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## A CRITICAL SURVEY OF WORKS OF KAMALA MARKANDAYA

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### ABSTRACT

Kamala Markandaya is one of the best of the Indian women who have written novels in English since the genre's emergence following World War II. After the release of her first book, *Nectar in a Sieve*, in 1954, she received widespread acclaim and became a household name throughout the world. She is still active in the world today. The author writes under the alias Markandaya. She used to go by Kamala Purnaiya before she was married, but once she started writing, she adopted the name Markandaya. In 1924, she entered the world into a prosperous, rather traditional Brahmin family in Mysore, South India. Her dad worked in transportation. Because of her father's repeated relocations for business, she had a "intermittent and casual" education but was also able to freely travel around India, the United Kingdom, and Europe. That "role of observer which every traveler assumes is good: mining for any writer," according to Miss Markandaya. I think it was my first point, and it makes a nice, solid point. This experience gave her the perspective on human nature that would be invaluable to her later work as a writer. Her writings reflect her direct experience with western culture since she was a member of the so-called "Westernized upper class." Her language and her perspective on western personalities are influenced by this.

**KEYWORDS:** Kamala Markandaya, Indian women, human nature, western culture

### INTRODUCTION

Kamala attended high school for a year in Mysore before transferring to Madras University at the age of sixteen. However, she discovered a passion for writing and journalism and dropped out of school. She got her degree considerably later in life. After graduating from college, she spent some time as a staff member at a defunct weekly newspaper before becoming an un-army liaison officer. However, the position did not appeal to her literary interests. She soon abandoned that career path in favor of freelancing as a journalist in Madras and Bombay. She spent some time in a rural community in South India to have a better understanding of life there. This

explains why her depiction of rural Indian life is so realistic and genuine.

In 1948, Kamala Markandaya left India for England, where she applied for and was denied a position in the field of journalism. She had financial difficulties for a while, so she supported herself by proofreading, working as a secretary at a few different private companies, and other similarly boring and depressing occupations. She has established her London roots via her marriage to John Taylor. She's content with life and her one kid, Kim. She is a beautiful English radio and TV guest host who, in her spare time, likes going to the movies, the theater, and being alone. To put it bluntly, she is against imperialism

and colonialism. She writes on the meeting of East and West often.

Kamala Markandaya has won two prestigious awards: the Asian Prize in 1974 and the National Association of Independent Schools Award (USA) in 1997. She has a mild demeanor and prefers not to draw attention to herself. Rarely does she provide interviews to the media. However, her writings reveal a great deal about her life and work. Among the present generation of exceptionally accomplished authors in India, Kamala Markandaya stands out for having "a brilliance and depth outstanding even among them," as noted by Margaret Parton.

The titles of her eight books are as follows: *A Sieve Full of Nectar*: 1954

*The Coffers Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), and *Pleasure City* (1982) are all films released between 1956 and 1982.

Familiarity with Kamala Markandaya's other works, not only *Nectar in a Sieve*, is necessary for making an accurate assessment of her art and brilliance. Since this is an introduction to her work as a writer, we will first take a cursory look at her eight published works. Her intellect, as well as her art and skill, would emerge gradually through the examination of her works. While hunger and the East-West cultural encounter in all its forms are key topics, the author's work is also distinguished by a variety of other themes and concepts that contribute to its depth, richness, and complexity.

Kamala's first book, *Nectar in a Sieve*, also happens to be her best-seller. Rukmani and Nathan's narrative is told against the backdrop of the poverty and anguish of

rural India. Life and suffering of Rukmani and Nathan are intertwined with the poverty and hunger of Indian villages and the collapse of Indian rural life brought on by the onslaughts of modern industry.

The novel's female narrator, Rukmani, looks back on her life with a sense of nostalgia for the events she describes. The novel's opening section tells the tale of Rukmani and Nathan, newlyweds who must contend with the elements and the noise and pollution from a tannery built close to their town. Part 2 details the family's ordeal as they look for their missing kid Murugan in the metropolis. Rukmani and Nathan were simple people who worked hard and hoped that things would get better, but they were often thwarted by natural disasters like drought and flood. They were so befuddled by the vagaries of nature that they accepted their fate. Many people found work at the tannery, including Rukmani's sons (one of whom was murdered by a lathi blow, and the other two of whom abandoned their family and moved to Ceylon). Ira, their daughter, sold her body so she and her parents could live well. As helpless spectators to these tragedies, they themselves remained on the farm until they were forced to rely on their son who had relocated to the city. But even at this late hour, fate would not abandon them. The city itself didn't want them since they weren't intelligent enough to keep up with the pace of life there. They lost everything in the temple fire, and now they have to break stones for a livelihood. On his journey back to the temple from the quarry, the aged, malnourished, and easily offended Nathan met his end. It was

inevitable that Rukmani would return home to the village.

