration when we are successful in love. And when it is going to break it creates frustration. Now the condition of Stuart's mind is something critical and he thinks a lot about Gillian.

Gillian's pragmatism also requires that she pay attention to context and the ways in which she is defined by context. Unlike Stuart's initial optimism concerning the stability of identity through love. But Gillian's perception is that identity is created through the discourses that are chosen at any one time. She expresses her views about identity. Here Matthew Pateman expresses,

"Her identity is seen as one that is structured through its relations with other people and that an alteration in either the structure or the relation will have an impact on the possibilities that ground identity."²⁸

Thus again she recounts a comment by Oliver which seems to encapsulate the different ways in which he and Stuart interpret her,

"What, I meant is merely that for me you are someone of well, endless possibility. I do not stake out and fence in what is taken to be your approved and registered nature." (*TIO*: 174)

But anyway there is a big question about the two different versions of identity of her. Because she loves both of them firstly with Stuart and secondly with Oliver. And she expresses as,

"I smiled and kissed him. Later, I wondered : but if two such different people as Stuart and Oliver can both fall in love with me, what sort of 'me' is it ? And what sort of 'me' falls in love first with Stuart and then with Oliver? The same one, a different one?" (*TIO*: 174)

Its an expression of two versions and to decide which one will be accurate
Matthew Pateman comments

"For Gill the question is not which of the two versions of her is most accurate or flattering (determined or endless), but that she is the object of both versions."²⁹

Now its a big question in front of Gillian which will be accurate one.

Gillian has given permission to Oliver to ask any question that occurs in his mind wheather it is good or bad. She is ready to answer it. Oliver asked her that she has told him how she fell in love with Stuart and now he asks her he wants to know how she fell in love with Oliver. And upon this Gillian expresses the condition in which she fell in love with Oliver and whether it is very satisfactory or not,

"I didn't choose what happened. I didn't manipulate things; suddenly decide that Oliver was a 'better deal' or something than Stuart. It happened to me. I married Stuart, then I fell in love with Oliver. I don't feel complacent about that. Some of it I don't even like. It just happened." (*TIO*: 177)

Now this is something strange, surprising and typical thing that expressed by Gillian here. Because she says that she fell in love with Oliver after marriage but she is not satisfied. Her inner mind is not ready to leave Stuart and at the same time she wants to love Oliver here.

Gillian now unfolds the things how she falls in love with Oliver. No doubt it was Oliver's attempt to attract her at time of wedding ceremony between Stuart and Gillian. But the more important that invented by Gillian in the personality of Oliver is such as,

"The first time I met Oliver I asked him if he was wearking make-up. That was a bit embarrassing - I mean, to remember this afterwards as almost the first thing you said to someone you fell in love with - but it wasn't so far out. I mean, sometimes it is as if Oliver wears make-up with people. He likes to be dramatic, he likes to shock them a bit. Only he doesn't with me. He can be quiet,

he can be himself, he knows he doesn't have to act up a storm to impress me." (*TIO*: 180)

It's very clear that Gillian attracted too much to the qualities which are dwelling in the personality of Oliver.

Vanessa Guignery gives here the reference of great critic Merritt Moseley about Gillian as,

"Merritt Moseley suggests for his part that Gillian for all her reticence and quietness may be the most cunning of the three and the real manipulator, who seduced Oliver in the first place."³⁰

Here is an expression by Gillian about marriage and especially about why divorce happens. Gillian expresses that most of the divorce petitions are granted only on the ground of unreasonable behaviours by the husband. The examples of such behaviours are such as violence, excessive drinking, excessive gambling, general financial irresponsibility and refusal to have sex. And particularly the word that is used in the legal language when you ask for a divorce is pray. The petitioner prays that the marriage be dissolved. The intention that grows in the mind of Gillian is very clear, she has prepared to leave alone Stuart and be get married with Oliver.

Upon this Stuart also expresses his views about reasons for men divorcing women as,

"Did you know that since 1973 the principal reason for men divorcing women in English Courts of law was because of the adultery of the wife? What does that tell you about women, I ask myself. Whereas the contrary isn't the case. Adultery by the man is not a principal reason for women seeking divorce. Rather the opposite. Getting pissed and refusing to have sex seems to be one of the grounds on which women frequently get rid of their partners." (*TIO*: 191)

Thus Stuart also realised that Gillian has made preparation to keep him single or alone. Stuart expresses his love about Gillian very intensively as he loved her very much and his love made her more lovable. It shows that its very

shocking and unbearable to Stuart that Gillian is going to leave him alone without having any of his fault. Its a question in front of Stuart to whom he should blame? Because very openly Gillian now expresses her love about Oliver,

“I loved Stuart. Now I love Oliver. Everyone got hurt. Of course I feel guilty.” (*TIO*: 193)

Now Gillian is not in the state to think over what she is going to do. Even she is not thinking seriously about who is going to be hurt, it means Stuart. Really she is a manipulator and getting the things which she likes more at the moment.

Now Oliver is also very intensive about the love of Gillian and he expresses his feelings as,

"What I think is this. I love Gillian, she loves me. That's the starting-point, everything follows from that. I fell in love. And love operates on market forces, a point I tried to get across to Stuart, though probably not very well, and in any case I could hardly expect him to see it objectively. One person's happiness is often built upon another person's unhappiness, that's the way of the world." (*TIO*: 193-194)

Now Oliver is under the impression of Gillian's love and doesn't understand anything. Really, he has lost his old and very best friend but very openly he says that he doesn't have another choice except to love with Gillian. Particularly on the emotional level as well as on the intellectual level he has selected Gillian and became successful in getting her response in love. That's the greatest success in his life according to Oliver.

Now Oliver expresses here the language that has been used by Stuart. Why such a language is used by Stuart to Oliver? And it is something unbelievable that Stuart uses an abusive language. He remembers the past life that he spent in the company of Oliver. Everything was proper and happy one. He has really created a very best bond of friendship with Oliver. But its very strange that Oliver deceived him particularly on his wedding day with Gillian. Because Oliver not only attracted to Gillian but he has prepared to marry with Gillian by taking response from Gillian. And it very deeply hurted to Stuart and he expresses,

"Bastard. You fat little bank-wank turd-eating bastard. After all I've done for you over years and years. Who made you into a vaguely acceptable human being in the first place? Who got arm-arches sandpapering your rough patches? Who introduced you to girls, taught you how to hold knife and fork, and was your bloody friend? And what do I get in return? You fuck up my wedding; you fuck up the best day of my life. Cheap, Vulgar, selfish revenge, that's all it was, though no doubt in your earth-closet of a soul you transmuted the motive into something vaguely noble, even judicial." (*TIO*: 202)

Thus the deception made by Oliver to Stuart by loving with Gillian is hurtled very much to Stuart.

Oliver requests here that there must not be any wrong idea about Gillian. Because he expresses his feelings about Gillian,

"Don't get the wrong idea about Gillian, by the way. Not that I've any notion of the colour transparency you hold up to the light when dreaming of her. It's just that she's stronger than me. I've always known it..... And I like it. Bind me with silken cords, please."
(*TIO*: 215)

The quality of strongness that dwells in the personality of Gillian attracted very much to Oliver. And he is very happy to see her stronger than him and he loves her.

Here again Val makes a very important comment about an intention of Oliver for Gillian,

"Listen, if Stuart, who's all cut out to be a husband, lasts as short a time as he did with that prim ball crusher." (*TIO*: 217)

Val has really understood the real nature of Oliver who loves her physically and sexually. Actually Val is a very strange and eccentric character to whom Oliver and Stuart tries to force to remove. But she makes a forceful appeal to the readers particularly as,

"Hey you - aren't you meant to be the manager can't you see what's going on? This is a direct challenge to your authority. Help me. Please. If you help me, I'll tell you about their cocks." (*TIO*: 218)

Thus she even offers here to unfold two men's sexual secrets in return if the readers provide help to her. This expression doesn't like to Stuart as well as Oliver so they gag her with a scarf.

Now Stuart has taken decision not to live in this city which will create for him a lot of mental trouble. And the news was on the ear of Gillian and she expresses,

"Stuart is going away. I'm sure that's a wise decision. Sometimes I think we should do the same. Oliver's always talking about the fresh start he's on the point of making but we're still both living in the same city, doing the same jobs. Maybe we should just go."

(*TIO*: 221)

Now she only wants to lead life in the company of Oliver and not to see even Stuart in the city also. It's her love for Oliver. For the sake of Oliver's love and to avoid Stuart she is also thinking to leave the city. It indicates how much her mind is obsessed to have only the company of Oliver.

