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**CHARACTERISTIC FEATURES IN THE NOVELS OF  
CONTEMPORARY INDIAN ENGLISH NOVELIST  
ANITA DESAI AND KAMALA MARKANDEYA: A  
COMPARATIVE STUDY**

AN  
INTERNATIONALLY  
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# Characteristic Features in the Novels of Contemporary Indian English Novelist Anita Desai and Kamala Markandeya: A Comparative Study

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**Abstract – Indian women writers in ongoing decades have delivered bounteous artistic yield. These writers test into human relationship since it is firmly associated with the brain and heart. So as to roll out the procedure of improvement smooth and extremely important, women writers have taken upon themselves this awesome undertaking of their campaign against set up customs. It is simply after the Second World War that women novelists of value have started enhancing Indian fiction in English. Of these writers, Kamala Markandaya and Anita Desai are verifiably the most extraordinary. Many women writers have attempted their hands in the field of fiction/novels. Prior, novels centered the social and political issues of the society. There were stereotyped preparations or depiction of women characters and their parts. It is additionally evident that they were generally created by male novelists. Accordingly, they were the unbalanced introduction since they mirrored the perspectives, estimation of women from the comprehension of men. They were the impressions of the male feelings and encounters. After sometime the situation has changed. The novelists want to uncover the society and express the brain science of people.**

**A Comparative Study of Selected Novels of Anita Desai and Kamala Markandaya tries to inspect the man-woman relationship as portrayed in the chose novels and furthermore investigates the manners in which the heroes have embraced to conquer the issues of their lives. A comparative investigation of the two novelists gives an intriguing and compensating background. Anita Desai and Kamala Markandaya are the two extraordinary specialists in the domain of English fiction. Be that as it may, aside from an article or two, relatively few studies have endeavored a comparative investigation of married Indian women in the novels of these two writers.**

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## INTRODUCTION

English has turned into a world language, talked by no less than 750 million people. It is more generally talked and composed than some other language, even Latin, has ever been. It can, surely, be said to be the primary really worldwide language. English is, now a day, the prevailing or authority language in more than 60 nations.

The English language has over the span of these hundreds of years entered profoundly in the Indian society, which has, in its turn, brought about a few assortments of English in India. The advancement of those new assortments is associated with authentic and social components. The new 'Englishes' have all their own settings of capacity and utilization, and they have additionally, in their turn, influenced the local assortments of English.

In India English isn't the local language of any network or people on the loose. It is a minority language, yet a language of national undertakings and its status is regularly raised doubt about, a Bailey puts it, "not just by outsiders with their thoughts of legitimate English yet in addition by Indian who stay conflicted about its unmistakable highlights and indeterminate about its future". Infact, many of transplanted sorts of Englishes have so receptive to the possibility of an outside standard of appropriateness that their autonomy stays fractional. Vasco da Gama came shorewards at India's eastern drift at Calicut, and reestablished a connection amongst Europe and the East. India was 'a place that is known for flavors and of wonders' to common European people. Portugal's control of the Indian Ocean kept going all through the sixteenth century. The defining moment came in the 1580's; in 1580, Portugal was attached to Spain. Spain was not very

inspired by previous interests of Portugal, and bit by bit the control of the East fell through their hands. The course toward the East was opened to the Dutch and English. The Dutch were initial ones to land in 1595. The Dutch target was plain and straightforward, exchange. They were not all that keen on converting people, or attempting to extend their domain; they were monopolists as opposed to colonialists.

India is the third biggest English book delivering nation after the US and the UK, and the biggest quantities of books are published in English. Experimental writing in English has been an essential piece of the Indian scholarly custom for a long time. Many adherents that is a test for Indian novelists to expound on their involvement in a language, which is basically "outside". Be that as it may, Indian English has been utilized broadly by a few writers who have possessed the capacity to effectively utilize the language to make rich and strengthening literature.

A Comparative Study of Select Novels of Anita Desai and Kamala Markandeya attempts to look at the issues experienced by the Indian women as delineated in the chose novels of Anita Desai and Kamala Markandeya and furthermore investigates the manners in which the heroes have embraced to conquer the issues of their lives. Anita Desai and Kamala Markandeya are the two extraordinary craftsmen in the domain of English fiction. A comparative investigation of the two novelists gives an intriguing and remunerating background.

Indian women writers in late decades have created plenteous scholarly yield. These writers test into human relationship since it is firmly associated with the psyche and heart. With a specific end goal to roll out the procedure of improvement smooth and extremely important, women writers have taken upon themselves this incredible assignment of their campaign against built up customs. It is simply after the Second World War that women novelists of value have started enhancing Indian fiction in English. Of these writers, Kamala Markandeya and Anita Desai are certainly the most extraordinary.

Countless articles and some full length studies as to the two writers have showed up exclusively. In any case, with the exception of an article or two, relatively few studies have endeavored a comparative examination of married Indian women in the novels of these two writers.

