



# QUEST FOR SOCIAL HARMONY AND EXPRESSION OF VOICELESS: A NOTE ON KAMALA MARKANDAYA'S TWO VIRGINS

<sup>1</sup>Gopalbhai Nagabhai Chhatrodiya, <sup>2\*</sup>Dr. Naresh M. Solanki

<sup>1</sup> PhD, Research Scholar, Department of English, Bhakta Kavi Narsinh Mehta University, Junagadh, Gujarat, India.

<sup>2\*</sup> Head, Department of English, Dr Subhash Mahila Arts, Commerce & Home Science College, Junagadh, Gujarat, India.

## Abstract

In history, a woman's position was considered to be granted as a very subordinate being. She was meant only to procreate and rear children and do the household tasks. It did not just stop with that. She, naturally being the weaker sex of the two (male and female), needed protection, and this added to her helpless condition. However, as time passed on, women realized the pathetic condition they were placed in and showed signs of resentment. In her novel, *Two Virgins*, Kamala Markandaya has dealt with this theme and can be approached from a feminist perspective. This novel says about two sisters who are shown to have contrasting modes of thought and character.

**Keywords:** Kamala Markandaya's *Two Virgins*, Suppression, Feminism, Poignancy, Conservatism.

## Introduction

However, the story of *Two Virgins* is unconventional, a trustworthy one rotating around two young ladies in their puberty, has a moral observation that every young female should not forget. The very identity of *Two Virgins* is suggestive of the girls' feminist technique inferred in it, however springing from a similar family and a comparable foundation, they are evaluated in their mental perspective and method toward existence and events; because of one of a kind cases playing their impact on them, which result in their response regarding the conditions at that factor. Kamala Markandaya has certainly managed the part of girls' liberation in all respects. Indeed, each novel of hers offers the assured girl process of her characters, and this specific novel, *Two Virgins*, is especially a model.

## Quest for Social Harmony and Expression of Voices

H.M. Williams correctly opines that Kamala Markandaya "has a particular hobby in studying girls' characters and suggesting the uncommon poignancy in their fate". (34) Ladies' liberation infers that it is to do with the woman and her rights. It is miles to country ladies and their correspondence with men. Being continual for the maximum part generally, they may be healthy for looking after any mission proficiently and cleverly. Our antique records reveal that India changed into a rich land in the Vedic lifestyle. Women in our state had been given high regard. It is far dependent on that lady who is symmetrical to Goddess Sakthi.

She is the mother in bodily form. It is said that God could not present himself to all; accordingly, he made the mother parent! Cherishing and conciliatory usually, she is contrasted with mother Earth by using artists. She will be able to manipulate any problem and undergo any check with a smile. Such is the intensity of the woman who is an imitation of the 'Adisakthi'. She can be handy and kind, yet company and strident, as in step with the situations. Organically being the greater fragility of the two genders, she has been shielded and ensured due to the fact that vintage activities. It changed into maybe with this idea she jumped into the eating fire of her dead husband within the prior long intervals of conference and custom, but this demonstration referred to as 'Sati' which has been abrogated because the time Sri Raja Ram Mohan Roy strived for its annulment. Nevertheless, a part of the antique traditions win, and simply time should deliver alternate.

The prevailing novel *Two Virgins* introduces a situation inside the own family, dwelling in a South Indian metropolis. The father of the two younger girls, Lalitha and Saroja, is a person who has modern perspectives and increases his ladies in such a way; however, the future plays its will on them exclusively, consistent with their personal advent midway. Their mother stays a quiet onlooker, having no country of hers via any means, but simply the coupling is part of among all. There may be aunty Alamelu, who stays with them as she is a widow and has none of her very own to depend on. She being a normal, moderate woman, dependably feedback scathingly of the techniques for the converting scene and of Lalitha who, she suspects, is leaving from the binds of conservatism with the assist of her father, which may add, she fears, leads her to 'no-wherein'. Anyways, her beneficial tidbits pass out properly by the daddy and the little lady. But, Saroja, sister of Lalitha, profits from her sister's habits and, along with her aunty's course and her very personal feeling of recognition, turns into more excellent astute and remains a virgin, in comparison to her grievous sister.

