

Chapter-5

Conclusion

5. Conclusion

The present research work was intended to study female characters of Kamala Markandaya's selected novels. The research was also aimed at recognizing her contribution as a leading Indian English Woman Novelist. In the hypothesis of the present research, it has been observed that Kamala Markandaya is master of portraying various types of women characters in her novels. Though, Kamala Markandaya is not outright feminist in her approach and orientation nor has she ever claimed to be a feminist, nevertheless, her novels are deeply rooted to feminist sensibility in which she represents inner, psychological and spiritual conditions of women of her time. This research is a humble attempt to throw light upon women empowerment themes, empowered women characters and nicely woven plots in the select novels of Kamala Markandaya. The researcher has selected five novels Kamala Markandaya *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

The word 'empowerment' has various connotations and it is used at various contexts. In general sense, the empowerment is often connected with the word power. In English, the notion inclines on its original meaning of investment with legal power—permission to act for some specific goal or purpose (Rappaport, 1987). Now a day, the word 'empowerment' includes mainly references to power and its acquisition. Hence, it can be seen as means of creating a social environment in which one can make decisions and make choices either individually or collectively for social transformation. It strengthens the innate ability by way of acquiring knowledge, power and experience (Hashemi Schuler and Riley, 1996). In the present scenario, the concept of 'women empowerment' has gained considerable critical attention with the sense of equality, freedom and social status. As per the United National Development Fund for women (UNIFEM), the term women's empowerment means:

- Acquiring knowledge and understanding of gender relations and the ways in which these relations may be changed.

- Developing a sense of self-worth, a belief in one's ability to secure desired changes and the right to control one's life.
- Gaining the ability to generate choices exercise bargaining power.
- Developing the ability to organize and influence the direction of social change, to create a more just social and economic order, nationally and internationally.

Kamala Markandaya presents the image of women empowerment in her novels. Her women characters are bold, self awakened and self conscious. Markandaya depicts characters of modern Indian woman who is strong, bold and who possesses immense strength and power to compete and challenges the traditional norms of society. Throughout, her writing Markandaya's efforts are to arouse the perception of Indian Women as against the orthodox patriarchal society and communicates. The aim of her writing ideally stands for recognizing the real existence of woman and fight for their liberation. The various aspects of life as domestic, economic, political, social, ethical, cultural and religious are touched upon by her realistic representation of female characters

This chapter will deal with the research findings and observations in details. The chapter will also highlight, whether or not the aims and objectives of the research are fulfilled and if yes then 'how' and if no then 'why'. Further, the chapter will also probe into the hypothesis and it's conversion into a thesis. Thus, following is the documentation of the research findings spread over the three folds namely aims of the research and its fulfilment, objectives of the research and its findings and ultimately the hypothesis of the research and its fulfilment. Moreover, the chapter will also bring forward the limitations of the present research and take note of future scope of further research in this area of research.

5.1 Aims of Research Undertaken:

This section will deal with the aims of present research and their fulfilment during the pursuit of truth and reconciliation. Following is the list of aims and their respective findings and fulfilments attained by the researcher:

This research aims to enquire the outstanding or peculiar traits of each character that showcases the empowerment of women in the select novels.

The central focus and favourite subject of Markandaya's novels is the condition of woman in the Indian context. Writing in the post- independence Indian society, she tries to awake the consciousness of Indian Woman against the traditional oriented society and communicates the real existence of woman. The various aspects of life as domestic, economic, political, social, ethical, cultural and religious are touched upon by her realistic representation of female characters. Therefore, the present study shows that Kamala Markandaya nicely addresses women empowerment themes, empowered women characters and adequately woven plots in her novels. There can be seen a wide range of women characters created and presented by Kamala Markandaya in her novels. As per the first aim of the research all these various women characters were analyzed and the instances of women empowerment were identified and highlighted. However, it is to be noted here that these findings of women characters were limited to the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Thus, we can say that Kamala Markandaya has provided a wide range of women characters in her novels and has brought forward the issues concerning the women of her time. She advocates the concept of women empowerment though she did never identified herself with any feminist of the ideology of feminism.

This research will analyze the select novels from the perspective of Feminism. This would enhance the skills of researcher and readers to understand the theory of feminism.

By means of her novels, the author attempts to create the dystopian mindset of woman in rural and urban India alike. She depicts the lives of women who undertake the painful expedition self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation. The author demonstrates a typical leftist mindset with an indescribable influence while portraying various characters. Likewise, she has pronounced all the hardships of rural and urban women as the result of toxic patriarchy and a traditional social structure. Through her characters she shows surprising endurance and strength of women of modern and ancient India. These women characters includes Rukmiani, Lakshmi and Sarojini who rise above passivity of mere acceptance of their lot to become individuals involved in the struggle of every situations of life. Thus, as a woman novelist, Markandaya offers a broad range of women including woman of labour class, woman of Indian domestic life, women of open sexual orientation, woman of melodramatic sensibility, women of Indian origin and the western orientation, women of the west with their unique mindset, and finally women motherly and spiritual mindset with selfless devotion towards their men and families.

