

# CULTURE AND POLITICAL IMPLICATION IN KAMALA MARKANDAYA'S NOVELS

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**Abstract:** Markandaya depicts the western impact on Indians, who attempt to blow their own horns the culture in their manners. Markandaya shows however typically social and political compulsions become too robust to be withstood and one is compelled to require sides. Indian spiritualism and western modernism are the most reasons of discord in cultural attitudes. Rukmani, Premala, Sarojini, Valmiki, Vasantha, Srinivas, Lalitha all the victims of this discord as all of them represent ancient Indians and don't need to urge eliminate the age recent rituals and superstitions. Markandaya desires to aware Indians concerning their content. She observes Republic of India terribly circumstantially and extremely nearly. She describes the married bonds with the essential qualities of admiring concern, sensible knowledge and self sacrifice.

**Key words:** Western culture, social, political, spiritualism, traditional.

## **Introduction:-**

Kamala Markandaya's works square measure amalgamated with varied themes and we tend to once we after we discuss regarding her female views and cultural conflicts we cannot ignore the political implications in her novels. Kamala Markandaya had a primary expertise of the liberty struggle within the Indian History. She got concerned within the political upheavals that barrel the terribly foundations of a people Empire and it left an effect on her writings. Culture being established within the temperament of the state, it's visible not solely in domestic habits or sartorial issues however conjointly in beliefs and convictions. Markandaya's major theme has been the cultural clash of the 2 modes of life she has seen thus closely.

In Markandaya's novel "Nectar in an exceedingly Sieve", Rukmani and Nathan square measure peasants and that they square measure the victims of the system of landlordism, introduced by country. They're tenant farmers World Health Organization don't have their own land. That they had to pay land rent, even every now and then once they don't have any yield as a results of flood or famine. That they had to face several trials and tribulations to create the ends meet. Agriculture is that the main supply of financial gain for the agricultural folks and so importance ought to be given to agricultural yields and utilizing the land for it, however instead trade came within the sort of the work. The institution of the work crystal rectifier to the increase in costs of things and even the place became impure. Rukmani's sons finds work there however whereas one died within the work, the opposite 2 had to go away when breach with the management. Fate

vie mayhem with their lives and therefore the system of landlordism underprivileged them of their land once they couldn't pay their rent. that they had to go away the place and move into search of latest work and new living.

The reference of Rukmani's father as the headman and the consequences also gives us a view of the political touch in the lives of the people. He could not enjoy the privileges of being the village headman for long because he had to bow down before the new political exemptions. As Rukmani's brother speaks out on hearing Rukmani's proud statement that she would have a grand wedding as her father is the village headman:

“Don't speak like a fool, the headman is no longer a man of consequence. There is the Collector, who comes to these villages once a year, and to him is the power, and to those he appoints; and not to the headman.”(Markandaya: 4:2009)

Rukmani too refers to privileges which her father has lost and as a result of which he could not find her a rich husband and so married her off to a tenant farmer who was poor in everything, except in love and care for his wife:

“This was the first time I had ever heard that my father was of no consequence. It was as if a prop on which I leaned had been roughly kicked away, and I felt frightened and refuse to believe him. But of course he was right, and by the time I came to womanhood even I had to acknowledge that his prestige was much diminished. Perhaps that was why they could not find me a rich husband, and married me to a tenant farmer who was poor in everything but in love and care for me, his wife, whom he took at the age of twelve. Our relatives, I know, murmured that the match was below me; my mother herself was not happy, but I was without beauty and without dowry and it was the best she could do.” (Ibid: 4:2009)

Markandaya's *Some Inner Fury* delineates the sort of adoration as it existed in the westernized, privileged Indian groups of the 1940's however some extraordinary quality portrays the relationship of Mira and Richard. Markandaya depicts three female characters with antipodean trademark qualities. Premala is pervaded in culture and convention who is sadly hitched to Kit, an Indian with British leanings. Obviously she makes a genuine endeavor to embrace herself completely to his identity yet internal being revolts. At long last she discharges herself from every single social imperative and includes herself in helpful administration where her life takes on significance. The second female character Mira is a guiltless young lady unconscious of the complexities of the misleading scene. She bombs in affection with Richard, a Britisher who regards Indian culture. Notwithstanding certain snags, he is unendingly delicate in his adoration towards Mira who breaks all obligations of tradition and surrenders herself in his arms of Richard. The third female hero in *Some Inner Fury* is Roshan, who is a non traditionalist and dissimilar to her partners is westernized and complex.