She takes Puli, the young city helper she grew to love like her own son, back to the country with her. Her son Selvam and daughter Ira warmly welcome them, and time has helped her recover from her numerous scars. A classic 'hunger' book, it was written just after independence. Coleridge's phrases serve as an epigraph to Kamala Markandaya's book, from which she draws the little Nectar in a Sieve. Nectar is drawn into a sieve by hard work, but hope needs something tangible to hold onto in order to survive. Coleridge's couplet is selected by Kamala Markandaya because it perfectly captures the novel's theme: when labor is done with just hope, the result is as sweet as nectar in a sieve. Life becomes meaningless if you don't have something to live for. Markandaya demonstrates the importance of labor in a peasant's daily existence. He will starve to death if he is forced to stop working. He is hopeless and without a purpose in life. Short-lived joy is like Nectar in a sieve for the common man, as shown in Markandaya.

M.K.Bhatnagar makes a pertinent observation in his essay titled "Kamala Markandaya: the insider outsider" when he writes, "Markandaya's first novel Nectar in a Sieve illustrates all her basic preoccupations; the protagonist-narrator Rukmani caught in a hard peasant life, the vagaries of nature, the depredations of modern civilization, the forced immigration to city, and so on." Nectar in a Sieve shows how hopeless labour may attract sweetness. The Indian peasant toils away in despair, placing his fate solely in God's hands and accepting his share of the

inevitable hardships of life. Through the experiences of many Indian peasants living in extreme poverty, Kamala Markandaya satisfies the work's remit as a narrative about Rural India. She has not revealed the make-believe village's name, but it is a representation of rural India. 3

The Indo-Anglo and Anglo-Indian Novel identifies Kai Nicholson as a societal issue.

In order to demonstrate the nuanced intensities of the emotional fabric, the writer has made Rukmani the story's narrator. Because she recognizes the crucial role women play in the social and economic life of Indian peasant households, she has chosen to focus on a female protagonist. The Rukmani represents the simple, rural lady in India. Her opinions are reflective of the stereotypical social and cultural other that is intended to make an Indian lady docile, innocent, and content with her place in life. The setting of the narrative is a rural community in southern India. There is a lot of ambiguity about when and where the book really takes place. The allusions to past events show that it takes place against the background of India's fight for freedom. But writers are novelists wherever they may be and whenever they may be situated. The depiction of Indian society is universally fascinating." 4

As the youngest of the four daughters of the wealthy village headman, Rukmani married a tenant farmer named Nathan. In addition to her husband leaving her after only four years of marriage because she failed to produce an heir, Ira's father's holidays had ended by the time she got married, so she and her new husband had

to subsist on roots, leaves, and plantain until the next harvest.

Her two boys, Arjun and Thambi, get jobs at a tannery and help the family out financially. However, they soon find themselves unemployed and forced to seek sustenance in Ceylon. The year they depart, the rains don't come, crushing their dreams. Nathan, as a renter, is obligated to pay the tax, so he and his family sell their furniture and cattle to cover the bill. The tannery watchman brutally beats Raja, Rukmani's third son, to death. Kali, the youngest kid, is in increasingly severe condition. Ira turns to prostitution to rescue her brother, but her efforts are futile, and Kanti, an elderly neighbor of Rukmani's family, too perishes of starvation.

As part of his goal to construct a hospital in the hamlet, Dr. Kennigton, another of Rukmani's well-wishers, offers her fourth son a job. When Nathan's landlord gives him notice to move in a week, he doesn't fight it. Nathan and Rukmani had no choice but to rely on their son Murugan in the city for help. However, Selvam and Ira choose to remain behind.

After failing to locate their son's address in town, Rukmani and Nathan seek refuge at a temple. When they learn that their son no longer resides in that town, they go back to the temple and beg for alms there. Within forty-sixty days, they hope to have saved enough money to return home. Nathan's condition worsens daily, and he passes away on the day they've saved enough money to return, but Rukmani refuses to give up the fight against the hunger. When she and her adoptive kid finally make it back to the hamlet, they are

greeted by Selvam and Ira. Rukmani finds peace once again.