Thus, there can be seen a varied array of women characters in the novels of Kamala Markandaya that has brought forward the issues with reference to the Indian women of her time. The author represents the concept of women empowerment and emancipation. It is interesting to note that Kamala Markandaya has never identified herself a feminist directly. Nevertheless, through a close reading and analysis of her selected novels, the researcher has identified the hidden traits of post-modern feminists in her writing. There can be seen a dormant leftist ideology that represents dystopian world view where every weaker section of society be it woman, Dalit or economically deprived gentry to be suffering from victimhood and the causes of their

destitute is blamed to the toxic patriarchy and social hierarchical order of the all ancient societies.

This research also aims to study, compare and critique the traits in male and female characters in the select novels.

It is interesting to note that, Kamala Markandaya has portrayed the two fold image of Indian women: one that of the rural and domestic Indian women who are not given the space and identity of their own and the second are the modern Indian women who are strong, bold and possesses immense strength and power to compete and challenges the traditional norms of society. However, while portraying these women characters along with their respective milieus male characters are either missing or not developed in full-fledged. Being a post-independent novelist, there can be seen traits of leftist ideology in Kamala Markandaya's outlook. She draws the pictures of women in the context of modern India who are still not given right and equal recognition in spite of being educated, strong, and independent. She creates the figure of 20th century women who are succeeding in all walks of life and yet are distressed, confused and resentful about the utopia that can never ever be fulfilled. In fact, the novels of Kamala Markandaya minutely explore the unexplored aspects of women and indirectly shows her feminist ethical concern by the means of her minute exploration into socio-cultural and familial interactions. In a way, she reflects a journey of a dissatisfied, disassociated and ultimately disillusioned women.

Hence, there can be seen a diverse range of women characters in Kamala Markandaya's novels. However, there can be seen a dearth of male characters in her novels. As per the first aim of the research to compare and contrast various women and men characters could not be accomplished as there are no ample data for comparative analysis. Thus, it was not possible to identify and probe in the comparative analysis of the characters due to the limited scope of the selected novels

of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

This research will explore the style/traits of character building in the select novels.

Importantly, Kamala Markandaya presents the image of modern Indian woman who is strong, bold and possesses immense strength and power to compete and challenges the traditional norms of society. She adopted a straight forward first person narrative style of character building and storytelling. As a post-independence novelist, Markandaya develops her plots with the backdrop of the social injustice and lack of harmony among men and women. The picture of women in the context of modern India is portrayed as that of a victimhood and the result of toxic patriarchy. She composed a narrative style where the women of 20th century are succeeding in all fields of life, however, there can be seen a disconnectedness in their outlook and orientation. In fact, the novels of Kamala Markandaya minutely explore the unwanted and uninvited aspects of women that are best left to be resolved on their own. Kamala Markandaya exposes her feminist agenda through a depth investigation into personal and familial relationship. In a way, she reflects a woman's journey from self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation.

Thus, we can say that Kamala Markandaya has adopted a straight forward narrative style in order to tell a tale of a wide range of women characters of her time. Her novels are detailed account of women of rural and urban India who struggle to make their lives meaningful and significant. She has brought forward the issues concerning the contemporary women. She developed the narrative that depicts the fictitious biographies of women and their journey of empowerment.

5.2 Objectives of the Research:

To examine what women empowerment is and how it is depicted in the select works of Kamala Markandaya

The dominant motivation and preferred themes in the novels of Kamala Markandaya have been the condition of woman in the Indian context. Writing in the post-independence Indian society, she tries to awake the consciousness of Indian Woman against the traditional oriented society and communicates the real existence of woman. The various aspects of life as domestic, economic, political, social, ethical, cultural and religious are touched upon by her realistic representation of female characters. Therefore, the present study shows that Kamala Markandaya nicely addresses women empowerment themes, empowered women characters and adequately woven plots in her novels. There can be seen a wide range of women characters created and presented by Kamala Markandaya in her novels. As per the first aim of the research all these various women characters were analyzed and the instances of women empowerment were identified and highlighted. However, it is to be noted here that these findings of women characters were limited to the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Thus, one can see that Kamala Markandaya has depicted a wide range narrative that housed the themes of women empowerment and emancipation of women characters in her novels. She has brought forward many issues that are directly or indirectly affect the women not only of her time but of all other times of past and future. She advocates for the rights of women in quite subtle and dormant manner. This is a peculiar train of a post-modern authors. According, Canadian clinical psychologist, Prof. Jordan Paterson, the post-moderns are the leftist in disguise who advocate their dystopian ideology under the guise of weak and down trodden strata of the society.

To explore the traits of power while dealing with issues in life of female characters of Kamala Markandaya

Through her novels, Markandaya tries to raise the condition of woman in rural India and shows the unimaginable power while portraying various characters. Moreover, she has described all the hardships of rural women faced in a traditional social structure. These characters show surprising endurance and strength of character and rise above passivity of mere acceptance of their lot to become individuals involved in the struggle of every situations of life. Hence, as a woman novelist Markandaya portraits different types of woman as Peasant woman, Traditional woman, Lustful woman, sensational woman, westernized woman, English woman, Spiritual woman and Motherly woman.