Stuart has become very upset after his deception by Oliver and Gillian. His attitude to look towards the concept of love in the life of human has changed totally. Matthew Pateman exactly expresses the condition of the mind of Stuart,

"Stuart, after the betrayal of Oliver and Gillian, sinks himself into the market. This is partly a pragmatic gesture. He works in a bank and that work provides security and coherence. It has the added advantage of being a system that, however complex, does subscribe to a certain number of rules and is unlikely to surprise or betray you. The work also provides money, money that can provide comfort and security and can also buy sex. The sex it can buy is, according to Stuart, good sex. And, above all, it is reliable."³¹

After this we have here Stuart's own view about love. He produces his own aphorism about love, which he describes as love is a system for getting people to call darling after sex. It means according to Stuart only in the act of sex, the word love exists. Such is the shock on the mind of Stuart after destroying his marriage and deception by Gillian and Oliver.

Gillian has taken decision to go to Toulouse because Oliver got a job at the school in Toulouse. She has also heard about a chance to work, from the 'Mus'ee des Augustins'. And the same time she thought one thing that London is not very long place to bring up children, Sophie. Her dream about her daughter is that Sophie must become bilingual like Maman. She also liked the weather and the quality of life. All these expressions indicate here that she has become very much aware of her future as well as her husband, Oliver. She has also advised Oliver that he must be happy as well as practical. She also thinks very seriously about the image of Oliver, her husband in future must be nice one. She expresses here,

"Now, I don't want my husband to rule the world - It I'd wanted that, I wouldn't have married the two I did - but equally I don't want him to bumble along without thought of the future."

(TIO: 248)

When Gillian and Oliver has moved to France, the attention of Gillian is extended to recognise and analyse the character of Oliver, specially. We find here again that the capacity of love to evade the contingent, to act as resistance to a specific context, is questioned. Matthew Pateman comments here,

"The context as a determining factor in the construction or recognition of identity has a necessary effect on the ability to love. It causes the two questions of who am I who is loving, and whom is the person being loved? The context of France makes, Gill asks the second of these questions"³²

Gillian doesn't believe that there is a total change in the character of Oliver, but her perception of this same person has altered. Here again Matthew Pateman comments that this is different from Stuart's notion of the frog, because in that instance it was love that altered the context of perception. And here we get

as it is the context of perception that alters the interpretation of the loved object. Oliver's personality is something different and remain different in future also. The French really do not realize him. Oliver is one of those people who make more sense in a context.

" He seemed terribly exotic when I first met him; now he seems less colourful. It's not just the effect of time and familiarity, either. It's that here the only English person he's got to set him off is me, and that's not really enough. He needed someone like Stuart around. It's the same as colour theory. When you put two colours side by side, that affects the way you see each of them. It's exactly the same principle." (*TIO*: 256)

Later on by seeing Stuart, Gillian also has some expression about him which indicates her love about Stuart,

"It's that here the only English person he's got to set him off is me, and that's not really enough. He needed someone like Stuart around." (*TIO*: 256)

These feelings are here only because Oliver has become failure in the practical life and this failure makes to remember Stuart and his success in particularly in the practical life. Indirectly Oliver as well as Gillian expresses their love about Stuart.

After leaving London and coming to Toulouse Gillian has never thought about Stuart. As she doesn't have time. She has changed very fast and needed every moment. But very openly and clearly Gillian confesses that the thought of Stuart comes in her mind only at the bad time. Actually its unfair but bad luckily its true according to Gillian's point of view. After Stuart and Oliver have exchanged roles, Gillian reflects on,

"For instance the first occasion you realise you can't, or at any rate you aren't going to, tell the man you've married everything. I had that with Oliver as I had it with Stuart. I don't mean lying, exactly, I just mean adjusting things, economising a bit with the truth."
(*TIO*: 258)

Now Gillian may have understood one thing that in the practical life Stuart has become successful and remembers him very much. According to Matthew Pateman,

"What she is not telling Oliver is about Stuart; just as what she did not tell Stuart was about Oliver."³³

Stuart himselfly had a plan to wait for Gillian. Because he supposed that Oliver might have bad days in his teaching job at Toulouse. And it would make him to call Gillian. It must be taken here into consideration one thing that Stuart had studied the nature and personality of Gillian on all types or levels. Because he says that she is very practical girl and only for some extent she can live in the house. It means the household duties may create boredom in her life and Stuart expresses here,

"Basically she is a very practical, efficient person who likes to know what's happening and hates mess. Oliver is a mess. Perhaps she ought to go out to work and leave him at home with the kids. Except that he'd put the casserole in the pram and cook the baby by mistake. The fact of the matter is, she's much better suited to me than she is to Oliver." (*TIO*: 262-263)

It's Stuart's love about Gillian which is very straightforward and loyal. Because still now the thought of love about Gillian occurs in his mind. His mind is very deeply obsessed with Gillian's love. As he thought here very much about Gillian's nature which activity she would like to do and don't.

Now it has been realised by Gillian that Stuart has stayed in the near hotel of her house. He can see her house, car and life also. Actually the thought of meeting him also occurs in her mind, and also she wishes to have a talk with him in a sensible matter but she also fears that she has hurted him in the past. And she expresses her feelings as,

"So I must wait for him. Assuming he knows what it is he wants to do or wants to say. And he's been there days now. What if he doesn't know what he wants?"

If he doesn't know, then I have to give him something, show him something. What? What can I give him?" (*TIO*: 264-265)

To somewhat level it indicates that she is unable to forget the life and love that enjoyed with Stuart. Again the love occurs in her mind about Stuart.

4.3 The Concept of Love in *The Sense of an Ending*: (B)

The present novel is the eleventh novel, written by Julian Barnes. It is written under his own name and published on 4th August 2011 in the United Kingdom. No doubt, it is a work created by Julian Barnes's specific style as elegant, careful and in a good order. It is as if the prose represents the ordered noise that the society makes, and really it is the sound of judgement of the readers of the time. And more than that it emphasizes on the inner and disordered fear of the male protagonist of the novel as he lives in a state of vast uneasiness or upsetness. Through the medium of this present novel we can realise one great thing about the writing style of Julian Barnes as his meditations on memory particularly attain their zenith. The title of the present novel seems something unusual. It is borrowed from a great work of criticism by the great and renowned critic Frank Kermode, *The Sense of Ending: Studies in the Theory of Fiction*, (1967). Actually, Frank Kermode's thesis is especially related to that stories which exist to frame our messy biographies in some kind of order and give the illogical flow or stream of life a sense of artistic closure.

According to Colm Toibin,

"The Sense of an Ending is an English novel in its modesty and its calm elegance, but it is more than that in the way it allows thought – filled images to appear about loss and regret and aging and gives them dominant space. It asks the novel to allow thinking into its realms, modest thinking calms wonderings, sighs and regrets in the face of things. These take the place of action, pattern, resolution or social observation, and thus make this a strange and oddly powerful book."³⁴

The present novel, *The Sense of an Ending* by Julian Barnes, is actually narrated in the late middle age by the central character, Tony Webster. The story

begins at a school in central London where there are four friends rather than two. But, actually the two who really count are the narrator of the novel, Tony Webster and the new comer boy, Adrian Finn who soon joins their 'book hungry, sex hungry, meritocratic, anarchistic group.'

The new comer, Adrian Finn is much the most intelligent, the smartest and the most admired one in the whole group. No doubt all the boys in the group are very clever and curious. The four friends, Tony, Colin, Alex and Adrian have become inseparable schoolboys. Their intellectual snobbery seems limitless. One incident is given here as when a boy at school commits suicide after getting his girlfriend pregnant, their discussion about this act has really become a piece of philosophy. According to Lidija Haas : their discussion of it begins,

"I'd never have thought he knew how to hang himself." and ends with their agreeing that his action was "unphilosophical, self-indulgent and inartistic"³⁵

Later on the boys have gone to different universities; Adrian goes to Cambridge University and Tony Webster to the Bristol University. When Tony is in Bristol he manages here to find a girlfriend and desires to have 'full sex'. Actually, he had a good deal of 'infra-sex' with a girlfriend named Veronica. He introduces Veronica with his friends and Adrian. Later on he spends an awkward weekend with her family. But there is no use of their relationships as they fail. And they have blamed for this to each other. After this when Tony is at final year of his education, Adrian writes him that he is going on date with Veronica. No doubt, Tony has replied the letter to both of them about his feelings of them. And after some months, Tony hears that Adrian has committed suicide. And later on their reaction about the death of Adrian is such as it appears to be the kind of suicide of which the four school friends would have approved as a disciplined and philosophical one. As the nature of Tony has admired and respected Adrian's reason of suicide as philosophically and logically sound. Later on when he meets with his friends on the occasion of Adrian's death anniversary, but at that time he

thinks that only remembering Adrian would not be enough to keep the group together.