The book has a seemingly circular structure since it returns to its starting point at the conclusion. Culture and Commitment author Bhagwant Goyal puts it succinctly when he writes, "It indicates the endless cycle of despair and deprivation in which India's rural and urban poor are externally trapped." 5

The lives, dreams, disappointments, and triumphs of peasants are the subject of this tale. It's a story of kindness in the midst of famine and misery. It's the tragic tale of tenant farmers who lose everything to their exploitative landlord and the wrath of Mother Nature. Almost everyone in the book has a terrible existence, and the most of them perish.

The unfortunate events that befall Rukmani and her family are not due to her own actions, despite the fact that she is a non-native speaker. Throughout the story, she fights against the overwhelming pressures of civilization and the natural world. Rukmani is quiet and meek, content with her situation in life and willing to accept it with composure. She is able to persevere through life's challenges because to her unwavering belief in God, her iron will, and her high moral standards. She maintains her optimism even while facing difficult times. Even under the most trying circumstances, she maintains her composure.

Her calm demeanor and ability to maintain composure under pressure are her defining characteristics. She will not be dehumanized by her poverty and hunger. Rukmani shows no signs of emotional outburst despite the fact that the calamities of the flood call for a serious attack of

famine. She embraces poverty and hunger as inevitable byproducts of existence and sees them as necessary components for a full experience. She takes a philosophical view on hunger and recognizes the dignity in holding on during tough times. She explains that "our priests fast and inflict on themselves severe punishments," and that, "we are taught to bear out the soul's sorrows in silence," all with the goal of purifying the spirit. 6

In his essay "Tradition and change in the novels of Kamala Markandaya," Shiv K. Kumar makes the astute observation that "Markandaya seems to suggest by the resilient humanism of a person like Rukmani, whose unbounded faith looks definitely beyond all physical suffering and partakes in that peace that surpassed all understanding." 7

She represents the Indian rural poor peasant who has been taught the value of a life with few material possessions and few luxuries and who has maintained this belief throughout her long existence. Rukmani's husband Nathan stands in for a typical Indian farmer. He's the epitome of cliché. He just sits there and takes it. The framework places a premium on rural values and the rural way of life. A impoverished peasant in every way, he attempts to comfort her on the day of their wedding by painting a picture of a great future for them both. Even yet, he is unable to conceal his feelings of impotence. According to Rukmani, "there was something in his voice a pleading, a look on his face such as a dog has when you are about to kick it." This is evident in his expression. 8

### **Some Inner Fury, 1956:**

While Some Inner Fury's protagonist, Mira, is a woman like Rukmani, the narrator of the author's first work, she is quite different. The inner inferno of love represents India's fervent desire for independence, while Mira, with her western sophistication, represents the core issue of the narrative as it clashes with patriotism. This highlights the importance of the East-West meeting as a central subject. The setting is more modern and fast-paced than in her debut, and the cast of characters is broader.

Kiti, the younger brother of Mira, returns from Oxford with his buddy Richard. The main characters of the play are Govind, her adoptive brother, Premala, Kit, and Roshan, a wealthy woman who plays a role in the revolutionary politics of liberation and revolution. In addition, there's the missionary Hickey, who's like a cross between Kenny from "Nectar in a Sieve" and an angel. Almost as in a typical Hardy tale, there is a conflagration of energies and the release of malevolent powers. Govind becomes a rebel because he wants to get away from his unrequited love for Premala. Like Premala, who seeks relief from the oppressive environment of her husband's household by assisting Hickey in his humanitarian efforts, Mira and Richard look to each other for comfort and fulfillment. However, they get swept up in the Quit India Movement and become a part of it. It's a horrible error, but revolutions tend to produce blunders like that; Premala ends up suffocating to death. Both Kit (from a knife wound) and Richard (from mob violence) perish. When Mira finally gets back to her house, she is forced to spend time alone with the specters of her past, and she experiences

"seeping up, filling my throat with grief, rowing from throat to temple" periodically.