Thus, Kamala Markandaya offers a wide range of women characters in her novels in general and the selected novels in particular. However, it is interesting to note that she does not provide any solutions to the issues that women face in the society nor can we say she is unbiased in her portrayal of man and woman characters in her novels.

To explore special attributes in the female characters which help them to empower themselves in their journey of life

Kamala Markandaya described a wide range of narrative in her novels that mainly deals with the conditions of the women. Her novels depict the conditions of woman in rural as well as urban India and show the unimaginable strength that possess while facing diverse conditions of life. Moreover, she has described all the hardships that rural and urban women face alike in a patriarchal social structure that is by default. These women demonstrate a surprising endurance and an unbelievable strength of character. While these women rise above negativity and stand as the

epitome of compassion and suffering, their male counterparts are missing and almost absent in the narratives. Hence, we can say that Kamala Markandaya has portraits a wide range of female characters who different types of woman. These women are bound by the pain, injustice and destitute. However, it is interesting to note that these women do not seen any refuge to their male counterparts. They do not yield to their misery and pain, nevertheless, they do not seek empowerment whatsoever.

Thus, the researcher could identify sufficient instances and quite a few special attributes in the female characters which could help them to empower themselves in their journey of life. Unlike the particular trait of a post-modern writers who depict the downtrodden and underprivileged sections of the societies only, Kamala Markandaya represents a diverse range of women characters who not only seek the measures to achieve something in their lives but also acquires the means to emancipate or empower on their own. Hence, Kamala Markandaya, in spite of being a post-modern writer, she depicts the narratives of women who acquire empower for themselves in her novels.

To throw a light how each character is similar/different in the treatment given to them in each novel:

Kamala Markandaya is considered as the initiator of creating modern Indian women characters in her writing. The fresh awakening of women mean that she has come up with different image of women unlike her contemporary writers who were portraying just traditional orthodox women characters. The study of her early stage of 1950s witness the fresh awakening of women in a sense that she created women characters who are bold, educated and sometime more powerful than male characters also. The novels *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960) portrays women characters like Rukmani, Mira, Premala, Sarojin etc. are fresh awakening in the contemporary Indian scenario for presenting new image of Indian women.

The study discloses that Kamala Markandaya skilfully portraits women characters in her novels that are self awaken, empowered and dominating. In fact, reflects her intellectual quality by intruding female characters as her protagonists who controls in the story. Even the novels, which do not include female protagonists, receive strength and power from woman characters. These woman protagonists possess vital qualities to survive and fight against situations. She let her women have traditional role and makes them boldly face the problems of women in modern society. All these women are vivid, self-developing and progressive. The study shows that Markandaya has cleverly presented the image of woman in the modern Indian society.

Kamala Markandaya has represented the two broad ranges of characters based on gender viz. male and female. However, while developing them women characters in general and Indian women in particular are developed with great details and specifications. Nevertheless, the male characters are not depicted with half as details and specification as their female counterparts. The rural and domestic Indian women who are note given the space and identity of their own and the second are the modern Indian women who are strong, bold and possesses immense strength and power to compete and challenges the traditional norms of society are described with minute detailing. However, while portraying these women characters along with their respective social strata male characters are either omitted or not established in full-grown magnitude. Being a post-independent storywriter, the mannerisms of leftist ideology can be seen in the orientation and outlook of Kamala Markandaya. She draws the pictures of women in the context of modern India who are still not given right and equal recognition in spite of being educated, strong, and independent. She creates the figure of 20th century women who are succeeding in all walks of life and yet are distressed, confused and resentful about the utopia that can never ever be fulfilled. In fact, the novels of Kamala Markandaya minutely explore the unexplored aspects of women and indirectly shows her feminist ethical concern by the means of her infinitesimal consideration into unjust society and household collaborations. In a way, she reflects a journey of a discontented, disassociated and ultimately disillusioned women.

Hence, there can be seen a various range of women characters in the novels of Kamala Markandaya in general and selected novels in particular. However, there cannot be seen a representative range of male characters in her novels. As per the first aim of the research to compare and contrast various women and men characters could not be accomplished as there are no ample data for comparative analysis. Thus, it was not possible to identify and probe in the comparative analysis of the male and female characters due to the limited scope of the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

The select source texts of the writer is from different decades covering the period from post-independence era to the present time to get complete understanding about the issues pertaining to the empowerment in modern time.

It is interesting to note how Kamala Markandaya documented the juxtaposition of two historical images of the women of the post-independence era who were dependent, passive and far less educated than today with that of the women of the contemporary India who were strong, bold and possesses immense strength and power to compete and challenges the traditional norms of society. As a post-independence novelist, Markandaya portrays a vivid picture of women in the context of modern India with its stark contrast with their predecessors of post independent India. She creates the characters that belong to the last few decades of 20th century. Most of her characters were women who are portrayed as enduring the pains of life with great difficulty. In fact, the most narratives of Kamala Markandaya explore the uncultivated characteristics of women and represent her dormant feminist concerns through in depth examinations of domestic and social lives of these women. In a way, Kamala Markandaya reproduces transformation of women from self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation in the most graphic manner.