Later on he meets with Margaret, gets married, has a daughter and got divorced. Now he thinks about his current and present life. He receives a letter from a lawyer informing him that Veronica's mother passed away and she has left him five hundred pounds and Adrian's diary in her will. Actually, the diary is in possession of Veronica and Tony wants legal force to have that diary but there is no way for this. When he gets Veronica's email from her brother, Jack, he writes to her requesting the diary and explanation. But upon this Veronica uses the very strange phrase 'Blood Money' which creates a great confusion to Tony. They email sparingly to each other until Veronica sends him one page of a diary in which Adrian is trying to turn relationships into a mathematical formula, with variables. But it has created confusion of Tony. He can not understand it. One day when Veronica gives Tony an envelope with a letter. Tony reads it and realizes it is his letter that he has written to Veronica Adrian. It is really very harsh and strange. For some time he blames to himself for Adrian's suicide.

Later on, through email he realizes that Veronica's father died because of drinking and cancer and her mother started smoking and losing her memory. During one meeting Veronica shows Tony a man who calls her by one of her middle names, Mary. Then Tony tries to find the man on his own and succeeds but the man responds negatively. But Tony has a very correct conclusion that the man is Veronica and Adrian's son. But when Tony is in the pub where the man supposed to be the son of Veronica who informs him that his name is Adrian, and he is the brother of Veronica. And now Tony understands from this that Adrian is indeed the father, but Sarah Ford is the mother. His mental illness is caused by her advanced age at the time of the pregnancy. And thus lastly he closes the story by stating that life is full of responsibility, but even more unrest.

Julian Barnes is a renowned and a very intellectual author of the present era. He has contributed to the British Literature a lot. One of the popular critics makes an observation about his present novel *'The Sense of an Ending'* as the

publication of *Metroland* in 1980, by Julian Barnes was really noteworthy. Chris the Central Character in *Metroland* is a suburban schoolboy who patronizes his parents and humbly demands for escape, sex, art and adventure. In the first part of the book Chris and Toni wait for life to begin. Then he spends its middle part in Paris in 1968, where the evenements pass him by unnoticed. And in the last section when he is near about thirty finds himself married and back in the suburbs. He lives here pretty much as his parents did and to Toni's horror and his own bemusement, rather enjoying it.

"More than thirty years separate that book from Barnes's latest, *Metroland* was coming of age novel, and *The Sense of an Ending*, in its darker way, is one too."³⁶

The narrator of the present novel is Tony Webster. Actually, he was not very much interested in his schooldays. But his group's friendship was especially formed with Adrian during these school days. They were three friendships and the third was Adrian Finn, welcomed by them. Actually, the group loved very much to lead a very free and frank life than the schooldays.

"We were already beginning to imagine our escape from school into life. His name was Adrian Finn, a tall, shy boy who initially kept his eyes down and his mind to himself. For the first day or two, we took little notice of him."(*TSE*:4)

It may indicate here that Tony was not interested in school days but he was remembering the friendship that he himself and his group formed with Adrian Finn. Tony Webster remembers here how they had formed among them, Colin Simpson, Alex and Adrian Finn and a holy bond of friendship. He remembered one very simple thing of wearing a watch inside the wrist. They also insisted Adrian Finn to live as like themselves. It's nostalgia of their good and intellectual friendship.

Actually, in this novel there is a focus on the relationships of different kinds. Because it is very important that, how the relationships begin and how they end is very important and one of the central themes of this present novel. The first type of relationship to which we meet in the novel is about the boys and parents.

Out of the four members in the group the three members were having stable home family lives but Adrian's parents having divorced prior to them meeting him. Except Adrian, other members of the group had impression about their parents as FBs. But Adrian was a boy who stated very directly as,

"he loved his mother and respected his father the key to a happy family life was for there not to be a family - or at least, not one living together." (TSE:9)

It very clearly indicates here that Adrian had a close attachment with his parents. They had and he himself also created long lasting and holy relations to each other. He loved his parents very much that may show a healthy bond of love towards each other.

The group of four friends remarked by Julian Barnes as book hungry, sex hungry, meritocratic, and anarchistic. According to their point of view all the social and political systems were corrupt. And there was chaos in the society. Actually this group of friends loves to the systematic, principled and philosophical life. Before an inclusion of Adrian in their group as friend, Alex had been regarded as the philosopher among their group. But the arrival of Adrian in their group created a new kind of life that strengthened and enriched their philosophy of life. Because Adrian was a very principled and philosophical boy in their group. His thinking about life was also something of a different type,

"Adrian, however, pushed us to believe in the application of thought to life, in the notion that principles should guide actions." (TSE:9)

It clearly focuses on view and thought of these boys especially about life. And everyone in their group was studying and learning different philosophy of life through different kind of writings, such as Alex had read Russell and Wittgenstein, Adrian had read Camus and Nietzsche, Tony had read George Orwell and Aldus Huxley and the last one Colin had read Baudelaire and Dostoevsky. Really it shows their hunger for reading various books of philosophy and great philosopher's views about life.

A boy named Robson of the Science Sixth had got his girlfriend pregnant, hanged himself in the attic, and not been found for two days during the weekend. Actually, the suicide of Robson symbolizes society's view towards any young person's death as tragic one and purely wastage of time. But anyway, Tony Webster's friends were philosophers and intellectuals. They started to raise so many questions about the suicide of Robson. And they felt here particularly one thing that such a kind of things might happen in the literature and not in the real life situations. But the three friends observed that Adrian's life so far contained anything remotely novel – worthy.

“Why did you mum leave your dad?”
‘Did your mum have another bloke?’
‘Was your father a cuckold?’
‘Did your dad have a mistress?’
..... ‘Maybe your mum has a young lover?’ (TSE: 15)

It indicates here that the group of friends of Adrian was very much interested to know something about the sex. As it was an interesting and philosophical subject for them.

“‘Love’: to have strong feelings of affection for (another adult) and be romantically and sexually attracted to them or to feel great affection and caring for (family and friends)”³⁷

The narrator of this novel, Tony Webster at Bristol University manages to find a girlfriend named Veronica Mary Elizabeth Ford. She was a short girl with slightly judgmental protective and manipulative tendencies. She was close minded and secretive woman about her personal life and own feelings. But at the same time she was very much interested and enthusiastic to hear more and in detail information about Tony's personal life. Tony's first remark about Veronica was as a mysterious woman who enjoyed being coy and aloof. When Tony and Veronica came together in each other's company Tony found one thing about her personality traits. Veronica was woman who disliked Tony's taste in music but appreciated also his taste in books. As they had come in each other's company and very close, Veronica asked Tony about 'to go out together'. To know more

about the concept of 'going out together', he remembered his past days and some incidents. A person met a girl to whom he attracted. He tried to ingratiate herself. Later on he would invite her to a couple of social events, for example at the pub, and then they would call her out on her own. Then after a goodnight kiss of variable heat, he would be officially 'going out' with the girl.

The thinker Robert Nozick has studied actually the state of a person who falls in love. He has searched out some very important features about 'being in love' state. Being in love or infatuation is an intense state of mind which has the following features:

"Almost always thinking of the person, loved one, wanting constantly to touch and to be together, excitement in the other's presence, losing sleep, expressing one's feelings through poetry, gifts, or still other ways to delight the loved, gazing deeply into each other's eyes, candlelit dinners, feeling that short separations are long, smiling foolishly when remembering actions and remarks of the other."³⁸

The narrator of this novel, Tony Webster described his relationships to Veronica, a beautiful woman to whom, he lost in love with her, during his youth. At that time he felt a need, since sexual mores had changed. He wanted to explain what these mores were once upon a time as:

"Veronica wasn't very different from other girls of the time. They were physically comfortable with you, took your arm in public, kissed you until the colour rose, and might consciously press their breasts against you as long as there were about five layers of clothing between flesh and flesh. some girls allowed more : you heard of those who went in for mutual masturbation, others who permitted 'full sex', as it was known. You couldn't appreciate the gravity of that 'full' unless you'd had a lot of the half empty kind. And then, as the relationship continued, there were certain implicit trade – offs, some based on whim, others on promise and commitment – up to what the poet called 'a wrangle for a ring'. (*TSE*: 22)

Here Julian Barnes has very nicely depicted the feelings of Tony in regard to sexual love. The use of phrase ‘a wrangle for love’ has been taken from the poem of Larkin, ‘Annus Mirabilis. About this paragraph and novel the great critic Colm Toibin expressed his view as:

“In Julian Barnes’s novel *The Sense of an Ending*, which won the 2011 Man Booker Prize, the spirit of Larkin, his grumpy old ghost, is at times openly acknowledged.”³⁹

Thus it focuses on the inner feelings of Tony Webster about an act of sex with Veronica.

As we know that Tony met a woman Veronica even though his charm consisted of being charmless. Actually she disliked Tony’s taste in music but at the same time she liked and appreciated his taste in books. His bookshelves were full of with more non-fiction Blue Pelicans than the fiction Orange Penguins. To have more collection of Blue Pelicans was a sign of seriousness. Later on Tony expressed one thing very openly about him and Veronica, that, though they were intimate with relation yet they didn’t have sex. They were enjoying and practicing according to Tony ‘infra-sex’ or ‘half-sex’. Tony approved his sexual activities in the past as,

“But the girls – or women – with whom I had what might be called infra-sex (yes, it wasn’t only Veronica) were at ease with their bodies.” (*TSE:22*)

Thus Tony was contented with Veronica and passing his routine of working in spending his free time with her. This close and daily intimacy made him very much proud of knowing about make-up, clothes policy, the feminine razor, and the mystery and consequences of a woman’s periods. Thus he was so romantic and allured for the sexual activity with herself. More than that he felt about herself as, she was just trying to improve him and he wasn’t object that.