13

In the novels *Bath (Nectar in a Sieve)* and *Some Inner Fury*, the criminal characters rise above the crushing weight of economic or political misfortune to celebrate the indomitable human spirit. 14

In the midst of the national independence struggle, a unique love tale unfolds. It would appear, in the final analysis, that this socio-political novel of modern India is symbolically significant on two levels," writes Dr. A.V. Krishna Rao. "First, the emotional inner fury of Mira is completely quenched when her love of Richard results in an ecstatic experience of the sweep and surge; secondly, the wider inner fury of the nation at large is fully vented, culminating in the violent demonstration of national indignation at the alien rule, Govind Ballab15

*Some Inner Fury* opens with a letter Kamala Markandaya sends to establish her authority. The Indian independence movement mostly adhered to a nonviolent strategy. The novel centers on that one rare instance. Although particular names may have been used, no allusion is meant to any political party, either historical or contemporary. Setting the story during World War II, when the Quit India Movement was at its height, "clearly reflects that the novel is based on exception," as the author puts it.

### **A Silence of Desire, 1960**

The growth of Kamala's creativity is on full display in her third work. She disregards material and political concerns in favor of a focus on the transcendent. The story is told in the third person and is not autobiographical. R.S. Singh claims

that the author of this book "attempted to investigate the conflict between tradition and modernity within a family." Dandekar suspected his kind, loving, and devoted wife of fifteen years, Sarojini, of having ulterior motives. He was so used to following orders and being faithful that any deviation from the norm caused him great distress. He was just a regular clerk with an inflated sense of his own intelligence. His God-fearing, devout wife sometimes upset him, and he would poke fun at her devotion to the tulsi plant. Recently, his wife's tumor had prompted her to seek help from a Swami. Dandekar accompanied her to the Swami's residence in order to learn the secret for himself. To get the Swami expelled from the city, he even enlisted the aid of the magistrate. After the Swami left town, Dandekar's wife came back, but she was changed. She was now willing to have surgery with any doctor Dandekar recommended because, she said, the Swami had instructed her to do so. Dandekar was annoyed and felt powerless in the face of the Swami's dominance over his wife's thoughts while he was away. She had presented expensive presents to the Swami, and he went to get them. The tools, jewelry, and family he had lost were returned to him at last. However, he was unable to regain his confidence. He couldn't stop thinking about how much less he was than the Swami. He despised him for shattering his family's tranquility and financial security, but he respected him for being able to keep him and his wife under his thumb. Here Markandaya proves without a reasonable doubt that the Swami was essential to the country's spiritual well-being, despite his

unpopularity among the country's educated elite.

### ***Possession, 1963***

Kamala's creativity and brilliance have progressed much farther. It's different from the other books since the setting shifts from India to London and back to India, the topic is more global, and the narrator, Anasuya, is not the protagonist but a supporting player. The story revolves on Lady Caroline Bell, a beautiful but overbearing noblewoman, and Valmiki, a young peasant kid who is uneducated but has a talent for art. The Swami is prominent in this tale once again.

With the help of Anasuya, Lady Caroline travels to a rural area where she meets Valmiki. She is inspired by her need for control and ownership, and she abducts the youngster from his community after seeing his potential. Before departing, the youngster visits the Swami. Val's ability is recognized by the Swami, so he travels to London with Lady Caroline and the elite. There, he becomes a sensation because of his exotic Eastern good looks, his pet monkey, and the amazing, spiritual paintings he creates. Lady Caroline falls in love with a now-adult Val and wants to own him because of his good looks. Val's first love was Ellie, a former working maid for Lady Caroline who had to flee her country. Without Val's knowledge, she falls pregnant and Lady Caroline secretly gives birth to a daughter. Then the Swami visits England, so Lady Caroline sends Val on a tour of the United States to help him recover from the Swami's influence. Val runs across young artist Annable upon his return from the trip. After realizing their feelings for one another, Val abandons Lady Caroline for Annable and moves into

a garret. Again, it is Lady Caroline's narrative about Ellie that manages to destroy their relationship. Val eventually makes his way back to the Swami in India. The last ditch attempt by Lady Caroline to bring him back fails.

### ***A Handful of Rice, 1966***

The protagonist of this book is a guy rather than a woman, and the author narrates from a third-person perspective. Though there are few glimpses of city life, Nectar in a Sieve mostly focuses on rural economy. The book focuses on issues of urban poverty, rural people moving to cities, and the breakdown of traditional rural communities as a result of industrialization.