5.3 Hypothesis:

Female empowerment is the major thematic preoccupation of Kamala Markandaya. It has various facets in her novels.

Each character is different in perception and depiction of empowerment due to temporal and different contexts.

One of the most predominant impulses and motivations for Kamala Markandaya has been to depict the condition of woman in the Indian context. She has constructed her writing with the backdrop of the post-independence Indian society and that of the contemporary society. Throughout, her writing, Kamala Markandaya's efforts are to arouse the perception of Indian Women as against the orthodox patriarchal society and communicates. The aim of her writing ideally stand for recognizing the real existence of woman and fight for their liberation. The various aspects of life as domestic, economic, political, social, ethical, cultural and religious are touched upon by her realistic representation of female characters. Consequently, the present research shows that the author has agreeably addressed issues concerning women advocates the empowerment of women. The major themes of her novels are aimed at empowering women characters and developing narrative around such plots in her novels that supports these themes. There can be seen a wide range of women characters created and presented by Kamala Markandaya in her novels. As per the first aim of the research all these various women characters were analyzed and the examples of women empowerment were identified and highlighted. However, it is to be considered that these findings of women characters were limited to the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Kamala Markandaya occupies distinctive place in the field of Indian English Fiction. During her long literary career of more than twenty five years, she produced ten novels. Her novels are remarkable in terms of portraying various woman characters their psyche, struggle and self-realization. In her writing Markandaya address the issues like the status and plight of woman in India under the stress of changing modern, economical, spiritual and political scenario. As a keen observer of society, Markandaya experiences life closely and voices her inner feelings in the form of her creative energy. Therefore, her contribution is recognized internationally and she is often placed with the great novelists of her time like Mulk Raj Anand, R.K. Narayan and Raja Rao who have initiated the lead of women's transformation from possession to person through her writings.

Kamala Markandaya, one of the most outstanding and eminent Indo- Anglian novelists, shows a broad range and rich variety of setting, characters, and theme. Her first novel *Nectar in a Sieve* (1954), a tragedy engineered by economics, is a woeful tale of the trials and tribulations of a peasant couple, Nathan and Rukmani, of a South Indian Village. Her second novel, *Some Inner Fury* (1957), is primarily a political novel dealing with the straining of human relationships in the wake of Quit India Movement. *A Silence of Desire* (1961) depicts the conflict between Indian spiritual faith and modernism born of India's contact with the West. *Possession* (1963) seems to be a continuation of A Silence of Desire, dealing with the conflict between Indian spiritualism and Western materialism. Two of her later novels, *A Handful of Rice* (1966) and *Two Virgins* (1973), however, covertly show how the modernism brought in by the Western influence inspires the protagonists to revolt against their traditional environment and seek their fulfilment by shaping their careers independently. In *The Coffer Dams* (1969), Markandaya deals with the theme of the East- West encounter from a different angle by presenting the conflict between technological power and the forces of nature symbolized by a turbulent South Indian River. She exposes a new dimension of the theme of East-West confrontation in *The Nowhere Man* (1972), where she reveals the predicament of Indian immigrants in England. For the first time she tries her pen at historical fiction with the publication of *The Golden Honeycomb*

(1977), a chronicle of three generations of the princely family of Devpur. Her next novel was *Pleasure City* (1982). In all her novels, Markandaya has treated the theme of East-West confrontation more comprehensively than any other Indian English Novelist.

In spite of differences of these contexts, all the characters deal with the same issue and get the power to handle them.

Kamala Markandaya's depiction of female empowerment may contradict with the trait of self-sacrificing women.

It is interesting to note that one of the most principal themes of Kamala Markandaya's novels is the depiction of the condition of women in Indian societies. Her novels documents the condition of woman in the Indian context quite truthfully. She has mainly created her writing with the framework of the post-independence local of Indian people and juxtaposed it with the contemporary people and society of modern India. Throughout, her writing her, Kamala Markandaya's efforts are to arouse the perception of Indian Women as against the orthodox patriarchal society and communicates. The aim of her writing ideally stand for recognizing the real existence of woman and fight for their liberation. The various aspects of life such as internal, economic, dogmatic, communal, moral, socio-cultural and religious are touched upon by her life-like illustration of women in her novel. As a result, the existing study demonstrates how Kalama Markandaya has comfortably addressed issues concerning women supports the empowerment of women. At the same time it show how conveniently she has omitted the male point of view and disproportionately represented male and female characters in her novels. The foremost leitmotifs in her novels are basically deal with the subjects of conditions of women characters. Most of the narratives are developed on the basis of such plots that advocate such themes. We can observe an inclusive range of women characters created and presented by the author in her various narratives. As per the first aims and objectives of the hypothesis

of the present research all these numerous women characters are scrutinized and the specimens of women empowerment were recognized and emphasized. Nonetheless, it is to be considered that these conclusions of women characters were restricted to the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Kamala Markandaya, thus, has been most influencing and prominent author Indian origin who portrays a broad range of themes and characters in her novels.

Thus, last two points of the hypothesis are also discussed in the aforementioned portion of the study. There can be seen considerable amount of supporting data is found from the selected novels to justify the hypothesis. In case of the third point of the hypothesis, researcher has amplified the data to prove the proposed hypothesis. On the other hand, there can be seen a restricted data available in the selected novels for the research.

