

25

PERSPECTIVES OF SOCIAL REALISM IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE, POSSESSION AND A HANDFUL OF RICE

Smt. Renuka S. Biradar, PhD Research Scholar; Department of English, Gulbarga University,
Kalburgi, Karnataka India

Abstract: The term 'Realism' in art or literature denotes to the exhibition of possessions correctly in actual life. Writers use their particular elegance in awarding possessions that ensue precisely in art and add ethical ideals to their demonstration. Many novelists such as Bhabini Bhattacharya, R.K. Narayan and Ruth Prawar Jhabvala have offered realism in their novels. Like Kamala Markandaya, the other writers had depicted the unlike kinds of realism in their works. There are unlike kinds of realism in fiction. They are classified as follows: Social realism and Cultural realism. These types of realism are well depicted by Kamala Markandaya in her novels, especially in *Nectar in a Sieve*, *Possession* and *A Handful of Rice*. The common social element found in all these three tales is hunger. In her first novel, *Nectar in a Sieve*, Nathan the head of the family died due to hunger. He was unable to earn bread for himself as well as his family. Valmiki was also sent along with Lady Caroline because of his shortage. This has been clearly depicted by the novelist in the words of Anusuya, the narrator of the story, in the novel *Possession*. Ravishankar, a learned man, becomes a smuggler in order to provide food and clothing for his family, but he fails in his effort. These unlike kinds of realism are intensely described by the writer. In *Nectar in a Sieve*, several activities have been declared from the lives of Rukmani and Nathan in order to show that they sorrowed a lot due to starvation and how the East-West struggle abandoned their exists.

Key words: East-West conflict, cultural interaction, manipulation of the weak, mechanization, ensuing uniqueness crisis.

INTRODUCTION

It is surely confirmed that Indo-Anglican Literature has completed notable development, mostly in the arena of fiction, after the attainment of our Independence in 1947. During the post -Independence period, the Indian novel grew in variety and stature. Mulk Raj Anand, Raja Rao and R.K. Narayan revealed in their own way the various abilities of Indo-Anglican fiction. The rise of women authors in Indo-Anglican Literature took place as initial as in the previous quarter of the nineteenth century. But it was only after Independence that they could make solid contribution to Indo-Anglican literature. The Post-Independence has carried to the lead a number of renowned women authors who have enhanced Indo Anglican literature by their womanly feeling. Krishna Rao (1972) says, "In the growth of Indo Anglican novel, the womanly feeling has reached an inspired self-support which facts gratitude in meanness of its comparatively exhibition". Indian women novelists in recent eras have twisted plentiful literary production. These writers' review into human bond then it is thoroughly related with the concentration and emotion. In command to make the procedure of alteration plane and really expressive, women novelists have taken upon themselves this excessive job of their cause against recognized societies. It is only after the Second World War that women writers of value have started inspiring Indian literature in English of these authors, Kamala Markandaya and Ruth Prawar Jhabvala are indisputably the greatest owing.

About the Author

Kamala Markandaya, an Indian by birth, married an English man and settled in England. Born in a noble Brahmin family of South India in 1924, she had moved broadly and thus established a keen influence of opinion of life. She is also very acquainted with the East-West hostility and the subsequent uniqueness crisis. As a novelist, hailing from a foreign country, it is pretty normal that her kindnesses should be on the side of human and life, against technology, against manipulation of the weak, against conflict and fierceness. With her output of eleven novels, Kamala Markandaya is one of the eminent and reputable authors in India currently. India is a country of her birth and England, her country of her dwelling, and hence her works disclose the social communication and amalgamation of both the countries. She is one of those novelists who have made conscious of their Indianness as well as of the modifications in the two systems of morals: one rather essential, the other congenital and frequently taken for approved. In her works, she deals with numerous societal difficulties relating to unemployment, rustic culture and the city India. As such, she facts special mention by quality of her success and womanly susceptibility. Among Indo-English women writers, Mrs. Kamala Markandaya appreciates an outstanding position because she boons various melodies in her narratives. Kamala Markandaya's apprehension with the social disturbance in India substantial to the contemporary West interrupting upon the old-style east is rather comprehensible. In the arguments of Prof. Dhawan (1995), "The meeting between the absolutely reverse East and West in the framework of human relations and social ethics continuously occupies her consideration". As she herself is the produce of both the oriental and the occidental values, it is pure to realize her understanding sieved over the mindfulness of her illusory characters.

