

FEMINISTIC APPROACH IN KAMALA MARKANDAYA'S NOVELS

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Abstract: They are on the whole brave ladies and have bunches of stamina to confront the strain of the high society live in. Influence, cash and popularity are the three greatest goals of the present-day women. They decline to look on men as their bosses. Ladies in implies outline of acknowledged sexual limits however stresses esteems which are got from the activities of individuals in the changing social environment. Morality thus turns into a term with variable importance which can be re-imagined from time to time. Markandaya has made the new ladies who are brave and courageous. Her exploitation in India. She has in this way joined the host of women's activist in uncovering the power which had been stifled in the past. This considers proposes to toss light on the pictures of the modern women in the books of Markandaya.

Keywords: Identity Crisis, Isolation, Self-Revelation, Indian Woman.

Introduction: Indian English Women Fiction crosses numerous turning points and is at last acknowledged as a noteworthy writing of the world; however, it is a long trip of more than hundred and a quarter century of its successful history. Indian women fiction in English has turned out to be hugely well known with the worldwide readers and critics alike. The authors are currently known among the literary gems of the world expressing their inventive inclination on different subjects like experiences of Indian woman, alienation, identity crisis, isolation self-revelation, affirmation and women's liberation etc. These are major topical worries for real Indian ladies writers.

The rise of women writers during the last quarter of the 19th century is of the colossal noteworthiness in the sense that it makes the birth of an era, which guarantees another deal for the Indian woman. With crafted by the Post-Independence Women authors, it entered a new dissatisfied with the repressing social, or sexual parts doled out to her from the unconscious first light of male centric India. The early decades after independence witnessed the fictions with a view to energize women. In general these writers were very much outfitted with the feeling and keenness, and gave a legitimate treatment to the situations. The individual background and intellectual preparing appear to have endowed the claim to fame by which they have approached with the signify the enlivening of woman. This enlivening is to build up her recently realized place and position in family and society, as now woman is aware of her individuality. Therefore, Vimala Rama Rao comments: In recent years, this highly chivalrous and characteristically Indian attitude has been changing and critical opinions are heard that activity distinctly exempt from current critical canons of literature. Considered from the point of view of craftsmanship, very few novels by Indian women writers are remarkable. Thematically also, the cluster around certain tested and proven perennials like the East-West interface, tradition verses modernity, love brand of loneliness. Except that they were written in English and hence accessible to a Western readership which presumably found their subject-matter interesting enough to keep them from finding the expression inadequate, the writing of fiction as an art and craft has not received sufficient attention among the known women writers of Indian in English. (261).

Anasuya in *A Silence of Desire*, and Nalini and Jayamma in *A Handful of Rice* as forceful blasters of male self image hierarchy. By remembering every one of these sufferings the ladies novelists have portrayed states of mind and connections of their heroes towards Indian culture, customs and tradition and especially both the homes: fatherly home from the sociological perspective woman in India endures due to her emotional connection with home. Promila Kapoor remarks: paternal home from the sociological point of view, "woman in India suffers due to her emotional attachment with home. Promila Kapoor remarks: us and social status has come as a change in her way of thinking and feeling and the past half century has witnessed great changes in attitudes towards love, sex, and marriage" (Kapoor 78).

Unlike other women authors who have dependably demonstrated a cognizant restraint in expounding on the physical side of man-woman relationship and furthermore about the dark sides of free ethics in conjugal relationship, Markandaya shows her courage in composing uninhibitedly about the new Indian ladies and society. In spite of the harsh cries of dissent from traditionalist critics, she goes ahead to record the stereotypical connections being smashed and new examples of man - woman, and man-woman relationships writing. Bare a huge piece of the social reality which stayed unexplored for a long time. Markandaya has drawn a genuine photo of the new lady who challenges the age-old practice of concealment of women in all kinds of different backgrounds.