5.4 Research findings in general:

As proposed in the hypothesis of the present research, the present study shows that Kamala Markandaya adeptly addresses the issues concerning women of two broad time zones. The first one being the post-independence era of India and the second is the contemporary Indian women in her novels. There can be seen a wide range of women characters produced and made accessible to the reader by Kamala Markandaya in her narratives. As per the aims and objectives of the research all these various women characters were analyzed and the instances of women empowerment were acknowledged and underlined. However, it is to be noted here that these findings of women characters were limited to the selected novels of the research viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

The research has come to one of the broad conclusions that Kamala Markandaya is considered as the initiator of creating modern Indian women characters in her writing. The fresh awakening of women mean that she has come up with different image of women unlike her contemporary writers who were portraying just traditional orthodox women characters. The study of her early stage of 1950s witness the fresh awakening of women in a sense that she created women characters who are bold, educated and sometime more powerful than male characters also. The novels *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960) portrays women characters like Rukmani, Mira, Premala, Sarojin etc. are fresh awakening in the contemporary Indian scenario for presenting new image of Indian women.

The character of Rukmani in *Nectar in a Sieve* is the example of women empowerment in which Markandaya presents the positive and self-motivated image of heroism in the midst of inexperienced hardships and despair. There are many characters in the novels but the story of the novel reveals around Rukmani and her life. Perhaps, she is one of the most influential woman characters of Kamala Markandaya who never loses faith in life and constantly struggles against different situations. She does not surrender herself against misfortune of her destiny and accepts challenges by remaining calm and peaceful. From the beginning till the end the novels moves around the concept of faith and destiny. Rukmani's marriage, children and death of her husband at the end moves everyone's hearts. But she never loses faith and surrender against her destiny rather she becomes more and more strong. In brief, *Nectar in a Sieve* presents Markandaya most memorable woman character. Rukmani is a strong woman who dominates even male characters in the novel. In this novel Markandaya changes the notion of Indian woman who is treated badly and remains the puppet in the hands of men.

Rukmani does not want to live life like other women who spent their entire life in four walls of the house. In the novel, it is seen that she comes out of her home to reduce the burden of her husband by working in the field. It shows that she is the image of the new woman who learns how to read and write and teaches her children

to survive in the society. Despite misfortune, she remains firm and discovers her own identity. She teaches that there is no need to rebel against the society if one wishes to have a place and make others realize of one's presence and identity. She understands the reality of life that one cannot escape the world. In order to live one has to follow the norms and values of the society and makes others especially male characters feel her importance.

Therefore, her character gives a message that one must not lose faith in chaotic situation and remains faithful to life. She fights with many conditions but does not surrender herself to any of them. Admiring Rukmani, G.R. Taneja observes: "Young Rukmani's reactions to the world around her are motivated by recognition that life is for living and when going gets tough, human mind must draw its strength from an unambiguous acceptance... Not to break up or destroy, but to persist and rebuild is what life is about. Not self-pity but self - esteem is what human existence must derive its sustenance from." (34) The social, economic and situational problems fail to defeat Rukamni and she becomes the role model for other women in society.

Along with Rukmani, the character of Irrawadi contains the spirit of new woman at certain point. In the novel, it is felt that she proves to survive under the critical situation and discovers her own identity at the course of time. Believing in life for living, she defines and sets her own yardsticks of life without considering the dual code of morality of the society. In fact, the new woman arises in her as she thinks of saving her brother even at the cost of losing her own dignity. As she has learnt never to give up, she musters up courage and defies the society by giving birth to a child. Therefore, Ira, with her natural gentleness, takes care of her family, even under the critical circumstances. She shows the will power and mental strength to bring forth the Albino child which wins the heart of reader.

The study of *Some Inner Fury* presents three women characters Mira, the narrator, Roshan, the enthusiastic freedom fighter and Premala, a complete housewife. Mira plays pivotal role in the novel. She is born and brought up in rich family and therefore she is less traditional and more modern. However, her westernized mindset

doesn't interfere in being and adopting traditional cultural of India. Her character is presented with the western aroma that makes up her mind to marry Richard with or without her mother's approval. She is responsive and imaginative woman who plays significant role in the novel. She is modern woman, brought up in a westernized custom and household. Her character sets the model of love without marriage, not of marriage without love, as is the case of Kit and Premala for instance. Hence, it can be said that Mira is a modern Indian woman having traditional Indian attitudes, culture and behavior and story is a love story with political crises. In the novel, Mira is shown more mature at the end who sacrifices her love for country.