They are prepared for yielding themselves. They move from abstinence to self – statement and from self-invalidation to self-confirmation. Consequently, this examination looks to inspect the depiction of married women by these two contemporary Indian women novelists.

The push of the examination is on the portrayal of women specifically on the grounds that the heroes are women in the greater part of their novels decided for

think about. Three novels of every author specifically, which are important for the investigation, have been taken to state the title, An Indian Wife. The novels that are taken up for the examination are: 'Nectar in a Sieve', 'A Handful of Rice' and 'Some Inner Fury' by Kamala Markandeya and 'Cry, the Peacock', 'Clear Light of Day' and "Fasting Feasting" by Anita Desai.

This present subject exhibits the succinct perspectives of Anita Desai and Kamala Markandeya's depiction of women as far as the moving sensibilities and changing demeanors of married Indian women. It likewise endeavors to dissect the depiction of women characters that have a place with provincial and urban privileged societies of Indian society. As a craftsman Kamala Markandeya's fiction is worried about change in ladylike sensibility realized by the social, monetary and social powers, while Anita Desai's real concern is about investigation of the mental state of the mistreated extremely touchy women.

This examination is an endeavor to break down different married women characters against the foundation of imperative parts of woman's life – marriage, movement, parenthood and midlife. Sadly, some women looking for their personality distance themselves from the substances of human life. They neglect to set up agreeable human relationships with people around. The purposes behind such disappointments have been outlined convincingly in the compositions of both the writers.

The prime worry of Anita Desai has been simply the investigation of the inner of her married women heroes, who are dependably looking for their personality, whereas Kamala Markandeya endeavors to center around the intrinsic unrivaled trademark highlights of the Indian spouse, who attempts to keep the family ties flawless. Her first novel 'Nectar in a Sieve' treats the topic of appetite and starvation in Indian towns. It portrays the country life of the south India. It mirrors the genuine state of laborer woman and agriculturists in the light of contemporary India. It recounts the tale of India that what the photo of India was after the freedom. It demonstrates the challenges, enduring, catastrophes, destruction and issues of Indian workers.

Anita Desai's projection of women-characters in her novels demonstrates her direct involvement about the female world with every one of its features. In her specialty of portrayal, she has put all the more light on the enthusiastic or inside universe of female-class than the outside. She has seen the world through the eyes of exceptionally Indian women, not through the eyes of scholarly woman with western instruction. The female characters that demonstrate her earnestness to the class command every one of her novels. She prevails to depict complex nature of women through her manifestations of Maya, Sita, Monisha, Nanda Kaul, Bimla, Tara, and Mira Masi. She has investigated the oblivious and in addition cognizant parts of women, and given the introduction through experience.

The anguish of Indian women, conjugal disharmony, existentialism, outrage, double custom all discover a place in the novels of Anita Desai. She has given a lot of commitment in delivering light of women and has demonstrated a looks into the world's heart which had laid hidden from external world. The thwarted expectation, the dissatisfaction, the sadness, the issue, the yearning, and the misery of the female world can best be seen from such women writers.

Kamala Markandaya has seen both East and West as she has lived in England and in India for an extensive stretch. In her novels especially in 'Nectar in a Sieve' and 'A Handful of Rice' she has depicted the contentions and strains between these two inverse lifestyles. She displays the contention of these two unique societies with an uncommon entrance, understanding and authenticity.

Men, and women characters in her fiction, respond in various approaches to the Indian culture and Western culture. Indian women writers in late decades have created inexhaustible artistic yield. These writers test into human relationship since it is firmly associated with the psyche and heart. Keeping in mind the end goal to roll out the procedure of improvement smooth and extremely significant, women writers have taken upon them-selves this extraordinary errand of their campaign against built up customs. It is simply after the Second World War that women novelists of value have started improving Indian fiction in English. Of these writers, Kamala Markandaya and Anita Desai are irrefutably the most extraordinary.

Many women writers have attempted their hands in the field of fiction/novels. Prior, novels centered the social and political issues of the society. There were stereotyped creations or depiction of women characters and their parts. It is additionally obvious that they were generally delivered by male novelists. Consequently, they were the disproportionate introduction since they mirrored the perspectives, estimation of women from the comprehension of men. They were the impressions of the male sentiments and encounters. After sometime the situation has changed. The novelists wanted to uncover the society and express the brain research of people.

### **KAMALA MARKANDAYA AND ANITA DESAI**

Kamala Markandaya has a place with that spearheading gathering of Indian Women writers who made their check through their topic, as well as through their liquid, cleaned, artistic style. She has a shifted collection of woman characters in her fiction. Her first novel Nectar in a Sieve (1954) manages the life, trails and travails of Rukmani. Even with starvation, hunger, passing, treachery and prostitution, in the midst of desperate destitution, Rukmani compensation a solitary fight despite seemingly

insurmountable opposition. She wins our sensitivity by dint of her resolution and assurance, and expectation in her life resembles nectar in a sifter. Rukmani embodies the poor rustic woman who works extend periods of time, longer than man, in low paid or non-paying occupations with in reverse innovations.