Her women are strong enough to swell-prepared ladies incredibly wealthy, knowledgeable, skilled and unbelievably ambitious. Markandaya women characters, for example, Rukmani, Premala, Anusuya, Nalini and Jayamma are effective. They don't falter to challenge the socially approved male dominion on essential issues of life. These ladies are calculative and use men as unfortunate chore, the end being the satisfaction of their mean to become rich, celebrated and free. All the characters display this quality. Betty Freidan commented in *The Feminine Mystique*, A prepared potato isn't as large as the world, and vacuuming the living room floor with or without cosmetics isn't work that takes enough time capacity. Women are human beings, not stuffed dolls, not creatures. (67)The part significance of the woman author in India is in that she reflects the changing status of India lady from the meek, subservient, domesticated figure to the active, freed and inventive woman purpose on forming her own future. Their womanliness has obstructed their freedom and freedom to exercise their innovative or expert interests. At the point when old Granny dies of starvation, having no connection, Rukmani reflenght float to his passing before his chance unnoticed, however when he was dead and(NIS - 125).To Palliday,e follows of(5).

A Silence of Desire shows the restriction between otherworldly confidence and discerning convictions. In Possession, Possession is somewhat less fulfilling as a human stop spouse would not, and can't, have some other intrigue or part, with the exception of in relation to a man. The temperance of the conventional spouse is reviewed in the discussion were devoted virtuous. (*A Silence of Desire* - 23).Indian culture and accordingly hard to change in spite of the fact that ladies like Sarojini set out to have their way at the cost of household happiness. Dandekar discovers that there are regions in which no person should freedom to move past the circle of home and family on the off chance that she wants to, and there would be no requirement that she should bear the local weight exclusively on her shoulders. Sarojini continues in winning this opportunity until the point when Dandekar figures out how to give her the mental space she has a privilege to. Dandekar, the storyteller presents himself as more sound, and in this way in some sense better than his significant other worship seat torments to raise his kids with a right comprehension of these issues and (*A Silence of Desire*-8).In the individual of Helen, Markandaya broadens the ladylike battle into a confessed look not only for self-satisfaction, but rather for add up to liberation from the bonds of family, class and race. Markandaya not just the field of vision that is dictated by the utilization of the individual, it is additionally the Rukmani knows about the threatening and barbaric treatment distributed towards woman in her general public. The framework anticipates that ladies will live in household confinement denied any vision and any expectation of a superior. In spite of all chances, her expectations do not diminish or die. Her opportunity cherishing soul challenges the subordination of her fellow Muslim women. She communicates her perspectives seeing they secured with voluminous Rukmani. She says: I felt desperately sorry for them, deprived of the ordinary pleasures of knowing warm sun and cool breeze upon their flesh, of walking out light and free or of mixing with men and working beside them.

Yet another customary lady is Sarojini in *A Silence of Desire*. She is calm, devoted and easy-going wife of Dandekar, an administration representative. She performs her obligation as a spouse and mother with parallel case. On finding a development in her womb, she begins dismissing her home, her knowledge to get cured. At the point when defied by her significant other, she advises him, you would have sent met to a doctor's facility instead. Called me superstitious, a trick, since I have convictions that you can't share and without confidence I might not be healed.(*A Silence of Desire*-67).She kept her visits to the Swami a mystery for she knew her levelheaded husband would not endorse of it. Her religious tutelage had been fairly more sincere than his claim. Dandekar does not appreciate the quality of her religious conviction. Sarojini like most Indian ladies looks for relief for her physical and materialwoes in the guarantee of otherworldly aides. The profound guide here is the Swamy who welcomed everybody coming to him with a wide range of stresses and affliction. Sarojini goes through emergency and turns out to confront the difficulties of life with a feeling of positive certification. In spite of the fact that at first she looked for the Swami to get herself cured of the development

in her womb, later, this common want focalizes into something greater the accomplishment of otherworldly peace that accompanies the acceptance or hush of desire.

