

Social Perspectives in the Select Novels of Kamala Markandaya

Mrs.R.Umaghandhi¹, Ms.M.Haritha²

¹M.A., M.C.A., M.Phil, M.Ed., Nadar Saraswathi College of Arts and Science, Theni

²M.A (English Literature), Nadar Saraswathi College of Arts and Science, Theni

Abstract- Kamala Markandaya occupy a well-known place as a novelist in Indian English literature. She won name and fame all over the world after the magazine of her first novel Nectar in a Sieve. She is consecrated with an unexpected revelation of life. As a writer she has a practical feel of life in rural areas as well as in urban centers. Initially she lived in a south Indian village and closely pragmatic the rustic life to get essential awareness of village life in India. In her novels she reasonably depicts the life of villages, cities, husband-wife kindred social conflicts and magnetism for modernism. In her novel Nectar in a Sieve she attempts to portray the true vision of life during her protagonists.

under different conditions. Though Markandaya settled in England, her novels bear an unforgettable print of Indianness.

She was keen to know more of rural India. She lived for some time in a South Indian Village. This gave her first-hand familiarity of rural India-its deficiency its poor farmer's dependence on rain, caste system, rural rituals, customs-all these facets of village life bear Markandaya's stamp of realism and accuracy

All of Markandaya's novels reveal her deep obsession with the changing Indian social and political scene, her careful conscious craftsmanship and her skillful use of the English Language for creative purpose. She excels in recording the inner workings of the minds of her characters, their personal perplexities and social confrontation.

Her appearance seems to be quite authentic because of her having a personal experience of both the cultures. She gradually advance the domain of her novels from the joys and sorrows of simple folks to incredible deeper, always interpreting the clash in terms of emotional follies and foibles of individual characters. Such portrayal gave tone and direction to her minds by development her to the realities of society, particularly the plight of Indian Women. Markandaya builds up a world which, even though her English literary romanticism and nostalgia born of solitude of India to her immediate alien surroundings, is still essentially the product of her close thoughtful of the Indian situation today which makes her a powerful social visionary.

Indians have unshakable faith in religion and God, as people, particularly in villages, think that what is slotted cannot be blot. One must accept what fate provides So, passive acceptance forms the crux of rural Indians. This is emotively described by Markandaya in her novel. Nectar in a Sieve. Nathan and Rukmani silently suffer what life inflicts upon

INTRODUCTION

Markandaya's fastidious strength lies in the powerful social realism that she analysis through various interpersonal relationships of her characters, particularly when these are more intensely conscious of their problems, and are attempting to grope towards some more independent existence. She has, too, the valid novelist's gift for fixing the individualism of the character within the given sociological setting in a reasonably credible social context. She has been most successful and at her best, an striking best, in dealing with the problems of the educated middle class, and she has a gift in exacting for delineate the self-imposed scratch of the displeased which is moderately the direct addition of the social realism and moderately of their own rational complex.

Her works have expected critical compliments for their themes, crisp style and a rich social realism, and with each succeeding novel she seems to have achieved dissimilarity as an important social realist and a imaginative. She stands tall among these novelists because of her description of reality and her social vision in a natural way. Her novels depict a live picture of man's sufferings and his performance

them. The destroy of crop, the death of their sons, their deportation from home and hearth, are the blows that come in quick succession.

Famine and the resultant degradation on one hand and the East-West come upon on the other hand, are two habitual themes which have been practically depicted and handled by Markandaya. These major themes are accompany by certain other themes and ideas. For example the theme of East-West Encounter is studied as conflict between tradition and modernity, industry and agriculture, the rural and the urban, material and spiritual industrialization causes exodus from villages to cities which causes rootlessness.

Markandaya has got full domination over English language self-expression, clarity and fluidity mark her language. Her language is full of lilt, a richness of color. Her language contains the purity of running water. She is infect, a sociological novelist who portrays the Indian social life with extraordinary vision. Markandaya is the greatest of the Indian women novelists writing in English. None can equal her in the realism and authenticity of her portrayal of Indian rural life; particularly its disintegration under the impact of industrialization.

Thus Markandaya's most conspicuous feature in her social realism is her realistic portrayal of women in relation to the historical, cultural, political and sociological atmosphere of a changing India. Like Anita Desai, Markandaya portray post-independence India. *Nectar in a Sieve*, *A Handful of Rice*, *A Silence of Desire*, are the novels with real existing issues and preoccupation that make her a novelist of social realism. Therefore, after discuss her novels, one can assertively say that Kamala Markandaya has successfully obtainable almost all the important aspects of life. She has logically brought out all the social and economic troubles of post-independence India. She has faithfully reported the life as she saw it in that era of alteration She has thus given a true account of life with all its problems, joys and sorrows. Her novels stand for the welfare of kindness. That is why Markandaya calls her literature a 'literature of concern' which proves her a social realist and her novels powerful document of social realism beyond question.

Nectar in a Sieve is a fictional epic on Indian life, revealing a rich extent of human experience. This novel is a graphic portrayal of the peasants' life, their

toil, torture, anguish, suffering, and above all, their tragedy. It has been compared with Pearl S.Buck's. *The Good Earth* and with Bhabani Bhattacharya's 'So Many Hungers'; it may even be compared with Prem Chand's *Godan* and *Rang Bhoomi*. The comparison is true in terms of hunger and human disparagement But it is more that. It is a realistic portrayal of the surrounds and suffering human life. It is an epic of the Indian life at the grass-roots, a full view of the village world where peasants grow and live, suffer and endure and emerge more decorous more human in their elements with their tattered rags, their dying moans and their persistent clinging to the soil like the stump shrunken all over but its roots delved in the earth, which make Kamala Markandaya a social visionary par excellence. Rukmani and Nathan are not only individuals; they are also symbols of teeming millions, archetypal figures like Adam and Eve.

These words have significance at different levels the personal, the artistic or cultural and the political. Hindu women are ironically seen as too worldly and engrossed in the activities of the material empire to aspire to the religious and secular practice of Sannyasa or renunciation from the attachments of the worldly area. It is easy to understand the obstacles in the path of the married Hindu woman's desire for denial The term 'Sanyasa' in Brahminical usage means "discarding or abandonment" a connotation that seems opposing to the very conception of Hindu womanhood. Within Hindu society, women's highest virtue lies in their invincible attachment and service to the family and in their moral compulsion to fulfill the demands of the marital bond. Marriage itself remains the leading goal for most young women in Hindu culture. There are even specially sanctioned rituals through which maidens can hope to gain a husband and by extension, a respected and accepted place in society.

The implied message in Markandaya's novels is that India should boldly pursue her own path holding fast to her traditional values and using methods appropriate to her culture. It is true that while the novelist recognizes the evils and deficiencies in Indian life and society and warns her countrymen against slavish imitations of the West, she does not offer any ready-made solutions to the many problems facing the country. Her categorical teaching is that India should preserve her soul and carve out her own

destiny. In religion she should be proud of her great heritage and her constant aim should be the ability of the purity, equipoise and altruism.

Thus, in Markandaya's novels we find characters fixed in the conflict of tradition and modernity, man and machine and East and West. They do not end sensationally, and the novels have a tragic tone which is continual throughout. Probably, the most significant message conveyed by Markandaya is that the West can never overpower values which spring from the East.

WORK CITED

- [1] Swamy Krishna.S, Glimpses of Women in India. New Delhi: shish Publishing Housing, 1983.Print