

Disagreement Among Nurturing Relationships in the Novels of Kamala Markandaya

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Abstract

Indian writing in English has confirmed it's weary to reflect the past culture, political extent, fiscal states and convention of Indian subcontinent in the steer era. In fact the historical backdrop of Indian authors in English has a lot to talk. And it states about such a widespread sort which can obviously not be free from any contentions. But it easily contentious region and the most critical factor that surfaces to a hint of a greater challenge is the job of Indian authors and their books is daringly resounding the attempt and testing times of India. A nearby cautious analysis of Kamala Markandaya's writings uncovers the topic of social conflicts in different proportions. She has such a large number of writings astonishingly. Her real writing manages the social clashes. She depicts graphically the strains and struggles between the general peoples of two various races in various affiliations and circumstances. Her commitment as a writer lies basically in her ability to investigate these indispensable developmental regions of individual awareness that venture the pictures of social change. The study further focuses on how the women characters face turbulence in both marriage and conjugal life.

Keywords: Convention, contention, conflict, strain, awareness, turbulence.

A portion of the conspicuous worries of her works spin round the East-West experience, encounter among convention and advancement and the conflict of qualities which spread social disasters, pressures among urban and rustic life, between outside culture and local culture, between upper white collar classes and lower classes in India. This introduction of social clashes is portrayed by her direct involvement. Her colleague with Indian life is as real as her comprehension of the Englishmen and their character.

Unmistakably Markandaya's fiction is basically a result of the social ethos as it forms and alters the individual cognizance in the cauldron of time. It has been seen that the examples of opportunity and obligation of custom and advancement as far as congruity and change are inserted in the books of Markandaya as she sees and shows the scopes of pressures that happen between the individual and the earth. Markandaya's characters appear to encounter the enticing pressures of a fundamental resistance between the felt requirement for opportunity from the customary confinements from one perspective and their social commitments and obligations. These outcomes in the person's disobedience of the customary standards of social codes of conduct is looked with the imperatives and limitations laid upon her characters by the standards. They at first will in general shake off these limitations since these outside powers appear a boundary to unconstrained self-articulation just as to an uninhibited activity in light of internal wants. The method of depart is by all accounts an underlying withdrawal with the expectation that the departure is strong and significant. In this sort of withdrawal the characters are only attempting for the sake of opportunity to escape social or on the other hand local obligations or duties. The twin ideas of opportunity and duty with regards to India's changing custom are adaptively introduced and creatively adjusted in Markandaya's fiction as explored in the previous sections.

The tale is a deplorable depiction of an unrealistic youth wriggling out of his rustic shell yet longing for discombobulated statures and after that tormented unfortunately by the forswearing. Being the child of a poor laborer, Ravi along with different residents was having a hopeless existence of neediness and yearning in his town as he reviews here,

They did not lie, they did not cheat, and they did not steal. But then in that small struggling farming community what was there to steal? As far back as he could see they had all lived between bouts of genteel and acute poverty the kind in which the weakest went to the wall, the old ones and the babies, dying of tuberculosis, dysentery, the 'falling fever, 'recurrent fever,' and any other names for what was basically, simply, nothing but starvation. (4)

The information of his spouse pregnancy moves the needs he had always wanted from non-human to human. A bed and a bike become auxiliary facades to his child that something genuine and valuable. Nevertheless the appeal of his family winds down that his long for different things of extravagance like icebox and a pleasant gold watch to demonstrate it off. However pondering from the beginning how individuals have such a large amount of cash.

In *Nectar in a Sieve*, Rukmani's progress happens against the foundation of a changing provincial scene where transformation blasts into a moderately static culture. The attack of the tannery gets new arrangements of qualities which bother the pervasive arrangement of life. Rukmani responds to the changing financial condition in her own existence with a feeling of misery and frighten. Whatever she wants isn't to be hers as ill luck would have it. She quietly challenges predetermination prompting her trip to the city. She endeavors to look for another personality in the rough city of conflict and stridency. Rukmani at long last discovers that the individual is in the hold of revolutionary social powers and that one is genuinely free just when one acknowledges the social reality. Rukmani's is inevitable and come back to the town with Puli is emblematic of the rational movement to a more prominent development. In this novel the opportunity duty hub moves along these lines on the planes of individual opportunity under financial limitations and family obligations.

