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A Critical Analysis on Literary Works: Kamala Markandaya

Abstract

The works of Kamala Markandaya include the current customary and profound estimations of Indian social orders. Her works have uncovered the inherent troubles of womanhood and women's liberation in a particular and exceptional style. She additionally depicted through her written work that very presence of women is convoluted and the condition is same all over the place. In the majority of her books, Markandaya endeavored to extend the free disapproved of women and their conventional limits. She had a place with the progressive gathering of Indian women creators who made their stamp in the scholarly field through their picked topic as well as through their cleaned introduction style. Kamala Markandaya utilized a syncretism vision for showing her perspectives with respect to the different parts of women's liberation. She kept up ease and an extraordinary cleaned scholarly style of composing. Other than feministic issues, her books likewise delineated the genuine society and the sufferings of the general population of rustic India.

Keywords: Womanhood, Women's liberation, Syncretism, Feministic issues, Rustic India.

Introduction

The ascent of present day Indian writings for the most part occurred all the while in the mid nineteenth century. Later on, the schools and the universities instructed youthful eras of Indians who grew up with similar reading material and comparative educational program. An urban white collar class started to rise with a ravenous hunger for writing in its own particular dialect. The essayists relinquished religious and suggestive verse for new classes, similar to fiction, which ended up noticeably well known in each present day Indian dialect. This advancement gave a simple chance to women essayists since they had their own particular oral conventions, which were especially suited to the talked, story frame. The stories in the

oral convention were of a residential sort, concentrating on relational connections between relatives, a women's work inside and outside the house, and her place in the general plan of things. Curiously, these are the very worries that overwhelm ladies' writing in the cutting edge period. Earlier, the women, particularly the female holy people and self-denial, sang of affection and commitment to God.

The greater part of them were viewed as flighty on the grounds that they didn't take after the part given to them by society; they were outside the standard and unequivocally condemned the confinements set on them by Indian culture. This soul of resistance and a distraction with the issues of women are different attributes of women scholars in the twentieth century. Kamala Markandaya is one of India's best-known writers. The way that her assortment of work, particularly the novel *The Nowhere Man*, foreshadowed the blast of distributed works by South Asian journalists in the course of the most recent a very long while makes her books required perusing for anybody inspired by Indian culture. Markandaya investigates various issues in her books, including urbanization, destitution, sexuality, sex, interracial connections, India's struggle to keep up its character in an undeniably Westernized world, and imperialism's effect.

Works In Biographical and Historical Context

Kamala Markandaya was born in Mysore, India, 1924 to a Brahmin privileged family. Born include Kamala Parnaiba's and is often known as Kamala Purnaiya Taylor, she adopted after the name Markandaya when her first novel was published. Little is known about her childhood, but a young woman, she graduated with a degree in history at the University of Madras before the work with the Indian army during the Second World War.

Then she has established itself as a journalist and short story writer and married to a colleague journalist Englishman Bertrand Taylor and immigrants to the UK 1948. During Markandaya youth, India was officially a colony of the British Empire. This led to a mixture of both traditional Indian and modern English cultural influences, particularly widespread use of the English language. A movement support for the independence of India had speed during the 1920s and 1930s is due in large part to the leadership of Mohandas Gandhi. India finally

achieved its independence from the United Kingdom in 1948, the year Markandaya left the country.

Publication Works

Nectar in a Sieve (1954), Markandaya's first published novel, was actually the third novel she wrote. The book became an international best seller and was translated into seventeen languages. A year later, the American Library Association named it a "Notable Book." It has remained a favorite on American and British university reading lists ever since. Markandaya never reveals the setting of the novel and never sets the action in a particular time or place, thus ensuring the story's timeless quality and universal appeal.

This technique is especially effective given that the novel was published less than a decade after India won its independence from Britain. *Inner Fury* (1956) is set during the British occupation, and her third novel, *A Silence of Desire* (1960), explores marriage, the effect modernity has on traditional Indian values, and what happens when the two merge. *Possession* (1963) continues in this vein, exploring the tensions between materialism and spiritualism in the context of an Anglo-Indian love relationship. Markandaya's fifth novel, *A Handful of Rice* (1966), revisits the topic of poverty, this time in an urban setting.