On the contrast to Mira, Premala is raised in traditional Indian family who lives according to the norms defined by her family. The impact of her family on Premala protects her from being tradition Indian woman. In the novel, she is supposed to marriage Kitsmay, Mira's modern brother. She has to live with Kit's family to understand and follow their custom and style of living. The environment of Kit's house is totally different of Premala's house where she feels alienated and shy. She is sensitive and tender hearted by nature and overwhelmed by cruel realities of life. Therefore, she couldn't get love and care from her husband Kit. In the novel Premala marriage turns unsatisfactory and so she is directed to social work. She couldn't find suitable place at her husband's home. Even, she brings up an orphan girl without approval of her husband. Due to the absence of child her wifehood remains incomplete. Her decision to bring up the orphan girl make her husband realizes that she is not just puppet but a woman with identity. As Indian housewife, Premala tried a lot to please and adopt Kit's custom and day to day life. However, Kit proved to be misfit for her as he never given priority to Premala. She tries to attain the ideal of a wife and true companion to her husband but ends up being a non-person. Her sympathy with poor children, her religiousness, her devotion to her husband, her home management is inherent part of her personality. At the end it is shown that Premal sacrifices herself to be ideal wife and imposed to do social work in a school. Her death in fire wins the sympathy from reader and makes her memorable character that dies gloriously while serving the people.

The third character of Roshan, in the novel presents the image of liberated woman of modern India. She is daughter of rich mill owner who educated in England. However, her richness is not reflected in her behavior or nature. Markandaya presents the character of Roshan as educated, talented, resourceful, self-assertive and a combination of viability and imaginativeness. By profession, she is journalist runs a progressive newspaper to describe the public of various productive works the nationalists have undertaken during that time. It seems that Roshan has a mixed outlook and seems to be the truly open-minded woman of modern India. She stands as a symbol of new awakening among Indian women during the period of national struggle for freedom, who do not mind giving up the comforts of their life for this noble cause. Her boldness and non-violence nature makes her different than other women in the novel. Importantly, it is shown that she was imprisoned several times for unlawful activities against the English. In fact, Roshan proved to be a role model for Premala and Mira and shows them the spirit of freedom. Her life is symbolic and suggestive for other people of society who considers woman to be helpless and dependent.

The study of woman characters in *Some Inner Fury*, opens Kamala Markandaya's different perspectives of women's psyche and social condition. All these women characters are pilgrims in their own styles and approaches as they are on a journey in search of answers to their questions on the meaning of life. Thorough all these women characters, Markandaya focuses on the hidden virtues and potentialities of woman at the different situation. In her treatment to women characters, Markandaya disclose her concept of woman and reawakens feminist sensibility. In the novel, the character of Mira leads the story who represents the modern educated and bold Indian woman. In contrast to Mira, Premala is typical India village woman who has limited role and governed by social boundaries. Roshan is fearless and full of patriotic feeling who takes responsibility to support Indian's freedom fight.

Kamala Markandaya in her novel *A Silence of Desire* projects the character of Sarojini and her marriage life with Dandekar. The problem between Sarojini and Dandekar's marriage is their way of living and thinking. Dandekar is rational mind who does not like the ritual and religious nature of her wife Sarojini. At the certain point, the story exposes how men and women distress themselves and each other by silence on different occasions when they actually require unburdening their hearts by giving voice to their feelings. Both Sarojini and Dandekar live happy married life but fails to understand the larger context of their living.

Sarojini like other women characters of Markandaya represents typical Indian woman governed by traditional values and custom of the society. Her immense faith in religion and divine power in God leads her to speak lie with her husband. However, her intention was clear and it is her husband who treats her baldly. From the beginning she never shows much interest in science and remained attached to the traditional rituals. Her religious conducts are often reflected in her day to day work. It is seen that the walls of her kitchen reveal the religious faith of her which was full of decoration with the images and pictures of gods. On the other hand, for Dandekar whatever Sarojini is doing is meaningless. In fact, he many a times criticizes everything that Sarojini does but cannot ensure himself from doing the same thing. The empowering attitude in the character of Sarojini appeared when she comes to know that her husband is spying on her. It is the point when the new woman emerged from her personality. Any Indian woman can never tolerate that someone questions against her loyalty and chastity whether he is husband or anyone. She boldly responds her husband and justifies her act.

The study of Markandaya's novel *Possession* discovers four significant characters that are different than each other in their way of perception and attainment of reality. In the novel, Markandaya portraits woman characters like Anasuya, Lady Caroline Bell and Ellie. Anasuya is the narrator of the story but remains minor participant in the activities. Unlike other woman narrators in Markandaya's fiction,

Anasuya is not centre of action and just objective reporter. She has good sense of traditional Indian culture and natural instincts. She wants to publish novels and therefore goes to England. The character of Caroline is representative of typical capitalism who believes in exploiting the poor physically as well as mentally. She is the English missionary, "rich, divorced and well born". She stands for the authoritative feminist of matriarchy. The novel also portraits beautiful character of Ellie, a young twenty year old Jewish girl who has suffered the cruelty of Nazis in the camp.

Two Virgin is Kamala Markandaya's eight published novel. It largely covers the traditional village life and artificial modern life through the characters of two young sisters, Lalitha and Saroja. Here, Markandaya presents the inner and hidden desires of growing girl with the touch of sensuality. The novel includes certain episode where the sexual feelings are openly narrated. However, the main focus of the novel is the contradictory nature of two sisters. Through the character of Lalitha and Saroja, Markandaya highlights the problems of young girls under the impact of modern complex society.