One weekend during the time of vocation, Veronica took Tony to meet her family. He was greeted by her father who gave him a strange and false tour of the town. Veronica’s brother, Jack was more stereotypical in his teasing of young

sister. But, Tony's experience about Veronica's mother was something different. At the first early in the morning when Veronica let Tony sleep in and left him alone with her mother. Veronica's mother Mrs. Ford told Tony not to let Veronica get away with too much. But, when Veronica and other members returned from their walk, she was friendlier and more open about her affections. On that evening, she walked upstairs and kissed him goodnight properly. Later on Veronica returned to London to meet Tony's friends. During this visit Tony observed that she seemed to be more connected with Adrian. When Tony asked her,

“What's Jack reading?” I asked, trying to make up ground. ‘Moral Sciences’, She replied. ‘ Like Adrian.’ (TSE:31)

Here is a point that how Veronica attracted towards Adrian. She started to love him. Later on Tony continued his relationship with Veronica into their second year also. Here their intimacy grew stage by stage a little bit in Veronica's favor. He delivered his experience about how their sexual intimacy had developed through one incident. At one evening, she permitted him to put his hand down her knickers. At that moment he felt extravagant pride as he scuffled around. Over the next day they developed a way to pleasure as

“We would be on the floor, kissing. I would take off my watch, roll up my left sleeve, put my hand into her knickers and gradually shuffle them down her thighs a little, then I would place my hand flat on the floor, and she would rub herself against my trapped wrist until she came.” (TSE:33)

Thus here it seems that Veronica's interest in sexual love increased. As she had given an expected response to Tony.

The critic, Solomon comments his view about sex as :

" But sex, I would argue, ought to be viewed not as an urge and neither as procreation nor recreation but rather as expression, defined neither by physiology nor by pleasure but rather circumscribed by ideas and what is expressed. In particular, sex is (or can be) an expression of love, though this is just part of the

story (as Sartre in particular has gruesomely argued). But the point that should be made here is that love is a virtue in part because of and not despite its sexuality."⁴⁰

After their break up Veronica slept with Tony. She responded to him totally by driving away any notion that she could have been a virgin during their relationship.

“Veronica and I bumped into each other at the pub, when she asked me to walk her home, when she stopped halfway there and we kissed, when we got to her room and I turned the light on and she turned it off again, when she took her knickers off and passed me a pack of Durex Fetherlite.....And did you still think her a virgin when she was rolling a condom on to your cock?”

(*TSE:36-37*)

Thus Tony enjoyed sexual activities with Veronica. But, it was there that Tony was always interested and concerned with pleasing others and felt insecure individual. He always thought himself equal to be with his friends on every stage or level. Even his desire for sex was caused by a desire to be equal in experience to his friends.

We achieve more pleasure by transforming something new ourselves, that is possessing. When someone suffers, it's an opportunity to have possession upon him with a name of 'love' Friedrich Nietzsche comments this as:

"The love of the sexes, however, betrays itself most plainly as the striving after possession: the lover wants the unconditioned, sole possession of the person longed for by him, he wants just as absolute power over her soul as over her body; he wants to be loved solely and to dwell and rule in the other soul as what is highest and most to be desired."⁴¹

When Tony was at final year of his education, Adrian wrote him about permission to date Veronica. It's a very important and significant event in the life of Tony as it created upsetness in his mind. Then very quickly he responded to him about what he thought of themselves by agreeing quietly. Adrian wrote directly about his love for Veronica through the letter to Tony as.

“Adrian said he was writing to ask my permission to go out with Veronica.” (TSE:41)

No doubt Veronica was already attracted towards Adrian and after her breakage of affair with Tony; it was an opportunity to her to form new relation of love with Tony. But after this letter Tony’s mental condition had become very bad as he remembered his days in the company of Veronica. After two weeks Tony had written what he was really thinking, describing it as an attack on their moral scruples and warning Adrian about Veronica’s damage. Actually, Adrian and Veronica shouldn’t really have had a great effect on Tony and his life. Because he himself chose not to let her back into his life though Veronica insisted. But it was not tolerable to him that the idea of his friend achieving something more than him was too much. Again, later on Tony reacted negatively by quoting some damage in Veronica that he had no right to state.

Tony after completing his graduation from Bristol University and left for the states for six months. During this period he was backpacking and doing odd jobs and sending only occasional postcards to his family.

“I met a girl while I was out there: Annie – she was American, travelling round like me. We hooked up, as she put it, and spent three months together. She wore plaid shirts, had grey-green eyes and a friendly manner, we became lovers easily and quickly; I couldn’t believe my luck. Nor could I believe how simple it was: to be friends and bed – companions.” (TSE:46)

Thus Annie and Tony shared three months together. They had connected very easily and also separated without much difficulty. Thus he loved Annie as his real girl friend very much.

Actually this group of friends was always thinking philosophically about the serious things when happened. After the death of Robson, they thought about it as philosophically self-evident. The suicide was every free person’s right. But Adrian’s view about life was something different one. He explained that life is a gift bestowed without anyone asking for it. And it is the duty of ‘the thinking person’ to examine the nature and conditions of life. Life is the ‘gift that no one

asks for' and so one can choose a way to give it up. According to Lididja Haas's point of view

“This confirms Adrian's superiority in Tony's eyes: he admires the clarity of his thought, and his courage in acting on it.”⁴²

And then Tony thought about the love affair and personal life of Adrian.

According to Tony's philosophical thinking,

“Adrian loved her, yet he had killed himself: how was that explicable? For most of us, the first experience of love, even if it doesn't work out – perhaps especially when it doesn't work out – promises that here is the thing that validates, that vindicates life.”
(*TSE*:52)

Here it can be seemed that Tony was entangled very much in the love of Veronica. But it is understandable why Tony had committed suicide? And the answer might be that he was more philosophical about life. His views about life were something new and explosive.

The invention of the term 'couple' is not accidental, but it is used in reference to people who have formed a form of 'we'. It is a new and continuing unit. Their intension is that the people in the society must accept them with this term 'couple' that is the new identity of them. Nozick comments about this new identity in an explicit way as:

"To be part of a 'We' involves having a new identity, an additional one. This does 'not' mean that you no longer have any individual identity or that your sole identity is as part of the 'We'. However, the individual identity you did have will become altered. To have this new identity is to enter a certain psychological stance; and each party in the 'We' has this stance toward the other. Each becomes psychologically part of the other's identity."⁴³

The person who is in romantic 'We' wants to possess the other one.

Later on Tony started to work as a trainer in arts administration. Very quickly he recaped the rest of his life up to the present day.

“Then I met Margaret; we married, and three years later Susie was born. We bought a small house My friendship turned into a long career. Life went by.” (*TSE:54*)

Thus he loved Margaret and got married. He enjoyed his marriage for twelve years and later on divorced. The custody of their daughter, Susie was shared between them and there didn't seem any negative effect on her as a result. Tony was something different kind of character, because after breakage of relations and divorce between him and his wife, he was always in search of new woman or girl to create relations. After his divorce with Margaret, he had a few affairs. But here he was always talking about these affairs to Margaret so they never got serious. Later on Margaret's second marriage was also broken and her second husband left her for an younger woman. But it had not created any bad effect on the relations of Margaret and Tony. They still remained friends and eating meals in each other's company. Thus he loved Margaret very much. Because her character was something opposite of Veronica. Margaret was a down to earth, straight forward and honest woman. Thus she had also served as an adviser of Tony of their day-to-day life.

As we know Tony had very good relations with Margaret after his divorce with her. Margaret was a straightforward and open-minded woman, so she was being loved by Tony. There was mutual understanding between Tony and Margaret especially about their daughter, Susie.

“I get on well with Susie. Well enough, anyway. But the younger generation no longer feels the need, or even the obligation, to keep in touch. At least, not ‘keep in touch’ as in ‘seeing: An email will do for Dad – pity he hasn't learnt to text.” (*TSE:61*)

Thus Tony loved Susie very much and kept their bond of relationship something firm and holy one. It's a real love which always lingers in each other's mind and always eagers to be in touch with each other.

As we know the divorce of Tony with Margaret was something different and wrong one. But after that divorce Tony also remained with Margaret as a good friend. Because her straightforwardness and openmindedness were the

alluring facets of her personality. Tony received a letter from the estate of Sarah Ford informing that he had been left 500 pounds and two documents. Actually, it was a very strange thing for himself, as he imagined a life with Annie, and a longer one with Margaret but never with Veronica.