Rukmani does not have any struggle and however the idea of opportunity and responsibility is seeded here and is grown all the more obviously in later books. It is with the arrival to the town and quiet confession of enduring in the wake of irreversible social change. Rukmani increases internal harmony and firmness to make a new beginning throughout everyday life.

A Handful of Rice turns into a solid image of his fantasy that draws him from a massive group to the rice go down. In such a state of delayed sustenance emergency for him and his family he quits reasoning what is good and bad either moral and indecent. Ravi will not notice to the guidance of Kannan who vainly cautions. The rice is for all along these lines isn't right, thusly the blameless endure. That his wife and blameless youngsters have just endured by the oppression of such individuals. Ravi winds up one of the mass of individuals and battling for rice,

This time, Ravi said to himself as he struggled to reach the grain, this time at least, and he clenched his empty hands and watched with frantic eyes as the rich heap dwindled, and the empty sacks flopped and sagged and were snatched up and filled or humped away full on shoulders that could bear them. All around him were men driven by the same fear, screaming and fighting in the contaminating rice-frenzy, until suddenly there was a shrilling of police whistles, the squeal of braking trucks, a confused shouting, and the thudding of heavy boots. (21)

In *Some Inner Fury*, Markandaya performs the individual emergency in the setting of fictionalized history of India's prospective battle. Mira who has a place with a Westernized Indian Brahmin family longs for individual flexibility from 'the cribbed, cabined and limited' political condition in request to seek after her own goals. The tale uncovered the constraints of looking for individual flexibility for a narrow minded reason with regards to a basic period of India's battle for political freedom from the British guideline. The fictionalized encounters of Mira whose periodical experiences with the furious powers of society in the authentic setting. It proves the view that the opportunity of an individual anyway famous is controlled and adapted by the impulses of a culture. Her endeavors to escape into an energetic association with Richard are obstructed by the bigger powers of history. Despite the fact that there is no genuine impulse from the connections and family she has a place with Mira is as yet compelled to acknowledge the intensity existing apart from everything else of the Quit India Movement. The political disturbance and strife decides Mira's individual fate and sets points of confinement to her individual flexibility. Mira comes back to the overlap of her locale however she attempts futile to defy its codes of conduct. She sees and acknowledges her obligations as an individual from her family and social class. Her obtained western propensities for considering and conduct become immaterial and transient in the genuine Indian setting. Her subliminal want is to understand her fundamental need to have a place. There is thusly no obvious getaway from one's convention and one's self-satisfaction must be accomplished in Markandaya's reality. Inside the circle of society through an arrival to family and social obligation is null. *Some Inner Fury* represents how individual flexibility can be disastrously invalidated by national battle for political autonomy in an explicit chronicled setting.

Consequently this analysis of social conflicts demonstrates that the Indian culture and the alien culture are the two stances which will never get together. The East will be east and the West will be west. It is futile to attempt to make them one. This research demonstrates that the two societies, two races and two perspectives will never come nearer. Markandaya herself settled in

England and encountered the wide hole between the two societies. In any case she enjoys them to be reciprocal to one another. That is the reason she has some place attempted to extend the compromise of the two societies in her books.

In her books Kamala Markandaya has confirmed that ladies are most certainly not lesser individuals maybe they are here and there increasingly noble over men in light of their more prominent human temperance's and characteristics. It is they who improve the magnificence and appeal of life and give effortlessness and respect to it. They give strong establishment to the building of family which is unthinkable without their dynamic interest. They should be given their legitimate spot and nobility in the family and society for their prosperity. Markandaya has influenced us to hear the articulated voice of ladies in her fiction .As it might prompt the welfare of whole humanity. The concealment of the women's activist voice may cause destruction in our life.

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