The account of the two sisters is informed from her perspective simply - Saroja herself being the storyteller, yet it is Lalitha who has presented the most extraordinary cases, and her responses are laid forward to the readers via the author, through the storyteller. Aside from whatever is left of the books, this unique novel *Two Virgins* presents ladies of various intellectual standpoints, encounters and degrees. There is another woman person Manikkam, inside the novel, who has appeared to be willing to destitution and problems related to it due to her obliviousness of anti-theory medicine. She is delineated to be an ordinary city woman, subconscious of things circumventing her, upbeat to stay in her personal little remoted global. On their element, the two sisters appear to be inviting with every person inside the town. Hailing from a usual Hindu circle of relatives, they include their manner of life techniques and get told from their metropolis school. Being offered Christian belief gadgets via her trainer, Lalitha leaves out Mendoza from her preacher college, gets the hang of shifting correctly, and her excellence provides her 'gay-pass' nature. Saroja, her younger sister, an honest, practical, feasible younger female, watches her sister in her blooming country and yearnings to fly excessive over the ground. She sympathizes together with her sister yet watches herself. She moreover feels and encounters the everyday inquisitive sentiments as her sister, every day of their age.

However, remembering her aunty's alert expressions dependably, she stays inside her cut off points and secures herself towards flaw. She stays a virgin till the stop inside the novel - an 'anaghradhitha pushpam' in Sanskrit, which means in English, an unsmelt, immaculate bloom - sufficiently commendable to be laid at God's feet. She particularly delineates the Indian - Hindu culture. She spares herself in opposition to any dark imprint on her lead or person - because the idiom goes "... if man or woman is misplaced, the whole lot is lost". She, indeed, profits from her sister's slip-ups. Kamala Markandaya is by means of all bills against the loose dwelling without good features. She techniques or embraces a type of 'centre technique' - a methodology that is neither completely preservationist nor completely innovator. This type of technique is probably the best one for any individual as, with the aid of alongside these lines, one is neither falling excessively behind, aimlessly following the slight standards of yesteryears nor is one negligently endeavouring to be 'modern', doing away with oneself from the old traditional traditions. A good living maybe this kind of one to guzzle and train the pleasant from the two through conquering any difficulty of each - moderate and present-day styles and expand one's individual and direct immovably and make one is residing, beneficial. Kamala Markandaya strikingly portrays this through her man or woman. Lalitha is the aftereffect of being very advanced, lacking simply in moral characteristics, without a valid approach of behaviour and direction. Any such loose dwelling without any requirements will emphatically activate a deplorable lifestyle at the ultimate, destroying and criticizing oneself.

Lalitha, who had sought to be a movie celebrity, fell into the grip of Mr Gupta, the film leader, giving herself, with a want to be a performing artist. She had to maintain her distinctive feature in question for a

glowing global, which added her solitary flaw. Through the picture of the 'kolam' delineating the images of a pigeon and in a while a hawk, Kamala Markandaya conveys to us the powerless situation her person Lalitha locations herself in - she attracts the photograph of a chook - a preferred signal for Mr Gupta, the movie leader who visits their home on occasion. The photograph of the hen recommends the aspiring soul of Lalitha starting up high into the sky. Each time Mr Gupta truly visits their area, he occurs to project directly to the image, making it cloudy, and Lalitha adjusts the photo, and it amusingly finally ends up being a hawk!