The protagonist Ravi grows up as the son of a dirt-poor farmer. Being hungry has worn him down emotionally and physically. Joining the mass migration to Madras, he hopes to leave behind his rural life free from poverty and hunger. After becoming disillusioned, he decides to hang out with the neighborhood crooks. Damodar teaches him about the inner workings of city life. As a result, he joins the ranks of smugglers and bootleggers operating in the shadows. He is still homeless and drowning his worries in alcohol. He breaks into the home of Apu, an elderly tailor, and threatens Apu and his wife, Jayamma, as they sleep. When he wakes up, he's bound from head to toe. Jayamma monitors his every move. She gives him a severe beating. Apu and Jayamma are shocked to see blood dripping from his skull. They feel sorry for him. He says he was intoxicated because he was hungry the night before. Jayamma gives him food and then releases him. Nalini is the tailor's unwed daughter.



Thangam is his eldest daughter, and she is married with children. She and her family still live with him.

Because of his feelings for Nalini, Ravi gives up his illegal lifestyle. His father back in the hamlet mistook his little formal education for the key to tremendous power and fortune, but it has proven to be useless to him. Apu is an elderly guy. He's the only provider for his family. He offers an apprenticeship, and Ravi accepts. Thangam's family consists of herself, her husband Puttanna, the disabled man Kumaran, and Verma. Because to Ravi's dedication to Apu's job, Apu has decided to marry him off to Nalini.

### **The Coffers-Dams, 1969**

In *The Coffers-Dams*, we see our novelist's abilities develop even more. Her writing has evolved as she has gained confidence in her skills as a craftswoman and no longer feels compelled to write because of the thrill of inspiration. 46

*The Coffers Dams* is Kamala Markandaya's most daring, dramatic, and engaging book to date. It's both a fast-paced story and an in-depth look at modern India, and it's full with colorful, fascinating characters, both British and Indian. 47

The book highlights the human condition in light of the cosmic enigma and inscrutability. Clinton personified efficiency and obligation in his approach to constructing the Indians' dam; he did so with an impartial interest. He didn't see any need to pay attention to Indians. Helen, however, betrayed his expectations by being sympathetic with the tribal people (as exemplified by her romance with Bashiam). Clinton and Helen stared at each other, trying to understand why they couldn't just get along. The Clinton family

problem was just as serious as the one brought on by the storm. He knew the crane hadn't been tested after being rebuilt, but he let Bashiam go on it so he could get the boulder out of the way and liberate the bodies of his countrymen who had been killed in the disaster. Clinton failed to include Bashiam's death due to defective lungs in his report on the incident. He had a crisis of guilt and was even accused of complicity in Bashiam's murder by Helen, but in the end he was pleased that "the formidable ribs (of the dam) rose bleached and clean in the washed air above the turbulent river,"

Clinton was able to finish constructing the last support for the dam when, for some reason, it suddenly stopped raining. The story concludes on a hopeful note, but readers are left with the uneasy impression that Markandaya, the novel's protagonist, has become a fatalist.

### ***The Nowhere Man, 1972***

This book explores the issue of East-West contact via the lens of specific characters' interactions with one another. Its protagonists are Indian immigrants living in England who are neither English nor Indian. As such, the story is also an exploration of the psychological issues of disconnection and homelessness.

Srinivas and his wife Vasantha are pretty typical Indian immigrants; they have brought their Indian customs, clothing, and beliefs to a new country, where they have settled happily but have not made any effort to adapt those of their new home. Real and metaphorical are the handful of Indian soil and the bottle of Ganga water that Vasantha holds dear. A few droplets of Ganga water poured over her ashes have transformed London's River Thames into

an extension of India, and Vasantha's life is deeply steeped in India's ideals and way of life. No Indian soil or Ganga water for Srinivas and his son Laxman. They are the guys of no place. Neither Laxman nor Srinivas has any links to India; the former because he has never been there, and the latter because the passage of time has severed all ties. After living in England for half a century, he knew without a doubt that he belonged there. He had quietly and simply tied the knot with his adoptive country and his 20-year houseguest, Mrs. Pickering. However, racial tensions flare up throughout that decade. Fred Fletcher, a neighbor, torments Srinivas by leaving faces and, subsequently, a dead mouse on his doorway, taunting and slandering him, and, eventually, burning him alive by setting fire to his home while hate chants and literature sweep through the neighborhood. Srinivas' physical leprosy is the root of his estrangement from his community and a metaphor for his ultimate isolation before his death.