The Coffer Dams, Markandaya's sixth novel, was published in 1969. At the time, the author could not know that her book would pave the way for future activist literature like Arundhati Roy's recent offerings. In her novel, Markandaya explores the struggle Indian tribal nation's face when an extensive dam project threatens to destroy their communities. Many consider *The Nowhere Man* (1972) to be the author's greatest novel. Epic in scope, the story focuses on the cultural consequences of widespread postwar South Asian migration to Britain. Again, the book is prescient and foreshadows the work of contemporary authors Salman Rushdie, Anita Desai, and Hanif Kureishi. Markandaya followed her masterpiece with *Two Virgins* (1973), *The Golden Honeycomb* (1977), and *Pleasure City* (1982).

Her last novel, published as *Shalimar* (1982) in the United States, was poorly received by critics, which led to her being dropped by her publisher. Although she lived for another twenty-two years, she never published another book. She lived an intensely private life in

England, traveling to India only occasionally. As with the beginning of her life, little is known about the author's later years. Markandaya died of kidney failure on May 16, 2004, in London, England. She is survived by her daughter, Kim Oliver.

Works in Literary Context

Whether Markandaya's novels are set in India or abroad, they consistently concern themselves with the struggle between traditional Indian values and Western modernity. This dilemma, including tensions between rationalism and faith, materialism and spirituality, and urban and rural ways of life, has become a part of India's identity over the last several decades. Markandaya embraces these opposites. Shiv Kumar of Books Abroad uses colorful imagery in his observation about her juxtaposition of the traditional against the contemporary, suggesting that her books portray "in symbolical characters and situations this thrust toward modernity, which often assumes in her work the guise of a malignant tumor infecting the vitals of a culture traditionally quietist".

The diaspora Kamala Markandaya's style is characterized by the use of metaphors and motifs, and short, clipped sentence structure. Her writing is generally empathetic, and she provides multiple perspectives on a range of subjects. In 1976, she wrote, "the Commonwealth writer abroad is lumbered with double vision. Double vision not in the sense of a flawed vision, but a vision that is slightly enlarged ... and insists in perceiving two sides to every picture." Her interest in issues related to the diaspora (the spread of people to other lands, usually initiated by political or economic difficulty) and to colonialism motivated her to explore ideas that, at the time, were fairly revolutionary. Indeed, many critics and scholars consider her the first diaspora Indian writer.

Works in Ethical Context

Markandaya is a realistic writer, a fact that has somewhat diminished her reputation, particularly since other Indian writers have chosen instead to embrace the more fantastical style of magic realism. Much of Markandaya's value lies in the clarity of her prose, the inventiveness of her metaphors, and her gift for understanding the subtleties of human motives. *Nectar in a Sieve*. *Nectar in a Sieve* was highly praised for its accurate picture of Indian village life. Donald Barr of the New York Times wrote: "the basis of eloquence is

knowledge, and Nectar in a Sieve has a wonderful, quiet authority over our sympathies because [Markandaya] is manifestly an authority on village life in India. Because of what she knows, she has been able to write a story without reticence or excess.” “It is a powerful book,” commented critic J. F. Muehl of Saturday Review, “but the power is in the content.... You read it because it answers so many real questions: What is the day-to-day life of the villager like? How does a village woman really think of herself? What goes through the minds of people who are starving?”

Two Virgins. Reviewing *Two Virgins*, a New Yorker critic observed that Markandaya “writes in a forthright, almost breakneck style that could have been paced a little less relentlessly but could not be more precise or lucid. From the minutiae of the girl’s lives we learn a great deal about the fabric of life in India today. They are constantly choosing between Eastern and Western ways of looking at the world—in their school, at home, in their language, and in their attitudes toward their own ripening sexuality, of which they are both keenly aware.... Both their stories are fascinating and demonstrate that [Markandaya] writes as well about such universal feelings as lust, friendship, envy, and pride as she does about matters idiosyncratic to her country.”

Conclusion

All of Markandaya's novels reveal her deep preoccupation with the changing Indian social and political scene, her careful, conscious craftsmanship and her skillful use of the English language for creative purposes. She excels in recording the inner workings of the minds of her characters, their personal perplexities and social confrontations. She endeavored to portray them as individuals growing into themselves, unfolding the delicate processes of their being and becoming. Markandaya's work reminds us that 50% of the earth's population is female and that in many ways, women are responsible for much of the stuff of history. Markandaya reminds us that not only are women important and enduring individuals but also that the plight of rural women in developing countries is one that is more often the norm than many of us either realize or appreciate.

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