Later on he read the first document which was a half-hearted explanation for this gift, and the second document was with Veronica. He flashed back to a conversation with his wife about the two types of women, one straightforward and second mysterious. And Tony very directly expressed that he preferred the straightforward one like Margaret.

“And I never regretted my years with Margaret, even if we did divorce. Try as I could – which wasn’t very hard – I rarely ended up fantasizing a markedly different life from the one that has been mine.” (*TSE*: 64)

Later on he started to achieve Veronica’s address and Jack Ford’s details. Then he set up a lunch meeting with his ex-wife as well as with the man who drew up his will, T.J. Gunnell. Later on very openly he admitted that he preferred a woman who was not enigmatic or made him work for her real emotions or feelings. Because he had achieved a more success with Margaret than with Veronica in his own life.

The letter from the solicitor reached to Tony, but he had not read it immediately. Later on he opened the envelope and started to read the letter,

“Dear Tony, I think it right you should have the attached. Adrian always spoke warmly of you, and perhaps you will find it an interesting, if painful, memento of long ago. I am also leaving you a little money. You may find this strange, and to tell the truth I am not quite sure of my own motives. In any case, I am sorry for the way my family treated you all those years ago, and wish you well, even from beyond the grave, Yours, Sarah Ford. P.S.” (*TSE*:65)

Thus Sarah Ford expressed her feelings about Tony through the letter. Actually, she was a mysterious kind of woman who ‘warned Tony about her own daughter Veronica that he didn’t have to take her actions all the time. And it

might be a strange and something amazing for Tony by knowing that she had left 500 pounds and Adrian's diary as a gift. It merely indicates here that Sarah may have an ideal love about Tony.

Already Margaret was a woman who always remains calm and quite. After divorce with Tony, Margaret kept good relations with Tony. Because she was a woman down to earth, straightforward and honest. His relationship with Margaret remained good and active only because she was not a woman of mystery. Because of her open mindedness they remained good friends after the divorce also.

“But after a year or two of marriage, when I felt better about myself, and fully confident in our relationship, I told Margaret the truth. She listened, asked pertinent questions, and she understood. She asked to see the photo - the one taken in Trafalgar Square – examined it, nodded, made no comment. That was fine.”

(TSE:69-70)

Such a kind of nature of Margaret allured Tony very much. She was not keeping any doubt in her mind about anything. Her nature was straightforward one and mutual understanding was there. Thus Margaret has a love about relations to keep smooth with Tony also, even after their divorce. Actually Tony wanted to clear off the past. And Margaret might forgive him for his peculiar lie about it. Margaret did it. And the love and relations strengthened.

Here is one incident which focuses upon the love between Tony and Margaret remained as it was though they were separated from each other. There was actually the discussion about Adrian's diary. It was with Veronica and Tony wanted that as an important document that was left by Mrs. Ford as a legacy for him. There was also a question discussed as why Veronica's mother had left 500 pounds as legacy. During the time of their discussion they were very friendly and lovable to each other as in the past.

“I like it when you tease me”, I said. ‘Even after all these years’. She leant across and patted my hand. ‘It's nice that we're still fond of one another.’ *(TSE:76)*

Thus Margaret was very friendly with Tony. And after her divorce she tried to keep smooth relations with Tony also. She tried to shower her love upon him.

Helen Fisher, comments here about lovers' act of falling in love in a very explicit and beautiful way through the following words, such as:

" Indeed, we carry embedded in our brains the whole history of our species, all the circuits that our forebears built as they sang and danced and shared their wisdom and their food to impress their lovers and their friends, then passionately fell in love with "him" or "her"⁴⁴

Now the question of nostalgia had occurred in the mind of Tony about Margaret, his ex-wife and especially of Annie. How Tony was nostalgic about Margaret, Susie's birth and road-tripping with Annie:

“But if nostalgia means the powerful recollection of strong emotions – and regret that such feelings are no longer present in our lives – then I plead guilty. I'm nostalgic for my early time with Margaret, for Susie's birth and first years, for that road trip with Annie.” (*TSE*:81)

Thus Tony's nostalgia was expressed in a different way. As he remembered his pains also in the past life. Thus his lunch meeting with Margaret revealed an ulterior motive and a strange hidden desire to settle past issues of Tony. Thus it focuses on the past things that loved by him very well.

Julian Barnes has used here a mathematical formula to reveal the various relationships between Adrian, Tony, Sara, Veronica and lastly with a baby. It is unfolded at the end of the novel that there was an affair between Adrian and Sara which led to pregnancy and later on in the birth of a baby (Adrian Junior / little). But bad luckily the baby was mentally challenged and ended up. Actually, it was the risks of a problem pregnancy which were more higher with mother Sara, as she was being in her mid to late forties.

Nathaniel Branden gives here a general definition of romantic love as:

"Romantic love is a passionate spiritual - emotional - sexual attachment between a man and a woman that reflects a high regard for the value of each other's person."⁴⁵

The question of accumulation was there. If life is a bet then what form does the bet take? Now some questions about the relationships are created here,

"To what extent might human relationships be expressed in a mathematical or logical formula? an entirely failed relationship might be expressed in terms of both loss/minus and division/reduction, showing a total of zero, whereas an entirely successful one can be represented by both addition and multiplication." (TSE:85)

These are the questions which will find out the answers about the relationships in the life of Tony and Adrian here. But these answers have been given here through mathematical formula which shows the Tony and Adrian's love about relationships with the other persons especially Veronica and Sara.

$$" b = s - v \frac{x}{t} a^1$$

$$a^2 + v + a^1 \times s = b" (TSE:85)$$

The integers, b, a¹, a², s, v are there to express an accumulation.

Actually, all the integers stands for:

$$'a^1 = \text{Adrian}$$

$$a^2 = \text{Tony (Anthony)}$$

$$v = \text{Veronica}$$

$$s = \text{Sara}$$

$$b = \text{baby}'$$

This description about relationships was totally based on Adrian's point of view about representing relationships. There are two equations and the second equation presents the exact sense about various relations. The meaning of the second equation may be as; Tony had reasonably good relationship with

Veronica. Later on Adrian had also involved in the same way in relationship with Veronica. Then here is an expression about the passionate relationship between Adrian and Sara who resulted a birth of baby, later on called (Adrian Junior). The sign of multiplication represents either a relationship of lust or simply a positive relationship. Later on this relationship had progressed to the very close and intimate kind. The relationship between Adrian and Sara is stronger than the relationship between Adrian and Veronica. It was presented here as stronger relationship as between Tony and Veronica. It might occur in one's mind, if Adrian had been completely in love with Sara, Adrian would have placed the combination + and x symbol between him and Sara like he presented at the first equation. The first equation may be first attempt to use the mathematical logic that didn't quite work or else it should be interpreted within the context of the second equation. Now this equation may be presented as, the baby resulted from Adrian and Sara may have a negative relationship with her daughter, Veronica. And because of this Sara had seduced Veronica's (Sara's daughter) lover, Adrian. Here it might be taken into consideration that Adrian and Veronica were in the middle of a true love, relationship. So that our observation about these two equations is that the both equations are true. It has become clear here that Adrian and Veronica were very seriously in love with each other. But Sara had become successful in seducing her daughter's lover, Adrian. And it is also noteworthy here that Adrian enjoyed his sexual relationship with Sara though he loved Veronica.

Bell Hooks gives here a very important comment about love and its function. Actually, the comment is given here by John Welwood that focuses on the healing through love and the holiness of love. The intimate relationships create a new energy in the life of human being and the life becomes valuable as well as holy one.

"When we reveal ourselves to our partner and find that this brings healing rather than harm, we make an important discovery - that intimate relationship can provide a sanctuary from the world of facades, a sacred space where we can be ourselves, as we are

..... This kind of unmasking - speaking our truth, sharing our inner struggles, and revealing our raw edges - is sacred activity, which allows two souls to meet and touch more deeply."⁴⁶

Thus commitment to telling truth forms the groundwork for the openness and honesty which is the heartbeat of love. It means commitment in love plays a key role to form long lasting relationships of love.

There was a meeting between Tony and Veronica on the Wobbly Bridge. He almost had nostalgia for their relationships.

“I glanced at her and thought: You haven’t changed, but I have. And yet oddly, these conversational tactics made me almost nostalgic.” (*TSE:91*)

Here we can see that the author focused on the effect of seeing someone could have on emotions and perception, where once there was nothing that could be changed with physical contact. This indicates here that again, Tony attracted towards Veronica. The visit of Veronica and her small conversation created an effect on Tony and was expecting his old relationships back and to have such a mysterious enigmatic aspect of his life through Veronica. Actually, Tony asked Veronica about the diary of Adrian but she rejected to give it as she added that she had burnt it. She explained, “People shouldn’t read other people’s diaries.’ Later on by handing over the envelope Veronica went away. But anyway Veronica’s impression was lingering in the mind of Tony. Now it was very interesting thing for the readers that before some time Tony had admitted to prefer a straight forward woman instead of mysterious one, Veronica. It clearly indicated here that the hidden feelings and emotions of Tony about Veronica were awakened only by seeing her and having a small conversation. It also reminded him their physical connection.

