

# Woman as a Symbol of Sacrifice in Kamala Markandaya's Novel Nectar in a sieve

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## Abstract

Kamala Markandaya portrayal of life in the little villages and big cities of Indian rips open the sordid, the pathetic and the tragic side of life its perpetual fight against starvation in the pre and post Independent India. Her novels thus become faithful records of the means and ways of exploitation in various forms. An interesting aspect of modernity is the creative release of feminine sensibility. Women in modern India have not only played exciting and dangerous roles in the struggles for Independence but are also touched and toned by the consciousness of cultural changes. Kamala Markandaya's novels seem to be fully reflective of the awakened feminine sensibility in modern India as she attempts to project the image of the changing traditional society. Women have always assessed themselves by the parameters marked by men. This accounts for the complacency in women as subalterns. They have been passive and submissive because this was the feminine stereotype that was accorded to them. It is incredible that even after sixty four years of freedom, Women's empowerment is still in its nascent stage. Experience thus forms a vital ingredient in all women's writings and this in turn serves to connect to the feminine world. Shared experiences become the basis of solving issues. The protagonists reflect common concerns and provide possible answers.

**Keywords:** Pathetic, sensibility, tradition, parameter, stereotype, issues, concern.

The social acquaintances among India and England in any event which were brought to the fore by political relations were never uneven. As we state that the Romans thought they were the champions and had a lot to gain from the Greek who were the triumph. Also Indians offered to the British a colorful display of life and multicolored prototypes of customs, habits, conventions, a rich well off of theory dependent on its antiquated social legacy. There has been a consistent increment in the study of Indian English. However as a subject of scholastic exploration of Indian English writing has for quite some time been ignored.

Indian English writing has been developed from a sapling to a solid established tree in a full sprout. Indians anyway didn't begin writing in English in a day. It took a few verifiable occasions and recognized characters to get Indian composing English to its present distinction. English gave a window to Indian erudite people to view the wide world's outer surface. It not just outfitted a connection among India and the western countries but it gave a typical vehicle of correspondence among learned Indians of various areas in Indian. The greater part of the youthful instructed individuals were attempting to impersonate the bosses and accomplish Standard English intonation. There were a few who examined English with commitment and constancy and had simultaneously a comprehension of and regard for their own social legacy. Such individuals were very few and yet subjectively their achievements in different fields were of a high request.

Usually it is for a female to express grief but however the standard of conduct intended for the Indian woman by the man centric culture is questionable to the general partiality. She is mentored to be a dormant beneficiary. The Indian woman happens to be the most exceedingly sufferer of the social standards and ethical codes. Kamala Markandaya is one of the most acclaimed writer that she wanted to reveal the ambiguity.

The time of females being cared as deities has met its conclusion in the Prehistoric period itself and what residues is the disposition of being treated as slipper mats. Kamala markandaya says that,

Sense of involvement in the social life of India, her keen observation combined with critical acumen and the feminine sensibility brought her international fame with the very first novel. (34)

The entire range of understanding that female experienced to discover a scope in Kamala Markandaya's writings. The central character of her first novel is Rukmani the support and the upholder of the family bond. The book brings extinct social shades of malice and acts of

neglect pervasive society to light and shows how they degenerate the virtues and corrupt and decay the status of Indian woman. Kamala Markandaya centers on dowry framework leads the aching of a male issue. The fruitlessness of a lady and the unavoidable yearning that prompts human corruption.

The fiction starts with Rukmani the speaker as an elderly person thinking about her past. Rukmani reveals to us that she is presently settled in spite of the fact that things have not generally been so. After quickly referencing those essential to her she starts to recount to an amazing narrative. As a youngster living in a provincial Indian town, Rukmani had enormous dreams of extravagant wedding. Her three more established sisters had continuously less sumptuous weddings. And Rukmani's mom was left to think about what might befall her last daughter, Rukmani, who might have very less dowry for marriage. Rukmani trusted her dad's situation as town headman would give less care to his spouse. She is uncertain how to undergo when her sibling reveals to her the town headman is at present of little significance in marital life. With no cash for dowry he seems to be diminutive in the manner of looks. Rukmani's family is compelled to wed her to a marginalized farmer whom she tells,

Hope and fear, Twin Forces that tugged us first in  
one direction and then in another, and which one was  
stronger no one could say..... . Fear, constant companion  
of the peasant... fear of the dark future; fear of the  
blackness of death. (2)

It is this paradigm of steadying of morale after introductory ascent and fall, a close to harmony after outrageous motions, similar to that of a needle on a gauging scale that swings to one side and the left various occasions before steadying itself in the middle. The example functions admirably in the entire novel as well as inside sections, and at times inside a similar passage. The example we have found in the prior section is rehashed on a bigger scale following Rukmani's marriage. Her sense to disgrace on feeling debilitated and the dread of living it down, the mud cottage and the wreath of dry mango leaves make her so apprehensive that she sinks down with a spasm in her leg. Understanding that her spirits are excessively low, and that she is scared, Nathan infuses an overwhelming portion of expectation that inside a couple of years they could purchase a house, for example, her dad had. The portion of expectation steadies her spirits and she understands "It suits me quite well to live here" (10).

Related with the mud cottage is the land on which her expectation and satisfaction depends. At all time Rukmani's spirits are hanging and Nathan raises from them again by helping her to remember the fruitful land and its produce and consequently the assistance of nature as though the human office has not been satisfactory to direct this intermittent portion of expectation and relief in a real existence punctuated by dread and sadness. Hence the land converges into nature to turn into a solid indication of some unoriginal power to make her upbeat or hopeless, to excite expectation or fears as it wishes. Here the delightful land, green fields and the aging grains come helpful to Nathan to reassure her "Such harvests as this and you shall not want for anything" (10).

In Nectar in a Sieve the bond among father and girl is somewhat not the same as that in other Indian writings in English. Nathan is profoundly worried about the welfare of Ira that is the reason Ira is brought home when she is left by her better half on the grounds of fruitlessness. No Indian dad would do that. A regular Indian dad would endeavor to bring a fix up among a couple in such setting. Further, Nathan awards Ira a lot of opportunity during Ira's post-separated from life. Ira resorts to prostitution to help the family and secure her feeble sibling. Ira's dad does not keep her from doing as such. Nathan appears some neediness over his little girl's inadmissible conduct however later on he goes to the degree of tolerating the unlawful offspring of Ira.

The new changes have delivered new women. The women today are described by clashing feelings about the qualities, culture and the conventional ethos of Indian culture. The new powers at work request the women to follow the existence dependent on Western way of thinking of opportunity and freedom while the conventional self in them expects them to stick to and submit to the deep rooted traditions and standards. The outcome is that the majority of woman's have built up a sort of hesitant conduct. They are neither ready to follow the well established custom nor are they sufficiently brave to champion themselves, in the society which is to a great extent overwhelmed by the men.

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