In her third novel *Possession*, Markandaya as a touchy writer portrays the conflict between the Eastern and the Western frames of mind. Her delineation is adjusted and valid, conceivably on the grounds that her very own identity consolidates in itself the opposite characteristics and estimations of the two societies. The scene shifts from India to England and America and again back to India. Caroline Bell, the high brought into the world rich woman discovers Valmiki a shepherd painting on the dividers of the caverns. Caroline turns out to be a disappointment in the race to have Valmiki. The epic excursions rebellion at the egotistical culture of the west. Valmiki's straightforward response to Caroline condenses the writer's frame of mind. Valmiki was not shocked to discover Caroline mean, eager, scurrilous and remorseless nor was he despondent on this record, yet he would not acquit her keeping him ownership.

The following novel *A Handful of Rice* is an awful depiction of an illogical youth, wriggling out of his rutil shell however longing for bleary eyed statures and afterward beset heinously by the forswearing. In such a state of delayed nourishment hardship for him and his family, he suspends considering what is correct or wrong, moral and improper. The monetary hardships make the vulnerable to the most exceedingly bad sort of defilement predominant in the public arena.

In *Possession* too we get looks at the political ramifications. The subject is about a rich English woman, Caroline Bell attempting to have an Indian goatherd kid, Valmiki. Caroline Bell has a place with a rich English family with landed domains and cash and whose father worked in India. She has the inalienable idea of a provincial, one raised to be amazingly certain with none of the reluctances that handicap the lesser breeds. While heading off to a town Caroline gets the opportunity to see Valmiki's depictions and guarantees to take him with her. The job of the headman in the town shows his political position. When they achieved the town, they previously went to the town headman and when Anasuya discloses to him the reason of their visit, he offered bearings to enable them to achieve the spot yet didn't go with them himself:

“After this and the courtesies of leave taking, we made for the arak huts – unaccompanied of course, for the virtuous headman would have no hand in illicit deals, but supplied with explicit instructions on how to get there.”(Markandaya: 6:2010)

And as they reached the huts and went inside, Anasuya felt confident to leave Caroline inside the house alone with the ladies as she knew Caroline was safe, for the headman's powerful, if invisible, mantle has covered them adequately.(ibid:6:2010) Anasuya decided not to help Caroline further and so she consigned Caroline to the headman's care. The headman had his objections and he said, he could not patrol sheep grazing to ensure the lady's safety. He had no jurisdiction over the neighboring village to which she intended to go.”(ibid: 13:2010) However Anasuya made him promise that he would call on his counterpart in the next village and enjoin him to keep an eye on Caroline.

**Conclusion:**

Kamala Markandaya is now one of the prolific and widely accepted novelists who has projected in her fiction the image of India in its varied phases. The quintessence of Markandaya's novels lies in a fictive exploration of the human self in the context of complex cultural values. The reasons for this complex vision are several. Her predicament of being an Indian writer and thus an exposure to dual cultures is further intensified by her personal life history. Kamala Markandaya is now a major novelist who has projected the image of India, before and after independence, its tradition and change, its modernity, its rural surroundings as well as organization and technology. But what is most striking in her novels is the fact that Multiculturalism forms the matrix of her vision. In novel after novel, Markandaya explores the impact of change in terms of human psychology. To her, culture means essentially an idea which unites a million individuals and confers on each of them what Trilling calls 'integral selfhood'. Kamala Markandaya is now one of the prolific and widely accepted novelists who have projected in her fiction the image of India in its varied phases. The quintessence of Markandaya's novels lies in a fictive exploration of the human self in the context of complex cultural values.

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