According to Erich Fromm,

“Fatherly love is conditional love. Its principle is ‘I love you because you fulfill my expectations, because you do your duty, because you are like me.’”⁴⁷

When there was a meeting between Tony and Margaret, they were having a conversation about the problems in the life of Tony and regarded to Veronica. Actually, the life of Margaret and Susie was going very fine. And at the same time Tony remembered the place of Margaret, his ex-wife in his life,

“If Margaret and I had stayed together, I dare say I would have been allowed to be more of a doting grand father. It’s not surprising Margaret’s been more use. Susie didn’t want to leave the kids with me because she didn’t think I was capable, despite all the nappies I’d changed and so on.” (TSE:102)

Still now after divorce with Margaret, Tony felt the company of her very valuable and important one in his past life. No doubt Margaret’s company was great one but he had thought of Susie. How he would have had a great impact in the lives of Susie’s children if he was still with Margaret. Susie didn’t leave her kids with him supposing that he was not capable to them. He thought she might have blamed him for the divorce. But anyway the fatherly love occurred in the mind of Tony during his meeting with Margaret.

When Tony came in the contact of Veronica, he automatically started to remember his past life with her. Then he had written an email asking her question as,

“Do you think I was in love with you back then?” and when Veronica read this email she answered it as, “If you need to ask the question, then the answer is no. V.” (TSE:106)

Actually, Tony was repenting upon his past life and activities. He understood that he failed to keep his relationships smooth with every person who came in contact with himself. So that he decided that he wanted to clear his remorse by proving that he was really sorry. Now to this time he wanted to clear up one’s accounts before his trip, and except this time the trip might be death. So he expressed as,

“Before going away I do things like pay bills, clear off correspondence, phone someone close.

‘Susie, I’m off tomorrow.’

‘Yes, I know, Dad. You told me.’

‘Did I?’

‘Yes.’

‘Well, just to say goodbye.’

‘Sorry, Dad, the kids were making a noise, what was that?’

‘Oh, nothing, give them my love.’

You’re doing it for yourself, of course you want to leave that final memory, and make it a pleasant one.” (*TSE:107*)

It clearly shows here that Tony is in a mood to express his remorse as well as to express his fatherly love for Susie, his daughter. Actually he might want to clear up all this kind of blaming and lead a very peaceful journey. It might be a change of his old age and the output which he got at this stage by breaking all kinds of relationships with the members. So that he felt that he had something to prove, something to be forgiven for. And now to this stage he would not stop until he had gained this kind of forgiveness.

Here Tony was remembering specially the weekend that he passed in the company of Ford family and particularly with Veronica. The moments of past occurred and stood in his mind which provided happiness and at the same time some nervousness. He remembered how Mrs. Ford flipped the broken, cooked egg into the waste bin with an expression of concern. How Mr. Ford insisted him to drink brandy after dinner, but he rejected it. More specially he remembered here the second night when Veronica came upstairs with him and said that she was going to walk. She took his hand in her hand in front of her family. Mother only smiled.

“We walked slowly up to my bedroom, where Veronica backed me against the door, kissed me on the mouth and said into my ear, ‘Sleep the sleep of the wicked.’ And approximately forty seconds later, I now remember, I was wanking into the little washbasin and sluicing my sperm down the house’s pipework.” (*TSE:112-113*)

It is indicated here that the narrator Tony, thought over the poetics of loss, what it meant to have a girlfriend who left him for his best friend. Then he thought about the years of these memories. Thus what was the effect of all these memories that he recalled here about his past is commented by Colm Toibin as,

“At times the memories have been sharpened as in the scene where he remembers a visit to Veronica’s house, when she had left him in his single room”⁴⁸

There was a third meeting between Tony and Veronica to which Tony was going by train. During the time of journey he recalled a full memory of her dancing to his music in his room at Bristol. While Tony arrived there, she was already present. He told her that he remembered her dancing to which she hadn’t given any response, only she said, “I wonder why you remembered that.”(*TSE*:116)

During this visit Tony had clearly remembered the past life that he spent before forty years in each other’s company in a very pleasant way.

‘How attracted to one another we had been; how light she felt on my lap; how exciting it always was; how, even though we weren’t having ‘full sex’, all the elements of it – the lust, the tenderness, the candour, the trust - were there anyway.’ (*TSE*:117)

Thus Tony had become nostalgic about his past life with Veronica, and now he might expect something like that type of life. But Veronica didn’t have such idea in her mind like that. It is clear here that the hunger of sex in Tony always lives and active whenever he goes in the company of Veronica. Of course the main driving force for that was not only the need to be forgiven, but also his own sexual desires as he got excited about the past.

Finally it is clear here that the concept of love sought to reconcile erotic desire and spiritual attainment,

“a love at once illicit and morally elevating, passionate and self-disciplined, humiliating and exalting, human and transcendent”⁴⁹

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Chapter - V

Conclusion

5.1 Introduction :

The present chapter manifests conclusions procured from the scrupulous investigation of Julian Barnes's novels namely *Metroland*, *Before She Met Me*, *Flaubert's Parrot*, *Staring at the Sun*, *Talking it Over* and *The Sense of an Ending* in the light of most fascinating concept of love which attracted the attentive eyes of researchers in true sense. This study had been entitled as "*The Concept of Love in the Selected Novels of Julian Barnes*". This research is a modest attempt to comprehend the concept of love and perceive the voyage of mankind especially in modern and post-modern era. This present chapter has taken the extensive survey of selected novels with studious observations, discussions and interpretations of multi-dimensional characterization and thematic variations.

Now it will be proper to draw conclusion about his attitude of writing of the theme of Romantic love and Sexual love. No doubt he is very well known for an experimentation of various things in his novels such as the technique of novel writing, the structure of the novel, use of various themes, characterization, imagery and symbolism. By using the concept of love, Julian Barnes has given very much importance to the life and situations of the life instead of theories.

The first chapter of this present thesis is divided into two sub-parts. The first part deals with the biographical information, influences on the writer, creation of the works and various awards to the writer and his works. The second sub-part of the first chapter built up a, theoretical frame work for the major themes such as 'love and sex'. This theoretical framework specially focuses on the function of theme of love and sex. It also helps to explore the romantic couple and adult couple relationships. At the same time this part provides information about the origin, meaning and the development of the concept of 'love' through different ages and contexts. It also provides information about the inner emotional situation such as, attachment, caretaking, care giving, romance, romantic relationships, sex,

sexual relationships etc. with the support of the great philosophers and thinkers from the literary world. In this present thesis the concept of 'love' is used in relation with 'Romantic Love and Sexual Love'. How this concept of love has been used by Julian Barnes to focus on the human relationships, especially romantic and sexual relationships among the human beings. Actually the romantic love and sexual love exists together and plays an important role for keeping the long lasting relationships among the human beings, especially in a married couple or out of married couple. When a man or woman fall in love, there are so many inner emotional and outer bodily changes occur, such as, love, more excitement, loss of appetite, gratitude, care taking and relaxation that brings the highest kind of pleasure and satisfaction through the medium of romantic and sexual relationships. Though sometimes the sexual relationships create conflict, worries and doubts among the couples in love, yet the sexual relationship plays a pivotal role to provide satisfaction in the life of the human beings. It forms a bond of love that provides satisfaction, stability and the highest kind of pleasure to the couples in love.

The use of dynamic concepts of love and sex are discussed in chapter number Second, Third and Fourth. Actually, love and sex are the innate and predominant feelings in the human nature. Julian Barnes has dealt with it in abundance in his novels. Actually, the use of these themes is in continuous in his novels. These chapters will focus on the use of these concepts of love and sex by Julian Barnes in the selected novels.

To use the variety of themes is the special skill of Julian Barnes. Through the use of these themes, his novels try to reflect the problems of the contemporary urban society. The influence of globalization is particularly on the standard of living as well as on the emotional world of the human beings. He is a novelist of ideas. According to him the existence of life is in the mind of novelists. The art of the novelist shapes the life of a human being. Numbers of characters of the novels of Julian Barnes are from urban life. In the novels these characters seem to be the victims of the influence of the pace of the present generation in order to achieve

the materialistic life. Such a kind of mental state of these characters leads them towards the adjustment in each and every part of life. And because of this these characters are frustrated and in a confused state of mind in their sexual as well as domestic life also. So that sex, cuckoldry and infidelity have become the unseparated part of the life of the metropolitan characters, in the novels of Barnes. Thus, he has become successful to depict the mental and physical condition of the characters in his novels.

