

## A Study of Women in Kamala Markandaya Novel

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### ABSTRACT

The paper analyzes a study of feminine awakening in the motto of Kamala Markandaya. Kamala Markandaya has tried a review of what a woman in the Indian sets up aspires to be post-independence. Women have a significant place in Kamala Markandaya's novels. Her staging of feminine towards an account of women's emotions and judging Indian womanhood's battle with male reality. The noticeable fact is that her novel's opening is vital for woman. Kamala Markandaya treats woman not as a member of society, but as a liberated her own individual identity in the male-oriented and patriarchal society. She explores the actual social and emotional bonds chain of women. Her female protagonists like Rukmani, Ira, Mira, Roshan, Nalini, Helen, Lalitha, Mohini, Usha, Valli etc., who have shown that they are not inferior to their male counterparts in any way. Kamala Markandaya's perception is definitely a prelude of fresh awakening as the seeds of women recognition, which Markandaya shows all in her novels; will grow into mature trees in the writings of stalwarts like Anita Desai, Nayantara Sahgal, R.P. Jhabvala and Shashi Deshpande.

**Keywords:** feminine awakening, Kamala Markandaya.

### I. INTRODUCTION

Kamala Markandaya shows her knowledge in introduction of female characters as protagonists. Her protagonists possess life-affirming talents. She has decorated their roles in present-day world. Even the novels that do not have women as the protagonists, receive strength and potency from female characters. H.M. Williams orates that Kamala Markandaya has, "specific interest in analyzing women characters and suggesting the unusual nostalgia of their fate. The narrators are to be womanlike, and even when not, the novel will be told mainly from a woman's viewpoint." In her novels, the female lookout is pronounced in the description

approach, be the narrator a woman character in the novel or the author herself. The narrative shape differs in keeping with the narrator's separate frame of mind and her individual socio-cultural background. Frequently the narration turns into a progression of living through ideas. The narrator's qualified point and remoteness in the textual space, united with her exposure to others' experiences and others' points of views, specially the male, work to castigation her own responsiveness and feelings. Her original viewpoint extends in the related process of eloquent.

The wide range of her novels is marked with feminine colour viz., Socio-economic, Socio-political, Socio-psychological, Socio-religious and Socio-ecological. These colours include varied themes like the theme of tragic discarded and desolation, of unfulfilled love, of East-West conflict, of psychological instability and social breakdown. They divulge her as a novelist of complex and moral anxieties. Kamala Markandaya like a performer, takes these five colours — Socio-economic (Earth), Socio-political (Fire), Socio-psychological (Air), Socio-religious (Water) and Socio-ecological (Sky) to fashion her female characters. Nectar in a Sieve, A Handful of Rice, Some Inner Fury, Possession, Two Virgins and Pleasure City reveal Markandaya's skillful treatment of the Socio-economic color. This remarkable colour has dissimilar shadows, viz. hunger and degradation, tragic waste and despair.

### **Nectar in a Sieve**

In Nectar in a Sieve, Kamala Markandaya has naturally shown the soul-breaking demand of the socio-economic colour. It is accountable for the tragedy in the life of Rukmani who with her resolute bravery tolerates it in the atrocious form of Nature's dislike and speedy mechanization. The devastating blow of rural life lies in the fact that the people live in the droopy fear of doubts. They are entirely organism on nature with her inborn doubts and enthusiasts of the weather. Rukmani says: "Fear, continuous mate of the peasant. Hunger, ever at hand to jog his dig should he relax. Despair, ready to overwhelm him should he hesitate. Fear; fear of the dark future; fear of the quickness of hunger; fear of the darkness of death" (83).

Owed to the natural disasters that result in the failure of the crop, the occupant farmers find themselves on the control of hunger and severely taste utter lack that compels them to sell what they have in their possession in order to pay the rent. These words of Rukmani have derived out from the core of her emotion and direct not only her wounded feelings but also of the thousands of poor Indian farmers who have to part with their small goods. Nature barrages Rukmani and Nathan first in an incensed form of heavy rains resulting in flood and then in the worst form of dearth. It abolishes everything, leaves nothing to eat and leads to ruin and despair. The equivalence MORE RICE TO SELL changes into NO RICE TO SELL and in the end, into NO RICE TO EAT. Kamala Markandaya's strange quality that sets her of from other Indian-English novelists is her realistic method to literature. She presents absolute imitation of hunger More her readers and makes them feel of the afflictions of the rustics as self-governing witness.

Rukmani speeches their feelings: For starvation is a interested thing, at first it is with you all the time, awakening and sleeping and in your dream, and your belly cries out persistently, and there is a worrying and pain as if your very vitals were being consumed, and you must stop it at any cost, and you buy a moment's interlude even while you know, fear the consequence. Then the pain is no longer piercing but dull, and this too is with you always, so that you think of food many times a day and each time a dreadful infection attacks you, and because you know this you try to avoid the thought but you cannot, it is with you. "Deprivation," in the words of

Hari Mohan Prasad, "seems like an octopus in the novel. It is the factual evil stronger than the original Satan that troubled the bliss of the Eden garden."