### ***The Two Virgin, 1973***

Our writer has just released his newest work. Kamala Markandaya is back in India. The story takes place in an unnamed, outlying community in Mysore, and, like in *Nectar in Sieve*, its key themes are the erosion of traditional rural culture in the face of modernization and the resilience of the human spirit, as shown by individuals who choose to live in harmony with nature.

"Lalitha and Saroja are two sisters whose tale is told here. When we first meet Saroja and Lalitha, they are young girls. Their father is a retired freedom warrior who lives a nomadic lifestyle. While Saroja is more of a low-key type, Lalitha is all about

the glitz. Mr. Gupta, the film's director, pays a visit to the girls' home village. He and Lalitha make a break for it. She ends up becoming an extra in his community documentary he made later on. Her loved ones had stopped looking for her. She becomes pregnant and goes home disappointed. She has suicidal thoughts. Saroja hears this from her. Saroja prevents her from acting in such way. Mr. Gupta denies any involvement in the unplanned pregnancy once the family moves to the big metropolis. They set up an abortion, and Lalitha, once again, takes off for the hills, saying this time, "I'm not going back to that hamlet where I don't belong."

### ***The Golden Honey Comb-1977***

The Maharajah of India is portrayed in *The Golden Honey Comb* as a pawn in the hands of the British. The work was created in a political context, therefore it brims with nationalistic fervor. While Rabi's upbringing is overseen by his mother Mohini and his grandmother, who instill in-him the patriotic impulses under their influence from head to toe, Rabi becomes a revolutionary because he cannot bear to see his father surrender to the English viceroy. Kamala Markandaya's girlfriend Mohini is featured in this book, as she is in her previous works, at a level above that of the other female characters. Mohini has all the feminine attractions and attributes of Shakespeare's Cleopatra, yet she is also exceedingly intelligent and smart. As the Maharajah's mistress, she has more authority over both him and her son, Rabi. She is a free spirit who lives her life beyond the confines of the Maharajah's castle. Even though she is a colonial resident, she is not restricted in any way by

the ties of family or home. She seems like a contemporary, independent Indian lady.

### **Pleasure City( 1982)**

*Pleasure City* Kamala Markandaya's newest work, "live and let live," includes all a person may want from a good life. In regards to the East-West contact and encounter, native tradition vis-à-vis and versus imported technological civilization, and their overall relevance to the scientific and technical development of India, pleasure city is very similar to some of Kamala Markandaya's earlier novels Nectar in Sieve and the coffer dams.

The plot revolves on the construction of a resort in a small Indian fishing town. Rikki, a young Indian fisherman from a seaside hamlet, and Tully, a British business executive, build up a successful business partnership. The project is being built in conjunction with the nearby Shalimar leisure resort. The partnership between the two protagonists develops and grows.

Kamala Markandaya's Tully character in *Pleasure City* seems to have been an attempt to "naturalist" Clinton's flaws, shortcomings, and overall image. Tully's lavish display of compassion for Rikki in particular and all the fisherman in general more than makes up for Clinton's innate flaw of shutting himself off from any humane aspect of the situation. It seems that Tully will continue Clinton's work in the *Coffer Dams*. However, his strategy appears to be more prudent than Clinton's. Clinton seemed to have undergone a positive metamorphosis into Tully, the sympathetic and endearing protagonist.

### **CONCLUSION**

This research aims to show that the protagonists of Kamla Markandaya's

books have abandoned a sentimental view of India's history. She will no longer accept being spoken to with disdain and seen as an inferior entity. She's tired of being portrayed as a fragile, weak creature in love stories. Neither idealized nor fictitious, Kamla Markandaya has attempted to portray the modern woman as she really is. Her works, especially those featuring female protagonists, are grounded in realism. The social, economic, and psychological ideals of Indian society are reflected in their suffering and tolerance. her works provide a terrible portrayal of the violence, ignorance, mental and physical bludgeoning that the average woman in India is subjected to, with a focus on socioeconomic issues. In a realistic setting, this lady is struggling to free herself from the muck of entrenched norms and beliefs. She just realized her own charm, wit, and freshness. She wages war for the love and joy she deserves. With calm confidence, inner strength, and a strong commitment to build a better future for her children, the protagonist in Kamla Markandaya's books is shown as rebelling against the harsh, unfair customs of traditional Indian culture.

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