

NEW WOMAN IN KAMALA MARKANDAYA'S NOVELS

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Abstract: Markandaya is full scale to enhance the customary image of the Indian lady as a feeble, tame living helpless before her accomplice. She reshapes her women characters like Premala and Mira in *Some Inner Fury*, Rukmani in *Nectar in a Sieve*, from this review one can get two sorts of parts played by women characters in Indian Women Fiction: the regular and the unpredictable. Markandaya gives genuine images of the Indian way of life in her writings. Through the character of Rukmani, she doesn't delay to depict the lesbian relationship which is a challenging endeavour in a general public with customary ethical quality life. She justifies it from the perspective of present day Indian women these by highlighting the genuine and straight to the point stories of human relationship and new esteem patterns.

Keywords: Man-Woman Relationships, Moral, New Woman, Suffering, Tradition.

Introduction: Indian Women Fiction constitutes a noteworthy part of contemporary Indian Writing in English. One reason for women writers taking up pen in substantial number is that it has enabled them to depict their reality, thus women writers have been drawn more towards fiction composing than to different genres of literature. The very is distorted by male writers. The woman writers present in their books the genuine female experiences. Simone de Beauvoir aptly quotes: The situation of woman is that she is a free, Autonomous being like all creatures; Nevertheless, finds herself living in a world Where men compel her to assume the status Of the other. (Simon de Beauvoir 173) The writers have given the New Woman another insight understanding. The problem which present day women are looking in a traditional society where double profound quality is simply the acknowledged standard, willed and individualistic women need to confront enduring caused by broken relationship. By crossing the existing custom and social setup, they have been endeavouring to attest and ascertain their rights as an individual and are resolved to battle for rise to treatment with men. Ellen E.Jordan watches. Her questioning of marriage, her determination to escape from the restrictions of home life and her belief that education could make a woman capable of leading a financially self-sufficient single and yet fulfilling life. (Jordan 19)

The modern women try for everything that gives them outrageous power and approach balance with their male partners. They are prepared to make every compromise as long as they can get to their coveted objectives. These women are all out in her books, the women fictionists endeavour true endeavours to extend the affliction of ladies in order to teach men and their cognizant. As indicated by Bala Kothendaraman: The unconventional are seen to suffer for their violation of accepted norms of society or for questioning them; death is the way out for them, unless their experiences teach them to subdue their individuality and rebelliousness and realize the wisdom of the traditional way. (67)

Kamala Markandaya shows a cognizant worry with the status and identity of the Indian woman out of sight of the bigger setting. She explores themes of technological, political, cultural, and socio-economic and inter cultural immorality, corruption and greed invading another which is moral, upbeat and as properly commented by Parameswaran, a thought of how life flows in an Indian town remaining at the fringe of urban (Parameswaran 92). The simple disapproved of villager's gaze at the considerable sprawling development of the tannery. Her fictional concerns go from financial changes as they encroach straightforwardly on the rural and urban milieu. The essential women's activist good example is that the smothered and diagrammed woman still sets out to scrutinize business as usual and in calm inconspicuous ways, affirms her individuality.

From Mira in *Some Inner Fury* to Rukmani in *Nectar in a Sieve*, all have utilized man as their stepping stool to secure wealth and distinction. These women are sufficiently certain to take-up challenges in their lives. These women introduce an adjustment in the standard state of mind to moral values woman require not be unquestioningly meek and dedicated to her significant other or an epitome of relinquish. On the off chance that the man is unfaithful, she has the privilege to be unfaithful. If less provocative. As appeared by

Markandaya such unjustifiably treated ladies can have a string of additional conjugal illicit relationships to counter the offense of their creator dresses. In short, the social framework in light of male-mastery is genuinely debilitated and called in to question. In her books, Markandaya is hard and fast to enhance the conventional image of the Indian lady as a frail, meek living helpless before her partner. She reshapes her women characters, for example, Jayamma in *A Handful of Rice* as aggressive blasters of male self-image and hierarchy.

Markandaya has made a compatibility with the new age readers with her straight to the point and sensible written work on urban high society life. She goes for figuring out the new lady will's identity a power to figure with in this general public. Almost certainly the projected picture of this woman has both the positive and negative sides of hers are viewed as her various aesthetic undertakings to give the message that these ladies however admirable and honourable yet need to keep an adjust in their excessively free life style and make life more intentional. Their gifts may not be spent only in tracking down the rich and effective men. Her books are captivating and obtrusively truthful images of the up and coming new lady with a stunning potential for advance or felling her association with men and society. This new woman is a variation from the normal portrayal of women character by other women writers of India, for Indian woman for quite a while has been a picture of resistance, yield and purity. She has constantly possessed a peripheral place in the general public. In spite of so many changes and changes in the advanced world men misuse them they are not ready to give them fairness in rights. In any case, for the development of the country they are also equally imperative. Their significance is upheld by awesome men of India like (39). And this is conceivable just when, all sleeping women will wakeful now and move, as they used to work of Indian women novelists like who have made diverse sorts of images of Indian women over the years. All these women authors went for realizing a radical change and demanding acknowledgment of the position and probability in the improvement of human society. It is discovered that the writing of women writers mirrors the way that it is only woman in India. i.e. the generously instructed, westernized, urban Indian woman who has turned out to be mindful of the corrupting status of women in India and calls for acknowledgment of their individuality. Feminism is the regular and advanced response to the hindering of development of women on all fronts. 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. (Freidan 67)