### **A Handful of Rice**

Ravi in **A Handful of Rice** is no exception of this and it is he who represents the people who are overcome by the devil Ravi, having no control over his hunger, enters forcibly the house of Jayamma who asks him "What do you want? Food, I told you," he said impatiently, "and be quick." (7). K. Radha rightly points out that *A Handful of Rice* begins and ends with the hero's fight to procure food with the little money he has, Ravi drinks in order to disremember his sorrow. He tells Apu, the tailor, "I'm starving, I'm hungry. I need a meal." Apu's wife wins him with all her force for breaking in like a hooligan and blood drips from his face. "I was hungry," he clarifies. Hunger had forced him to leave his village where people lived "between sessions of refined poverty and severe poverty". Poverty made him abandon his 'decency.' It is Nalini who brings a radical change in his life. He falls in love at first sight. He longs for marriage that will provide comfort and mental peace to his stirring mind. He dreams of her and feels ecstatic when he thinks of her. If I had a wife, he thinks that she ate, she would cook for me, it would like this every day—but what had he to propose to get himself a wife?—'I'll buy her a little house, small but nice.

He flourishes in marrying her but fate sends two devils—poverty and hunger to smash his dreams. Poverty and hunger take the life of his dear son Raju and provoke him to beat innocent Nalini. The worst follows when out of prevention and irritation, he rapes his own mother-in-law Jayamma.

### **Some inner Fury**

Socio-economic colour is noticeable even in *Some inner Fury*. The upper class people who have food more than enough, leave sufficiently of it after every meal. This food is the dream of many hungry children who are standing outside waiting to jump on any morsel, which they may take. Kamala Markandaya grants this real picture in moving words: "So they waited, watchful even while they frolicked, brown it imparts with the changed bodies of continuous hunger, and the bright eyes of children who somehow arrange to ignore it. Premala has understanding for such hungry children and her heart moves at their disgraceful dilemma. Kit is uncaring to their pitiable condition and never young over it like Premala. He trusts that the more one assists them, the more they come.

### **Possession**

Socio-economic colour is scattered in spots on the scenery of *Possession* that relates the penetrating story of a father who sells his son Val for five thousand rupees to Caroline who makes him ballet according to her melody. It is deficiency that makes Val's father forget of his relative with his son for the sake of money. It also seduces him to think of Val as a product that will bring a lot of money. Val's mother tells her husband's nature very well. She says: He has previously decided. Did you not hear him? It was the cash it was too much for him. But it is continuously so, men are ever true and easy with that for which they have neither hurt nor tortured.

### **Two Virgins**

In *Two Virgins*, Kamala Markandaya plants the crushed track of squalor that poverty and hunger bring. Her offerings the new face of degradation, which is the result neither of hunger nor of poverty. Rather, it is the consequence of a fashion of the current society, which rights to be advanced. The trend to be modern, to look modern and to think like modern decoys Lalitha who becomes an easy prey to the allurements of Saran that appears in the pleasing shape of Mr. Gupta. Mr. Gupta, a film director, deeds innocent girls for satisfying his lust for the white skin. He misbehaves when he says to Lalitha's father, "I am not made of stone" (*Two Virgins*, 220). Chingleput whom Saroia takes as her guide victims and shocks her sense of morality and trust. He turns into a beast and degenerates advantage of her innocence.

### **Pleasure City**

In *Pleasure City*, the description of the trawling colony that has come under the influence of modern money-oriented is pathetic and heart touching: The fishermen, who are the fatalities of this new influence, are forced to work in the Shalimar Complex. Under the influence of materialistic aroma, Mrs. Contractor succeeds Shalimar and takes care for enjoyment. Even Valli also serves as a sales girl in Shalimar Complex. None can reject socio-economic factor that is crucial for survival. Its excess or lack mostly leads to degradation. Yet, economic colour cannot be superfluous. Without it, one cannot respire to live; and breathe one must with it. Kamala Markandaya is female characters are badly affected as they feel its need everywhere. In *Pleasure City*, Kamala Markandaya hopes that if a better spirit of sympathetic and co-operation is established, it will result in musical relations of the East and the West. The friendship of Rikki and Tully shows a ray of confidence and discloses the fact that there is not yet end of the dream of transporting the East and the West together. The face of a far detached fishing village in South India is transmuted as the Indian Government chooses to build a holiday multifaceted to be called Shalimar. Shalimar comes into being and trees imitations on those who come in its Mrs. Pearl, Carmen, Valli, and Corinna ere. The friendship of Tully and Rikki is the sign of a friendship of contemporary and old-style in the changed situation. This relationship is founded on co-operation and sincere friendship without the touch of money-oriented properties or chief slave ideas.

### **The Golden Honeycomb**

In *The Golden Honeycomb*, Kamala Markandaya has exposed that the British rulers look down upon the Indian people and deed Maharajas for their self-centeredness. Rabi lobs cold water upon their plots and devotes himself in displacing them. He is well familiar with the suffering of the poor labourers. "Scores of thousands of people had been rejected, some of them of their own land, most of them of their spirit." (*The Golden Honeycomb* 251). However, Rabi compliments Sir Arthur who is sensible, honest and kind towards Indians. He makes friendship with Sophie, Sir Arthur's daughter. This shows that he is against the English rulers for their painful way of ruling the country.

## II. CONCLUSION

A close study of the thematic diversity of Kamala Markandaya's works delivers sight into the female soul. Her novels deal with a full variety of feminine experiences. Her women control the scene and are greater to male characters. What Ruskin said about Shakespeare that 'he has no heroes but heroines,' is quite true in case of Kamala Markandaya who has depicted nearly every form of woman? Her skill of image the points of women with different colours, viz. Socio-economic, Socio-political, Socio-psychological, Socio- religious and Socio-ecological, is praiseworthy. With the experimentation she has transfigured them into bright stars and her male characters into earths that have no light of their own husk obtain it from the stars that shine intensely with their own light.

## III. NOTES AND REFERENCES

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