Sarojini in *A Silence of Desire* who is another woman fighting against male power of society everywhere, while keeping up her part as wife and mother. Dandekar is a male extremist for whom the spouse resembles a robot or some complex mechanical gadget for the satisfaction of his needs. The spouse wife relationship flourishes as long as it is an organization between levels with. When the superiority-mediocrity condition goes into it, at that point things begin to change. Sarojini avoids educating Dandekar regarding the development in her womb. This might be her protest reasons on her convictions, when she could never again lie about her visits to the Swami. She gives her explanations behind her mystery visits: But I don't anticipate that you will understand you with your Western is an infection to be cured thus you would have sent me to healing facility and I would have died there. (*A Silence of Desire*-68). Sarojini needs flexibility of the soul with the opportunity of body and mind. (*A Silence of Desire*-85) Even however she at long last agrees to get (*A Silence of Desire*-174) She differs and answers confidently: and not to keep down when the time do. All will be well. He said as much. (*A Silence of Desire*-174).

Her characters, Rukmani, Mira, Sarojine and other are people experiencing the battles of beings in regular day to day existence. In this way Markandaya, as commented by Naik, The anecdotal universe of Markandaya is no utopia. They are no romantics. They singular personality and in this manner, not perplexed of inclusion and surrender. They are, indeed, incredible chivalrous figures in their ability to transcend their misfortunes. However the individuals, who can't adjust or change, confront disharmony, thwarted expectation and Nectar in a Sieve sees the issue of human connections in the setting of economic powers, social indecencies and notions of brutal nature. Man-woman relationships. The premise of trade amongst guardians and youngsters changes all through the External factors, for example, financial hardship and changing esteems and state of mind, very often, unfavorably influence these principal ties. These bonds are holy, powerful and persevering. Markandaya favors more noteworthy opportunity, trust and comprehension between the guardians and youngsters. She is poor as Nalini in *A Handful of Rice* is the main anchor the light on the dim way, which he has selected. She is very happy with what she has. She understands the conditions and conditions and influences him to scatter his romantic thoughts. Almost certainly, she is conventional yet another lady develops in her when she takes out her better half from the mud of an ethical world. She pulls in him from his flighty developments to her own self, checks his wild flights of imagination and in this way with the progression of time, turns into the voice of authenticity and rational soundness. When (*A Handful of Rice*-74). When he returns home late during the evening, she gets furious and can't tolerate you drifter again, (*A Handful of Rice*-74). She modifies with her better half bearing beating and misuse. In any case, when her resilience depletes, she leaves the house to you. I attempt yet it makes no (*A Handful of Rice*-264). women writer. What was only a start in essayists like Anita Desai and Nayantara Sahgal gets a more strident in Markandaya and other ladies novelists? Markandaya strikes the most recent pattern in her women's activist position that is, to reject outright the male authority. Her compositions constitute a solid artistic bashing of the Indian male.

Through her books and characters like Anasuis she tries to shatter the unsympathetic and uncouth state of mind of hardness and impassion of men decisions and seem, by all accounts, to be the experts of their lives. These women are no delicate and weak animals who are as often as possible under the energy of men and society. They are independent, sure and assertive. In our still moderate Indian culture, the happening to these class of new/current ladies has pulled in a ton of consideration. Their way of life is very intriguing and enticing to any middle class embellished diversely with different thoughts and qualities.

This new women in the characters of Rukmani, Nalini, Jayamma and Premala are out to catch for measure up to control with man. Supremacy of guys. They cut for their own particular space and accomplish it in face of all odds. The feminists are associated with bringing out in them the awareness, the new novels, for example, *A Handful of Rice* unquestionably go far in anticipating that women's activist stance. What makes Markandaya an author who is in extraordinary request is her excellent art of narrating but putting in cuts of real reality in her books. Mark her books remains for the advanced ladies who yearn for accomplishing equity with man in all circles of life. Her rebel against the conventional ideas of profound quality and aesthetics is inescapable in her books.

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