Nectar in a Sieve - Reflection of Rural India

Her first novel, '*Nectar in a Sieve*' discusses the problems of rural India, in details to the western students. She attempts her best to obvious the common difficulties related with Indian farmers. Nathan and Rukmani signify Indian farmers who face unrestricted hearings and misfortunes of life. This novel based on the old-style pattern of life in uncountable villages all over India is a fervent cry of complaint against social prejudice. *Nectar in a Sieve* by Kamala Markandaya (1996) is a moderately short novel that familiarizes to the Western students the life in rustic India and the variations that happened throughout the country's British settlement. While easy to recite, the novel is emotional and touching and can be recite on a variation of stages. On the utmost basic level, it is the story of a settled but affectionate wedding and rustic farmer life. On another level, it is a fiction of determined human soul that disables scarcity and endless bad luck. Finally, it is a novel about the struggles between an old-style farming culture and a growing manufacturing capitalistic culture. The novel traces on some vital social miracles: the position of old-style social performs, people's unwillingness to modification, and the influence of financial change.

Feminism portrayed in village

Nectar in a Sieve is the miserable story of a large destitute Hindu family in an isolated rustic community in Southern India. Notwithstanding brave pains, the domestic unsuccessful to disentangle itself from hopeless scarcity caused by adversities of countryside and finances. This scarcity required the only daughter into prostitution and produced three sons to consent the community to pursue employment. With very little to eat, it was a wonder the family persisted successful. In spite of their adversities, the family unveiled love, satisfaction, and courage that their condition would progress, but this confidence never developed a realism. Plot and character are the furthestmost significant basics in a work of literature; depiction holds a vital situation. Mrs. Kamala Markandaya's characters reveal a tremendous variety. Her stories contain both the English and the Anglo-Indian characters. Her characters are genuine and substantial. Nayantara Sahgal (1912), a eminent women writer appreciates Mrs. Markandaya's art of description. She observes: "She (Mrs. Kamala Markandaya) grows her characters very well, more so than men writers. I am not saying that because I am a woman, but her characters appear to be complete of flesh

and blood” (The Hindustan Times Weekly, 1975). Advancement not only ruins the natural beauty of the countryside, but it also produces several difficulties. In *Nectar in a Sieve*, the tannery owners invaded Rukmini's village with “chatter and din and had taken from us the earliest where our children played, and had made the market values too high for us”. Kamala Markandaya gifts South Indian life both in its traditional, conventional and pastoral parts, with substantial genuineness and captivating control. In the pre-independence era, Mulk Raj Anand offered the peasant's story of grief and misery in the pastoral culture. Kamala Markandaya, with her talented realistic practicality and reminiscent portrayal of rustic atmosphere, realizes perfect dignity among the rustic realism and well-organized sophistication of disastrous description of the consequence of shortage usual ruin and undesirable transformation upon a farmer domestic.

Origin of the Quest

Kamala Markandaya has chosen the title for this novel from a sonnet “*Work without hope*” written by S.T Coleridge in the year 1825; the last couplet of the sonnet closes the echo and also exposes the deep-seated agony of the poet. To the poet all nature seems to be at work with hope. Even winter, hostile as it is, has the confidence of spring following it. The poet, on the different, finds himself standing reserved from the respite since he senses that he has to effort with optimism. His life is a life of work without any hope. He naturally thinks that his labours are most frequently without any confidence of achievement. When one works without any hope of victory, all the effort becomes as hopeless as trying to lure nectar in a sieve. The poet expresses his powerful consciousness of his individual solitude and a note of misery in the couplet from which the title of the novel has remained special.