Chapter First (A), *Introduction* has provided a comprehensive beginning to this study. It has taken biographical sketch of Julian Barnes with his major works, awards, recognitions, his theory of novel and literature and his views on the concept of love. This chapter has attempted to review concern literature to the present study with the provision of significance of the current study. Aims and Objectives of this study have been provided with its hypothesis, justification and method of data collection as well as scope and limitations of this study. It has provided forthcoming chapter scheme also.

Chapter First (B) of this first chapter is 'The Concept of Love' which equips us with various definitions of the concept, its characteristics and types. It gives an idea of classification. There are various kinds of love such as 'Romantic, Sexual, Spiritual, Lesbian, Homo, Love about Art and Life, Love about History etc. But the present chapter depicts the use of concept of love especially Romantic and Sexual Love, in the context of British Literature, in the selected novels of Julian Barnes. The concept of love has been remained a fascinating concept in all the ages and genre of literature. Because, the human beings have recognized the power of 'love' as well as importance in every walk of life. A number of theories about the concept of love have been created. The philosophers, creative writers, psychologists and psychiatrists have been meditating upon the concept of love in the very recent time and era. As they want to find out the answer for 'what is love?' In English the term 'love' which is derived from Germanic forms of the Sanskrit *lubh* (desire) is broadly defined and hence imprecise, which generates first order problems of definitions and meaning, which are resolved to some

extent by the reference to the Greek term, *Eros*, *Philia*, and *Agape*. The term *Eros*, in Greek *erasthai* used to refer a part of love that constituting a passionate and intense desire for something, especially the sexual passion or sexual desire. The term *Philia* has become united not just friendship, but also loyalties to family and political community, job or discipline especially for the Greeks. The term *Philia* is very much general term used to express the love among various elements. The term *Philia* is dispassionate virtuous love. It was a concept developed by Aristotle. The term *Agape* has the Greek origin that means brotherly love. For Christians, it indicates a love feast held in connection with the Lord's Supper. According to Christian's point of view, the term *Agape* has become synonymous with the God's great love for humanity. It is a fundamental theme in the Christianity. The Christian God is love, the perfect love. Its touch transforms everything and enables human beings to love. In Christianity the God Jesus is the key figure in the development of the concept of *Agape*. Thus etymologically the term *Agape* has an origin in the Christian Tradition. And its meaning in the Christian Tradition is the love between God and us.

Chapter Second entitled "The Concept of Love in Julian Barnes's *Metroland* (1980) and *Before She Met Me*"(1982) thoroughly investigates the selected novels in the light of the concept of 'Love'. *Metroland* (1980) is the first novel written by Julian Barnes which contains more autobiography than his any other novels. It includes the story of a bright and witty young man, Christopher Lloyd, who is also a protagonist of the novel. Julian Barnes coined a new term 'Bildungsroman' which means a kind of novel that gives an account of the main protagonist's development from childhood to maturity. The first part of the novel focuses on the rebellious personality of Chris and Toni. Later on, these two clever teenagers cultivate cynicism, irony, rootlessness, affectation and fondness for all that is French. The second part of the novel focuses on the Christopher Lloyd's visit to Paris and how he finds love with Annick and loses his virginity. The third part of the novel introduces about the themes of fidelity and cuckoldry. This novel is also concerned with the theme of adultery. Thus Julian Barnes handled the concept of love in this novel as a romantic love as well as sexual love.

Before She Met Me (1982) is the second novel deals with the central theme of jealousy. But the other themes such as marriage and triangular love are also focused. Two triangles of love have come in this novel; the first one is - Graham - the Protagonist of the novel, Barbara - his wife and Ann - former starlet of B - movies. The second is such as Graham - Jack Graham's friend and a novelist - and Ann, now Graham's wife. How the romantic and sexual love created an effect on the mind of Graham Hendrick to divorce his first wife, Barbara and later on got married with an exciting and beautiful woman, Ann. Being a starlet of B-movies Ann has played different kinds of roles of adultery. It is his love that has forced him to see her movies. Ann's past relationships regarding the romance and sex in the movies made Graham very upset and unstable. It indicates here that his love for Ann has become very deep. Lastly, he finds that Ann is having an affair with his friend Jack, and he kills Jack, also ties Ann and commits suicide. It shows here his deep obsession of love about Ann lead him towards such acts. Through this novel Julian Barnes has focused upon the concept of romantic as well as sexual love in a new and systematic way by the help of psychology of the human beings.

Chapter Third entitled as "The Concept of Love in Julian Barnes's *Flaubert's Parrot*' (1984) and '*Staring at the Sun* (1986) which focuses on how the romantic love and sexual love deeply rooted in the life of the human being. Actually, the concept of love plays a central role in the life of the human being to build up their day-to-day life, but the romantic love and sexual love have been the unseparated part of the life of the human being. It is very skillfully depicted through the medium of these novels.

After winning the 'Geoffrey Faber Memorial Prize' and the 'Prix Medicis Prize' in 1986, that normally give to a French author and traditionally awarded for the non-fiction. The novel *Flaubert's Parrot* (1984) was shortlisted for the prestigious the Booker Prize in 1984. The publication and popularity of the novel *Flaubert Parrot*, is widely reviewed. The popularity of the book made him one of Britain's' young novelists to watch. Thus *Flaubert's Parrot*, the novel has become

a milestone for the reviewers and journalists. It has become very popular in the world of literature particularly in the postmodern period.

Though, Julian Barnes has dealt with the different themes in the novel yet the major themes that tackled in this novel are 'love, truth, sex, obsession, infidelity, art and life.' The narrator Geoffrey Braithwaite expresses his view here that he has three stories to tell (1) about Flaubert (2) about himself and (3) His own wife, Ellen. His mind is full of with the search of the facts about Gustave Flaubert and his work. Geoffrey discovers that Flaubert was involved with Juliet Herbert though the evidence of their affair was destroyed. He learns about Flaubert's personal life, about books that he didn't write, the criticism of Flaubert and his faults. He expresses his relationship with her, Ellen. Because, she had a number of love affairs during their marriage and so that, his feelings were conflicted about her. He creates a question about his married life whether they were happy or unhappy and if his wife, Ellen, really loved him or not. Geoffrey's mind is really tormented with the thought that he had shut off the life support of his wife during the time of serious illness which was indirectly an act of killing her.

Thus, through the depiction of Geoffrey Braithwaite's character, Julian Barnes focused on romantic love, sexual love, love about animals, love about Art and life. He has also made use of the element of postmodernism, historiography very explicitly and in an energetic way.

Staring at the Sun (1986) is also a remarkable novel handling various themes. The main theme of this novel is ageing in life, but the concept of love is very clearly and skillfully applied and focused on the human relationships. It is divided into three parts. It is a story of Jean Serjeant's ordinary life from childhood through adolescence to adulthood and old age. The first part deals with especially the life of Jean Serjeant from her early childhood to her wartime marriage, ending with her horribly unsuccessful honeymoon and loss of virginity. The second part deals with particularly about her married life. After becoming pregnant late in life, she took decision to leave her husband and concentrated on

her son, Gregory. In her early life, she has stared at sun with Prosser, and now staring at her own son. The third part of the novel is meditative and philosophical. Because, her son Gregory always asks the General Purpose Computer questions about God, Life and Death. Julian Barnes has made use of romantic love and sexual love through this novel skillfully. It is also depicted that how the concept of love connects the relations between people and also breaks the relations. The main character, Michael has a lot of love about sexual love with Jean. This is depicted in a realistic way in the novel.

Chapter Fourth, entitled as 'The Concept of Love in *Talking it Over*' (1991) and '*The Sense of an Ending*' (2011), thoroughly investigates the selected novels in the light of the concept of 'love'. Julian Barnes has focused on the changing relationships of the characters through the medium of these novels by an application of the concept of romantic love and sexual love. The importance of romantic and sexual love in the life of the human beings is depicted through these novels.

Talking it Over (1991), the sixth novel which has given to Barnes a reputation for writing dazzling fiction. The dominant theme of this novel is the 'theme of love'. It is associated with romantic concept of being ostentatious. It presents a fairly conventional triangular relationship. The novel is divided into sixteen chapters. Each chapter contains the monologues of characters, which are useful to serve the microscopic view of the psyche of the speaker, for reporting their actions and to offer the explanation of various actions. Stuart meets Gillian and marries with her, but Oliver also attracted towards Gillian and falls in love with her. By taking divorce from Stuart, Gillian marries with Oliver. In a desperate condition Stuart left to United States where he became a successful business man. And on the other hand Oliver has become successful in winning the hand of Gillian but bad luckily has fallen on hard times. When Stuart returned from United States, he followed Oliver and Gillian in France. It is an obsession of love that is depicted very skillfully by Julian Barnes. The brilliant Stuart has made a lot of money by hard work where Oliver remains poor and his brilliance itself

becomes boring and dull. Thus Barnes has focused upon the three interrelated relationships - the unlikely but lasting friendship between Stuart and Oliver and the changing relationships between Gillian and the two men. Julian Barnes has focused upon the romantic and sexual relationships established among Stuart - Gillian - Oliver.