Lalitha has the assistance of her father, who miscounts his little girl's dauntlessness and obliviousness of the greater extravagant, worthier estimations of existence. He has faith within the private social behaviour, available the various male and girl genders. He has a modern-day mind that recognizes the loose mixing between people from society, impartial status, faith or intercourse. So he ingrains such musings into his little girls, no longer knowing the dangerous reactions of his superior idea; a good way to at length remaining lead his senior little girl into shame and disfavour. His modern thoughts are confounded by means of her, and aunty Alamelu censures him for his practice, "you have given your kids rights. Brother ... and that they have come to roost" (TV 18). She feels it stunning to realize that her niece needs to be a movie big name which, she feels, is on a par with being a transferring younger lady or a 'devadasi', a calling that is seemed downward on. She feels it disrespectful to move out into the reality wherein one receives provided to the disasters ultimately, misused. Lalitha, without a doubt, discloses to her aunty that within the changing present-day international, young girls from precise families act and she or he, as well, desires to accumulate her creative capacity. She, in this manner, sheds off her connections to her domestic and city and aches for actual existence in the city, completely waiting for sumptuous delights. She has no high sentiment of or aching for her local city in which she was conceived and raised. She alludes to it as a "one-horse town, this backward location, this outpost of civilization." (TV 22)

A young girl with such implied musings of her the region in which personal grew up pays luxuriously for her misplaced needs. The city life that she photos and goals brings her solitary despair and misery. Her visually impaired confidence in Mr Gupta treated her in imagining a child. As may be anticipated, he in all respects helpfully rejects her and renounces his responsibility to the frightfulness of her oldsters and herself. Having no other option, they get her prematurely ended. On occasion, she even endeavours suicide when she is spared by her quiet and shaped sister Saroja. Powerless to see her sister's desolation, she stands amazed at the name of the game. "She was tom between her mother and father, both were right, both had been incorrect. She puzzled wildly why they could not remedy the hassle simply via the two of them marrying." (TV 53)

However, Lalitha's future changed in the end. It changed into not blushing as she had aimed for. She had lost the entirety of her existence. Her very own silly ideas and destiny had demolished her. She consequently wound up inclined to the bothering insults of her heart and powerless to elevate her head with reality and face her pals and family, leaving for the city for a second time - with none sentiments of pleasure or something particular to assume. Her underlying dream of becoming an on-display character and sparkle as a movie famous person demonstrates a nugatory undertaking, bringing about her losing her virtue, on this way becomes the goal of her personal wrong, misset desires. Her excellence, enchantment, and insightfulness without standards convey her no location; she delivers her no timber but develops into a horrendous motive for her destruction. Kamala Markandaya has genuinely confirmed how the future of an Indian town younger lady having lost her virginity plays at the disastrous young female and her own relations.

Indian lifestyle gives up the purpose that a person may want to examine to all characteristics or accomplishments. Every available issue relating to the modern concept stands along with convention and lifestyle. This is one concept of which India can be happy for Kamala Markandaya; through her individual Lalitha, she has attempted to centre that a young woman with excellence and no individual is worthier than a young girl with no magnificence however with the individual. One may try and obtain the skies, but it is in each case except to take into account the tallness that one needs to reach and the gravity of the earth and live inner one's very own points of confinement. Lalitha's scan for an advanced residing within the brave metropolis or her battle to stop herself is unknown. Lalitha facilitates one to recall the one's couple of girls' feminists who, for the sake of freed girl's rights in the united states, proceed consistent with their will and face the repercussions strongly. Ultimately, we find Lalitha's character blossoming in full for a constrained capacity to awareness blurring regularly in a similar fast manner.

It is a workout to be scholarly for every younger female with illogical thoughts and misplaced desires. Saroja, the younger sister of the two, is a novelty with an exchange, differentiating disposition. Writing of Saroja, H.M. Willliarns writes, "Saroja's individual pervades, surrounds, the unconventional. Her imaginative and prescient language maintain and invade all of the reports, and she is one among Markandaya's greatest and maximum appealing creations: innocence embracing information, love embracing jealousy, and specifically, there is the girl's deep love of the village, including the widowed aunt, the affected person buffalo, her bicycle, or even the monsoon rain." (21)