Spiritual Power of India

Possession (1984) is Kamala Markandaya's fourth novel; the others being *Nectar in a Sieve*, *Some Inner Fury* and *A Silence of Desire* (Markandaya's 1996; 1957). This novel is in a sense, a continuation of *A Silence of Desire*. The Swamy appears again but he is a “modern” Swamy in the sense that he has followers in the classiest spheres. In *Possession*, his opponent is the difficult Caroline Bell - “rich, divorced, and well-born”; he has determined absent the Tamil pastoral boy, Valmiki and made a painter and a paramour of him, Srinivasa Iyengar (1968) says. In *Possession*, the writer talks in the voice of Anusuya how Valmiki, the goatherd, was prohibited by his own family. He was a talented artist and there is none to care about this poor boy, except Swamy. Here also famine plays a vigorous part in Valmiki's family. The boy was taken away from the family by paying a little reward (rupees 5000) to the head of the family. His father decides to send his son with Lady Caroline in order to save his other family members from starvation. In the later part of the novel, the writer speaks about the mystical values of India in the words of Swamy. The peasant boy throws away the materialistic life that he got from Lady Caroline and returns to India. Ultimately the Swami wins and Caroline hurts worries. All ownership is oppression or dangerous unevenness. What we try to possess is taken away, sooner or later. Val loses Ellie, Annabel, and even Minoa, the monkey; and Caroline loses Val. It is generous, not speaking; it is losing, not enjoying - that surfaces the way to fulfilment. However, at the end of the novel Caroline confidently says: “One day he will want to be mine against shall take care to make him hunger me over and on that day, I shall come back to right him”. East and West continue as they are. The two completely unlike values will never encounter. This is the note that one becomes after analysing this novel. Kamala Markandaya herself an emigrant novelist with empathetic about the sole and at the same time massively different values makes this dramatic story of modern East and West outstanding.

Morality Hides Behind Hunger

A Handful of Rice is the natural sequence of *Nectar in a Sieve*. *Nectar in a Sieve* reveals the misfortunes that one normally encounters in village and *A Handful of Rice* does the same in the town. Like Rukmani, Ravi is also crammed by bad luck (Markandaya, 1986). But Ravi's bad luck are mostly due to

societal inequality, and they appear normal. When the novel initiates, Ravi is raced by a policeman and Ravi breakdowns open into Apu's house. From that instant, the course of action of the story advances undoubtedly and easily. Though the complete novel is a long and nonstop bounce of story, it is made stimulating by the humble but crispy description. The past life of Ravi is humiliated to the booklovers only when he drives back to Damodar. Commemorations of the previous and discussions with Damodar are two of the lesser approaches used to disclose the story. A struggled act of ferocity marks the opening and the end of the novel. In both the cases, fierceness is avoided in the opening by forces beyond Ravi's control, and at the end by Ravi's peculiar sagacity of goodness. But between these two incidents, Ravi has suffered a throbbing practice which clarifies him to stick to the right side of the ethics even in complete scarcity. On the whole, *A Handful of Rice* is a well-expressed story which begins intensely and grows easily towards the end nourishing attention throughout. Kamala Markandaya's fourth novel *Possession* and the sixth *The Coffer Dams* are full of obscure language. But *A Handful of Rice* which looked in among them has a humble but powerful style. The sentences are not only short and crisp but also rich with similes. The novel accounts the practices of Ravi and so the stylishness of the novel is strong-minded by his practice. The portrayal is accurate. The writer is clever to apprehension the authentic moments of life on numerous times. Ravi's dating of Nalini and his wedding procession in the car is the best examples. Ravi's powerlessness once he appreciates that he is incapable to except the life of his son for want of money and his innermost attractions influence to connection Damodar are all persuasively labelled. Like Mulk Raj Anand, Kamala Markandaya has seen both East and West as she has survived in England and in India for a long period. In her stories mainly in *Nectar in a Sieve*, *Possession* and *A Handful of Rice* she has depicted the struggles and pressures among these two opposite ways of life. She grants the struggle of these two unlike values with an occasional saturation, sympathetic and pragmatism. Men, as well as women characters in her literature, respond in dissimilar behaviours to the Indian culture and Western culture.