The sense of Ending (2011) reflects as the magnum opus and monumental novel by Julian Barnes. As it is in a specific style as elegant, careful and in a good order. It is a story narrated in the late middle age by the central character, Tony Webster. The story of this novel begins at a school in central London where there are four friends, Tony, Colin, Alex and Adrian. Their group is known as 'book hungry, sex hungry, meritocratic, anarchistic group. The boys went to the different universities, Adrian, to Cambridge University and Tony to the Bristol University. In Bristol Tony manages to find a girl friend and desires to have 'full sex'. Actually, he had a good deal of 'infra-sex' with a girlfriend, Veronica. He introduces her with his friends and spends an awkward weekend with her family. And there is breakage in their relationships. Later on Adrian goes on date with Veronica and after some months he commits suicide. Later on Tony got married with Margaret, had a daughter and divorced. There is a letter received by Tony from a lawyer informing that Veronica's mother has kept five hundred pounds and Adrian's diary in her will. The diary is in possession with Veronica and she has used a strange phrase 'Blood Money' as an explanation to Tony's email. Veronica shows Tony a man who calls her by one of her middle names, Mary. Tony tries to find the man on his own and succeeds but the man responds negatively. Tony has a conclusion that the man is Veronica and Adrian's son. But, when Tony is in the pub where the man supposed to be the son of Veronica who informs him that his name is Adrian. He is the brother of Veronica. Thus Tony understands that Adrian is indeed the father, but Sarah Ford is the mother. Thus by using the concept of romantic love and sexual love Barnes has focused on the various relationships of the human beings through this present novel.

Chapter Fifth *Conclusion* provides us the findings procured from the present study. It comprehensively attempts to justify the aims and objectives stated earlier. It reviews the research under scrutiny and presents conclusions with some suggestions for further research. It can be stated that it is the use of the concept of love; Julian Barnes has brought through his pen skill into existence. He has widened the scope of his fiction and incorporated his ideas of novel and a novelist in his fictions. He has become successful in portraying the post modern human condition and their relationships by applying the concept of love, especially, romantic love and sexual love. The concept of love especially romantic love and sexual love remain the persistent as well as an integral part of his novels.

5.2 Findings:

It is a very strict and difficult task to enhance this research through the presentation of sequential findings of this research. However, the researcher has made an attempt to explore them in the best possible way taking into consideration and including every minute aspect. It must be understood that it is not feasible to give each and every concluding remark. But the researcher has attempted to state some of the major findings of this research as follows:

1. The present research work reveals the significance of 'the concept of love' as a major postmodern literary tool. Its use in literature focused upon the various relations of the human beings.
2. According to researcher's point of view the use of the ever attractive concept of love in British Literature has enhanced the British fiction.
3. The selected novels in this research to show the use of the concept of love have definitely contributed in making of Julian Barnes as an author of merit.
4. Julian Barnes's pen has skillfully used the concept of love as a powerful device to depict the human condition and various kinds of relationships in the family and in the society also.

5. The use of the concept of love has played a dominant role in the writings of Julian Barnes.
6. The use of the concept of love has helped to expose the hidden agenda of modern reality and morality of the various relations through the medium of the novels of Julian Barnes.
7. The novels under scrutiny have found the use of the concept of love has provided an outlet to the suppressed feelings of the characters.
8. Julian Barnes has portrayed the very energetic and live characters by using the concept of romantic and sexual love throughout his novels.
9. Barnes has tried to depict the reality of the contemporary era by using the concept of love, with post modern views.
10. Since the old period the concept of love has been at the centre of the human being's attraction but Barnes has infused a new spirit by its application to the novels especially in the post modern era.
11. The use of the concept of love by Julian Barnes in the novels has expanded the scope of British novel with the skillful use of language and an application of the postmodern features of the literature.
12. Julian Barnes has dealt with the various themes by the use of the concept of love which focuses on the various relations of the modern human beings.
13. By experimenting the concept of love through the novels Barnes has included himself in the queue of influential post modern writers.
14. Julian Barnes stands as an author of repute and merit, who has depicted the various aspects such as Love, Truth, Mortality, Art, History and various relations through the use of the concept of love in the post-modern era.
15. The novels of Julian Barnes have been equipped with various themes which question to the various relations of the human beings, social and historical reality. He has made use of the concept of love to unfold all these things.

16. The use of the concept of love has enriched the Plot, Theme, Narrative Technique, Characterization, Setting, Structure, Imagery and Symbolism of the selected novels of Julian Barnes.
17. Julian Barnes has used the concept of love in the novel *Flaubert's Parrot* through the main character Geoffrey Braithwaite. He has three stories to deal with 1) About Flaubert, 2) about himself (his own), 3) his own wife, Ellen which reflect the concept of love through various relations.
18. In the novel, *Flaubert's Parrot*, Julian Barnes has used the concept of sexual love to show how Flaubert is interested to enjoy the sensual love with Louise Colet.
19. The concept of love has been used very nicely by Julian Barnes to focus on Gustave Flaubert's love about animals especially about the parrot which was borrowed from the museum of Rouen and placed on his work-table. Geoffrey's love to search for that parrot and the past life of the writer, Flaubert, is depicted very beautifully.
20. In the novel *Metroland* Julian Barnes has depicted a picture of the main protagonist of the novel Christopher Lloyd as when he visits to Paris to write his thesis but falls in love with Annick and loses his virginity. It has shown by an application of the concept of love.
21. The concept of love is used to show the themes of fidelity, cuckoldry and adultery of the different characters in the novel, *Metroland*.
22. The protagonist of the novel *Metroland*, Christopher is obsessed with the sex and sexual life. It is depicted through the medium of the use of the concept of love.
23. By using the concept of love, Julian Barnes focused upon the two triangular of love in the novel, *Before She Met Me* as 1) Graham - the protagonist of the novel, Barbara his wife and Ann - former starlet of B-Movies, 2) Graham – Jack- Graham's friend and a novelist and Ann, now Graham's wife.

24. Barnes focuses on the relationships between the main protagonist of the novel, *Before She Met Me*, Graham and his wife and later on Graham and his second wife, Ann through the concept of love.
25. The concept of love is used here to focus on how Graham's fascination to see movies of his wife changed into an obsession. His mind is obsessed to find out the past life of Ann and the people came in her life in the novel *Before She Met Me*.
26. Barnes has made use of the concept of love in the novel *Talking it Over* to show the conventional triangle of love between Stuart - Oliver - Gillian.
27. Barnes has given the reference of Christian Mythology of Cupid, the God of Love. Oliver, the major character has applied this to attract Gillian towards him.
28. The novel *Talking it Over* depicts the intense and intimate love between Stuart and Gillian which turns later on in their marriage. And Later on Oliver's intense love for Gillian and turning into marriage is also depicted skillfully by the use of the concept of love.
29. In the novel *Staring at the Sun*, Barnes has made the use of the concept of love to focus especially the life of Jean Serjeant from her early childhood to her wartime marriage, ending with her horribly unsuccessful honeymoon and loss of virginity.
30. Barnes has depicted the struggle of the main character, Jean after becoming pregnant late in her life, her decision to leave her husband and then concentration on bringing up her son, Gregory by applying the concept of love, in *Staring at the Sun*.
31. The romantic relations between Jean Serjeant and Thomas Prosser are depicted in a realistic way and attractively on different occasions by Julian Barnes.
32. In the novel *The Sense of Ending*, Julian Barnes focuses on the group of the friends, Tony, Colin, Alex and Adrian. And also focuses on

how they are book hungry, sex hungry, meritocratic, anarchistic group. It is focused through using the concept of love.

33. Barnes has made use of the concept of love in *The Sense of Ending* to show Tony Webster and his cliques are ready to break the day-to-day traditional kind of pattern and enjoy the new innovative life with various new ideas. It focuses on the love for materialistic life style.
34. In this novel *The Sense of an Ending*, Julian Barnes has used skillfully a mathematical formula to reveal the various relations between Adrian, Tony, Sara, Veronica and lastly with a baby. It is unfolded at the end of the novel that there was an affair between Adrian and Sara which led to pregnancy and later on in the birth of a baby.

5.3 Suggestions for further Research:

The researcher has attempted investigation of Julian Barnes's selected novels in the light of the use of the concept of 'love' through the studious voyage. In addition to this the chain can be pulled on as following:

1. The use of the concept of love to the psychoanalytical theories and their application to the human psyche.
2. To make an application of the concept of love other than Romantic and Sexual Love in a post modern perspective. For example to use the concept of Spiritual Love to make an awareness among the society about religious principles to shoulder the various moral responsibilities.
3. To make the use of the concept of love to Science Fiction.
4. To apply the new term 'Limerence', coined by Dorothy Tennov to study the mental and bodily changes of the lover and beloved when they fall in love.

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