As possibly one can discover, Saroja is an honest soul, a realistic younger lady with no restraints. She appreciates the typhoon downpour and the crisp greenery around; she runs on her motorbike through the fields, respiration out of doors air, far from the quick going for walks, frantic surge of the city, within the wake of innovation. A protracted way from contamination, she is joyful to remain immovably established in her city, filing to the conventions and traditions. She has love, and sensitive affections for children and respects parenthood to be wonderful happiness and anticipates it. Having assimilated the social qualities and continually remembering her aunty's valuable tidbits and enjoyment, which impact her, she figures out the way to regard the estimation of virginity and stays a natural younger girl throughout. Choosing up information of proper and horrible, she continues underneath control the extraordinary sentiments she receives and holds her emotions with its strength over herself, in frame and psyche.

She blossoms into womanhood with typical inquiries and challenging questions and, having visible her sister's catching situation, moulds herself as indicated by using the requirements of her widespread public. She perceives a genuine actuality - that of the imagery of thistle and a leaf, referring to a person and a woman. The thistle symbolizes man, and the leaf, lady. It is miles an old idea that after both the leaf falls on the thistle or the thistle falls at the leaf, the outcome is that the leaf gets torn. So moreover, but ethically, each guy and girl are to blame our fashionable public with its intolerant technique accuses the female. In this way, Kamala Markandaya has visible the elements of innovation and conventionalism thru a feministic technique.

## Conclusion

In this manner, It has been discovered that Kamala Markandaya has been imparting her women characters in every novel of hers in an emphatic manner, making their essence felt at each vital crossroads. Her tension for womanlike troubles is unequivocally communicated. In the books of Kamala Markandaya, writes P. Geetha, "additionally explicit her feminist moral subject thru the unique exam of sexual and familial relationships. She stresses the need to believe within the moral superiority of ladies in upholding the sanctity of the family."(23) And Kamala Markandaya has advanced her thoughts concerning womanlike balance and solidarity to preserve familial ties. Nevertheless, with the aid of all debts, *Two Virgins* is unique in passing on the maximum fragile problems of sexual taboos in our widespread public. The issue is first-rate, but the passing mode is gruff and difficult, occasionally flanking profanity. P. Geetha says,

"Kamala Markandaya breaks far from the way of life in treating the subject of sex in *Two Virgins*, and this has aroused a few destructive criticisms. This novel, dedicated to setting earlier than us the view of a sexual, ethical and cultural deviate lifestyle, is a feminist novel in every sense of the term .... Kamala Markandaya here permits herself a lot more freedom to describe social fact for its own sake, and ideological troubles tended to be played down by using her right here. The portrayal of contrasting sister heroines could be very plenty in the moralistic lifestyle of a girl writing" (10 )

## Works Cited

1. Geetha, P. "Feminism in the Novels of Kamala Markandaya: Indian Women Novelists", edited by R.K. Dhawan (New Delhi: Prestige Books, Mehra Offset Press, 1991), p.10.
  2. Gray, Virgin and Pamela Johnston Conover. 'The Feminist Movement', Feminism the New Right (USA: Praeger Publishers 1983), p.53.
  3. Henry, Chafe William. 'Changing patterns in American Culture' Feminism in the 1970s: An Historical Perspective Women und Equality, (Oxford University Press Paperback, 1978) p. 117.
  4. Markandaya, Kamala. "One Pair of Eyes: Some Random Reflections", The Literary Criterion X1,4, p. 19.
  5. .... *Two Virgins*, New Delhi: India Offset Press, 1984.
  6. Spencer, Sharon. 'Feminist Criticism and Literature' American Writing of today (Ed. Richard Kostelanetz, Forum Series, 1982) Vol 11, p.157.
  7. Virginia, Woolf. *A Room of one's Own*, (England: Penguin Books 1945), p.39.
  8. Williams, H.M. "Victims and Virgins: Some Characters in Kamala Markandaya's Novels."  
*Indian Women Novelists with a focus on Feminism and Woman Studies*, p.34.
- 