Rukmani of *Nectar in a Sieve* has a place with this assortment, where her reality is questions are in this manner diminished to the everlasting mission for flexibility notwithstanding oppression of many sorts. Denied individual, social and monetary rights since she is a woman and a poor one, her mental misery turns out to be genuinely reminiscent of the women's activist call. However, Rukmani states herself and her uniqueness when she goes to the Western specialist Kenny for therapeutic guide. This must be kept up as a closely disrespect to her group and her sex. The feminist leanings of the book are therefore not being mistaken. Rukmani regularly ask and challenge the purported destiny. Unless she bears children, she has no place in a male-ruled society. She has no privilege to approach a specialist to check her physical condition. In spite of the fact that it is the privilege of any individual it isn't the privilege of a lady in the Indian culture to which Rukmani belongs. This separation is the expansion of the very bias which names only female youngsters as undesirable or that a lady picks up character just when she has borne a male tyke, ideally a first male child. Rukmani needs to counsel Dr. Kenny for he, as a male individual from a male-overwhelmed society, would censure her endeavours to use medicinal guide for such treated as an attestation of her opportunity notwithstanding man centric norms claim to her individual right and in this manner maybe a maturing reaction to the thought of feminism. Mira of *Some Inner Fury* exhibits another sort of female battle for freedom. It is a more confident battle for the freedom of her and concretizes as a fight against male centric social structures and the disconnection of conventionality. The conversation between Richard, (*Some Inner Fury* - 217). politics, tradition, mutual legislative issues, family loyalties opposite social standards, or more all, sex differentiation. In the third good example, the lady is balanced between an impulse to follow her singular confidence and a feeling of her residential obligations. (*Nectar in a Sieve* -48). Rukmani of *Nectar in a Sieve* belongs to this variety, where her existence is questions are thus reduced to the eternal quest for freedom in the face of tyranny of many kinds. Rukmani has to consult Dr. Kenny for he, as a male member of a male-dominated society, would decry her attempts to use medical aid for such treated as an assertion of her freedom in the face of patriarchal norms her claim to her individual right and therefore perhaps a budding response to the idea of feminism. Ira, similar to her flexibility adoring mother, loves to experience autonomous life. She is essentially acting naturally in picking her own particular life. We can here cite for modesty might be an obsession designed by specific social orders for unknown reasons but were none the less inescapable. Modesty had at that point, it has even now

wrapped itself round with nerves and senses that to slice it free and bring it to the light of day requests fearlessness of the rarest. (*Some Inner Fury* 46) Markandaya exhibits that the liberality of want, enthusiasm and frivolity is just negative freedom an escape from obligation and is absolutely different from positive opportunity. In this manner Markandaya outlines the hole between a genuine presence with society- worn circles of customary society and not in fleeing. Escape from foundations is seen as negative. The protection of female personality inside the circle is permitted. Sarojini, Rukmani and Mira understand this.

Mirabai, who is given the western fragrance, decides to marry her claim life and had opportunity to take choice concerning her life. Her mother asks her to hold up when she settles on her know about her choice of wedding Richard but never wishes to abandon her adoration unfulfilled. She moves in with her sweetheart Richard and crosses the main limit towards flexibility from convention and social stigmas. She figures out how to influence the general public to feel of her character. While living in the (*Some Inner Fury* -145). She makes a striking stride as she runs with her darling on an occasion visit. She believes in affection and favours love over marriage. She sets the model of adoration without marriage, not of marriage without affection, just like the instance of Kit and Premala. She gives herself to her affection with full dedication. She wishes :(*Some Inner Fury* -154). In Roshan, Markandaya depicts the freed lady of present day India. Having been taught in England and on the Western esteems, she has a dual citizenship and feels comfortable in both the worlds. Born in one world, instructed in another, she entered both and moved in both effortlessly and apathy. It was a double citizenship, which few individuals had, which a couple may have spurned, however numerous more envied, and which she herself basically underestimated. Furthermore, inquisitively enough, the two universes were happy to welcome her in their middle. (*Some Inner Fury* - 107) She is at home in whatever circumstance she gets herself. She pulls in attention (*Some Inner Fury* - 48). She is frank, educated, capable and spurred towards a motivating objective that of winning freedom for her nation in an edified way. She is a conceived pioneer and always, (*Some Inner Fury* -48).In her quest for flexibility, Roshan, the agitator, breaks the obligations of marriage.(*Some Inner Fury* -49). It is maybe this show of consideration that, (*Some Inner Fury* - 49) But even however she may break any standards, she can comprehend that others may need to own by means of media to land at a meaning of self. She epitomizes the endless lady who needs to attest her inward being and bear the result of doing as such. She endeavours to make a space herself in which she can reinforce her being and assert what is lost with poise. She is decided to be helpless and subordinate. She turns into a good example for Premala and Mira and shows them the soul of opportunity with a flaring light. Mira is inspired by her and views her as the way finder. She allowed me to go and I took it; and however, I exited my home. I found at any rate the portal to the flexibilities of the mind and looked spellbound upon the vista of unlimited augmentations of which the spirit is fit (*Some Inner Fury* -51). Roshan has a solid stamina for the promotion of the New Woman and is an image of the resurgence of Indian ladies in the wake of the National Kandan, the Patriot, who revokes the solaces of her rich life to devote herself to the battle for independence. She sets up a chivalrous battle between her instinctual singular desire and the demands of the gathering. She votes in favour of the gathering influencing her to occupy in its social work. Her inclination to serve the gathering makes her a man or new lady and this step of hers symbolizes the progression of the Indian woman towards liberation. The obedient ties, in this manner, are no insufferable bondage for her characters. Their walk towards self-rule is reliable, smooth and unavoidable. - Connections provide Hollander says emphasize the positive parts of the picked question while underscoring the negative (318). The interaction with their folks moves them to have confidence in others and confidence in themselves.

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