Lalitha represents the modern life growing girl. She is fascinated with urban life and doesn't like the restriction of her family. At the result, Lalitha flies away from her family and village life to fulfil her dream to live and enjoy city life and culture. In the hope of attaining worldly pleasure and modern life style, she becomes victim of evils of society. Her life is ruined by Mr. Gupta and returns home with pregnant. Her younger sister Saroja is presented as mature and traditional Indian girl. She is presented as simple and sentimental who is conscious about her limitations. Unlike her elder sister Lalitha, she doesn't like glamorous and modern life style. Being a girl, Saroja succeeds to realize that the happiness doesn't lie in going away from social norms and conventions under the influence of the western culture. She learns that freedom doesn't mean to break all social boundaries just for personal pleasure.

Therefore, her character emerges in the novel as the bridge between traditional and modernity.

Sarojini like other women characters of Markandaya represents typical Indian woman governed by traditional values and custom of the society. Her immense faith in religion and divine power in God leads her to speak lie with her husband. However, her intention was clear and it her husband who treats her baldy. The empowering attitude in the character of Sarojini appeared when she comes to know that her husband is spying on her. It is the point when the new woman emerged from her personality.

The novel *Possession* highlights the character like Anasuya and Ellie. Anasuya is not centre of action and just objective reporter. She has good sense of traditional Indian culture and natural instincts. She wants to publish novels and therefore goes to England. The novel also portraits beautiful character of Ellie, a young twenty years old Jewish girl who has suffered the cruelty of Nazis in the camp who can leave behind the dreadful past to start with a fresh beginning.

Two Virgin largely covers the traditional village life and artificial modern life through the characters of two young sisters, Lalitha and Saroja. A young girl Saroja turns into a mature woman who can discriminate between the good and the bad and make a choice for herself without any temptation or any pressure. Here, Markandaya presents the inner and hidden desires of growing girl with the touch of sensuality. In this novel Markandaya represents a new angle of man-woman relationship which shows the cultural clash of two modes of life Eastern and Western. In addition to this, Markandaya reflects awakened feminist sensibility in the contemporary changing scenario of Indian culture.

The study discloses that Kamala Markandaya skilfully portraits women characters in her novels that are self-awaken, empowered and dominating. In fact, reflects her intellectual quality by intruding female characters as her protagonists who controls in the story. Even the novels, which do not include female protagonists, receive strength and power from woman characters. These woman protagonists possess vital qualities to survive and fight against situations. She let her women have traditional role and makes them boldly face the problems of women in modern society. All these women are vivid, self-developing and progressive. The study shows that Markandaya has cleverly presented the image of woman in the modern Indian society.

Finally, the study discloses that Kamala Markandaya skilfully portraits women characters in her novels that are self-awaken, empowered and dominating. In fact, reflects her intellectual quality by intruding female characters as her protagonists who controls in the story. Even the novels which do not include female protagonists, receive strength and power from woman characters. These woman protagonists possess vital qualities to survive and fight against situations. She let her women have traditional role and makes them boldly face the problems of women in modern society. All these women are vivid, self-developing and progressive. The study shows that Markandaya has cleverly presented the image of woman in the modern Indian society. Her characters include a village woman, traditional wife, modern girl, educated woman etc. In the treatment of all these characters, Markandaya shows her great skill as a creative writer and true woman psychologist who goes inside the mind of character and reveals every aspect of woman's personality. Therefore it is truly said that "Being a woman novelist, Kamala Markandaya expresses all aspects of a female, the inner voice, sentimentality of a woman, depression, frustration, feeling of dominate over some one, the hope of achieving aim, the happiness and sorrow, the patriotic feeling, the maternal instinct and all feminine quality."

5.5 Limitations of the Research:

As the present research work was intended to study female characters of Kamala Markandaya's selected novels, the study does not include the rest of the novels of Kamala Markandaya. Though, Kamala Markandaya is not outright feminist in her approach and orientation nor has she ever claimed to be a feminist, nevertheless, her novels are deeply rooted to feminist sensibility in which she represents inner, psychological and spiritual conditions of women of her time. Thus, Kamala Markandaya is not studied from an autobiographical point of view. Hence, we may never know, as to whether or not the author has leftist or feminist bent of mind. Nor can we study if she has any such influence in her life and consequently in her writing. This research has been a humble attempt to throw light upon women empowerment themes, empowered women characters and nicely woven plots in the select novels of Kamala Markandaya. The researcher has selected five novels Kamala Markandaya *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Further, the research aims are probing the social condition of women in the society. Hence, research does not deal with the male characters and their representation in Kamala Markandaya's novels in general and selected novels in particular. The research did highlight that in the selected novels the male representation is very limited and most male characters are merely the counter parts of the women characters. However, it cannot be the conclusion of the rest of the novels of Kamala Markandaya.

Moreover, the research also did not deal with the linguistic or paralinguistic aspects of the selected novels. Thus, the researcher has not deliberated upon these aspects of novel writing and narrative technique. Hence, this is yet another limitation of the research.

5.6 Future Scope of Further Research:

As discussed in the previous section, the present research work was intended to study female characters of Kamala Markandaya's selected novels, thus, the future researchers can undertake the research based on the rest of the novels of Kamala Markandaya.