One noticeable consequence of growing westernization and suburbanization has been the slow downfall of warmth and genuine love and the birth of commercialized love. Nathan and Rukmani in *Nectar in a Sieve* continue to endure models of tender husband and wife, but their daughter, Ira and son, Murugan - the produce of developed country - have no doubts in discarding their partners. Ira's Chakrapani and Murugan's wife's kid are clear instances of the commercial love and sex. Every writer's peculiar dream is not only sole but similarly strange. His or her viewpoint is designed by the practice he or she gets of the world around him. A writer's insight might also be prejudiced by state philosophy. Novelists like Markandaya who were hereditary in India and steady in England are situated at a vantage point which gives them the dedicated engrossment. Kamala Markandaya, who wedded an Englishman, selected to living with him in a nation which is not her own, is aware with the East West struggle and the subsequent individuality disaster East and West never meet. Each has its definite and separate features of viewpoint, culture and way of life. Notwithstanding this fact, in the narratives of Kamala Markandaya, the West is offered as somewhat hazardous and injurious, exerting its wicked authority on East which is known for its cleanliness and severity. Love, which is outside caste, faith and community, marries a man and a woman. When the question of recognizing oneself with one's own country rises, even love loses its meaning and human deliberation. The most general and much required after and discovered theme is East - West meeting. Raja Rao, Kamala Markandaya, Ruth P. Jhabvala and Anita Desai are the foremost writers who have working this melody in their stories. But it is Raja Rao's *The Serpent and the Rope* that is probably the best novel dealing with the clash among East and West. The novel is a recreation of Reality and reproduces the custom of India and its vivacity particularly in its encounter with the West. India is gotten not as a part on the map, but as a knowledge. The conflict between the East and West is offered on the individual level and between industry and agriculture as the product of both the western and the eastern cultures. Kamala Markandaya reflects her own practice through the consciousness of her imaginary characters. There is no

uncertainty about the fact that Kamala Markandaya is on the side of the human and life and she is against abuse of the weak against conflict and vehemence. It is valuable and not out of framework here to lure a contrast between Kamala Markandaya and the Ruth Prawar Jhabvala. Both of them are emigrant novelists. The former wedded an Englishman and settled with him in Britain. But the latter, who is of European origin, married an Indian. Thus, both of them chose to live in a nation unfamiliar to them. Again, both of them show the dedicated engrossment and at the same time keep the compulsory distance in command to take in the emigrant practice into their imaginary attention. Markandaya's handling of the British and the Indians deserve brief comment. She shows deep familiarity with the British as can be gotten from her many complete and intense depictions. She does expose their dishonesty and egoism and interrelated obligations in a brave and fortress accurate manner, but does so as somebody who extremely loves. Her bias towards her own people is noticeable, but she does not overlook the limitations and softness. However true to life in each way, her narratives are not simple biopics; they ingeniously reconstruct life and behaviours so that her characters and situations not only stand by themselves in their particular right, they brighten the ethos and means of life of a whole people. Markandaya has twisted a frame of collaboration works par intelligence. To complete, Kamala Markandaya, prejudiced by the western culture, powerfully trusts in the control of discipline to progress the substantial circumstances and endorse development and impartiality among all men and women. Though she has entirely approved western ways of life, viewpoint. But a scrutiny of her novels tosses the hint that the two completely opposite philosophies, namely the oriental and the occidental will never travel in the similar direct

References

- Asnani SN (1978). "Character and Technique in Kamala Markandaya's Novels," Studies in English, Rajasthan University Press.
- Badal RK (1976). "Indo - Anglian Literature An Outline". Prakash Books Depot. Bareilly.
- Dhawan RK (1995). "Indian Women Novelists", Delhi: Prestige Books.
- Kumar Shiv K (1957). "Some Indian Writers of English Fiction" in Modern Indian languages edited by Golak Delhi: Delhi Publication Division.
- Markandaya K (1957). Some Inner Fury. Bombay: Jayco, 1957.
- Markandaya K (1984). Possession. Bombay: Jayco, 1984.
- Markandaya K (1986). A Handful of Rice. Delhi. Orient Paperbacks.
- Markandaya K (1996). Nectar in a Sieve. Bombay. Jayco 1996.
- Mehta PP (1968). Indo-Anglian Fiction: An Assessment. Bareilly: Prakash Book, Depot.
- Mukherjee M (1971). The Twice Born Fiction, New Delhi: Heinemann, 1971.
- Niven A (1978). The Yoke of Pity. New Delhi: Kalyani Publishers, 1978.
- Parameshwaran UMA (1961). "India for the Western Reader: A study of Kamala Markandaya's Novels" The Texas Quartley, Summer, 1961. Rao KAV (1972).