Though, Kamala Markandaya is not outright feminist in her approach and orientation nor has she ever claimed to be a feminist, nevertheless, her novels are deeply rooted to feminist sensibility in which she represents inner, psychological and spiritual conditions of women of her time. Thus, as an author, Kamala Markandaya can be studied from an autobiographical point of view to probe her orientation as an author and an individual.

As the research has dealt with themes of women empowerment and an interwoven plots in the select novels of Kamala Markandaya, future researcher can undertake the research from other social, political and/or culture setting of the novels that may or may not include the selected novels of Kamala Markandaya viz. *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963) and *Two Virgins* (1973).

Furthermore, the research aims are probing the social condition of women in the society. Hence, research does not deal with the male characters and their representation in Kamala Markandaya's novels in general and selected novels in particular. As the study does not include the rest of the novels of Kamala Markandaya, the research can be undertaken in the area of 'male characters in Kamala Markandaya in the selected novels'.

Moreover, the research also did not deal with the linguistic or paralinguistic aspects of the selected novels. Thus, the researcher has not deliberated upon these aspects of novel writing and narrative technique. Thus, some ambitious researcher can undertake, a linguistic study of all or selected novels of Kamala Markandaya in future.

Bibliography

Primary Sources:

- Markandaya, Kamala. *A Silence of Desire*. New Delhi: Penguin Books, 2009.
—. *Nectar in a Sieve*. New Delhi: Penguin Books India, 2007.
—. *Some Inner Fury*. New Delhi: Penguin Books India, 2009.

Secondary Sources:

- Mukherjee, Meenakshi. *Realism and Reality*. Delhi: OUP, 1985. P. 8.
- Iyengar, Srinivasa K. R. *Indian Writing in English*, New Delhi: Sterling Publishers Pvt. Ltd., 1985.P. 317.
- Sidiqii, shehjad . "Social elements in the works of R.K. Narayan and Mulkraj Anand" <http://punereresearch.com/media/data/issues/58b9c6993e911.pdf>
- Rao, A.V. Krishna. *The Indo Anglian Novel and Changing Tradition*. Mysore: Rao and Raghwan, 1972, P-10.
- Boomiraja, P. A critical inquiry into the select fiction of Chitra Banerjee Divakaruni. Unpublished Ph.D. thesis, Alagappa University. Karaikudi
- Yesapogu ,Venkateswarlu. "The Voice of Indian Women Novelists and their Status in the Contemporary Indian English Literature –A Critical Study"<https://www.arjonline.org/papers/arjhss/v2-i1/3.pdf>
- "Indian English Literature Iel English Literature Essay." UK Essays. Uniassignment.com, 23 August 2018. <<https://www.uniassignment.com/essay-samples/english-literature/indian-english-literature-iel-english-literature-essay.php?cref=1>>.
- Rai, Anjali. "Feminist Mode in Major Indian English Fiction:- The Analytical Review."The Journal of Science, Technology & Humanities, Vol-2, Issue-1, 2016. Pdf
- Elaine Showalter, The New Feminist Criticism: Essays on Women, Literature and Theory, New York, Pantheon 1985,p.5

Behtash, Esmail. and Sajjadi, Fatemeh. "Literary Feminism in India" journal of subcontinent researches. Vol- 4, No. 11, 2012. Pdf.

Dodiya, Jaydipsinh. *The Indo - Anglian Novel and the changing Tradition*. Mysore: Publishers Print of Wales Road, 1972.

Ganesan, Indira. Introduction. *Nectar in a Sieve* by Kamala Markandaya. New York: Signet Classic, 1982.

Jha, Rekha. The Novels of Kamala Markandaya and Ruth Jhabvala: A Study in East- West Encounter. New Delhi: Prestige., 1990.

Montgomery, Ruth. . *WLB Biography: Kamala Markandaya*. Wilson Library Bulletin, 1963.

Raizada, Harish. East West Confrontations in the Novels of Kamala Markandaya , Perspectives on Kamala Markandaya, ed. Madhusudan Prasad. Ghaziabad: Vimal Prakashan, 1984.

Ramesh Chadha. "The Interplay: Nectar in a Sieve." *Some Inner Fury and Esmond in India*. 1988.

Rao, Krishna A.V. and K. Madhavi Menon. *Kamala Markandaya: A Critical Study of Her Novels, 1954-1982*. New Delhi: B.R. Publishing Corporation, 1997.

Sangamitra .B. A Study of Feminist Existentialism in Select Novels of Kamala Markandaya. n.d.

Appendix & List of papers published

1. *Possession* by Kamala Markandaya: An Assessment, Volume IV, Issue 1, August, 2018 Vidhyayana An International Multidisciplinary Research e-Journal, http://vidhyayanaejournal.org/uploads/journal_pdf/Vidhyayana_154400671147.pdf

2. Portrayal of Women Protagonist: A Study of Kamala Markandaya's *Nectar in a Sieve* and *Some Inner Fury*, Volume IV, Issue 1, October 2018 Vidhyayana An International Multidisciplinary Research e-Journal, http://vidhyayanaejournal.org/uploads/journal_pdf/Vidhyayana_154400683414.pdf