The storyteller of Nectar in a Sieve, Rukmani was married to Nathan at twelve years old; he was a sharecropper wealthy in nothing aside from in adoration. They sold their utensils, sarees, and other residential things and endured obviously. The issue of starvation jumped up when their youngsters developed and there was insufficient land to suit all. An English man set up tannery in the town, which destroyed the quiet environment of the town on the name of advancement and headway.

"Damaging in its reactions it shows another method for life<sup>25</sup>". The tannery is growing up as a token of industrialization and motorization, however for the villagers it is an image of debacle and obliteration. Rukmani symbolizes the sentiments of various laborers who fall casualties to craving and debasement. She generally felt that the foundation of tannery was in charge of their definitive craving and corruption.

Rukmani and Nathan were constrained in the city to be stone-breakers so as to gain their bread. They experienced an incredible corruption and disfavor quietly and smoothly. Old Granny kicked the bucket of starvation. Nature assumed an imperative part for the craving and corruption of poor laborers. She had her natural vulnerabilities and traps of climate. Rukmani was continually mindful of the vulnerability of climate. Having sold their property to the tannery, when Nathan and Rukmani go the city looking for employment they endure intensely. Nathan and Rukmani need to break stones in seniority just to gain living.

In a Handful of Rice (1966) Kamala Markandaya depicts the plight of the urban poor. The novel concerns Nalini, an energetic, lighthearted young lady, who is changed into a bothered, misled woman by chilly, aloof and unoriginal life in a city. However she makes a decent attempt to haul her significant other and family out of the tragedies the poor city people are beneficiary to. One might say Rukmini is in preferable conditions over Nalini in light of the fact that, in her own particular words, she is utilized to "open fields and sky promotion the liberated sight of the sun" while Nalini is denied even this. For her life is a living demise, a passing of the heart. It is just for some time that we meet Nalini as a youthful, vivacious, carefree young lady, brilliant peered toward, enormous tails, sucking frosts and sitting through films. Furthermore, her satisfaction in life is irresistible. Ravi, his dad's disciple in his exchange as a tailor, courts her as any romantic city-reared youth

would do. Nonetheless, the romance is very concise and marriage shrivels her past all acknowledgment.

Kamala Markandeya has been blamed for blunting her Indian sensibility by being too long in the West. In any case, it could likewise be contended that her Western introduction has honed her sensibilities and terrible vision, whatever the case, the reality remains that her female heroes have incredible backbone. Her sensitivities lay with the abused the less lucky and the weak.

Anita Desai's Novel *Cry the Peacock* prompted a move in Women's space. Constraint in vain home life is a noteworthy worry in Desai's fiction. Maya, in *Cry the Peacock* took up the agony of relocation and distance as had never been managed this. In this present Maya's fixation on her dad and her spoiled life before marriage drives her to a point where discovering him an outsider to her reality she executes her better half Gautama and still does not lose the sensitivity of the peruser. A while later she submits suicide. It demonstrates the novelist's not kidding worry for the societal do's and don'ts. Women in Desai are not happy with their ladylike space, but rather they don't have the bravery to do much about it. R. S. Pathak, remarks on Desai's Women:

Anita Desai has passed on her women character major reliance on men through her dictionary and tropes authority command and control her women sometimes do endeavor to attest their autonomy and independence, however mission for personality is obstructed at huge crossroads.... no woman in Anita Desai's novels.... has been sufficiently blessed to free herself shape the shackles of femininity."

After an examination of these women who as girls, spouses, moms, and dowagers, stand up to a male-commanded and convention situated society, it is fascinating to ponder the female heroes of Nayantra Sahgal. She turned into the primary author in India to break the since a long time ago induced standards of lead. Additional abstract legacy is found in the investigation of self. Sahgal's heroes are instructed, sensible, astute, and mindful and have a place with high class. Sahgal's heroes carry on with an existence of extravagance, solace and security. They don't need trade their personhood and opportunity for a little security. Sahgal's women are self-assured and solid in their own exceptional way. Additional artistic legacy works through her novel as she anticipates in a steady progression woman with her very own brain. It might be specified here that this breed was very uncommon in those occasions. A niece of Jawaharlal Nehru, little girl of Vijay Lakshmi Pandit, Sahgal never had a direct affair of sexual orientation separation, originating from a group of men, who regarded their women as well as their requirement for space. It was simply after her marriage that she encountered a man's existence where personality was an extravagance to the extent women were concerned.

Anita Desai and Kamala Markandeya depict the universe of Indian married women as they see it. Writing in the second 50% of the twentieth century, these writers don't proclaim any exceptional proclivity for women's activist speculations nor do they uncover a solid, hostile to male position anyplace. Doubtlessly these novelists are fairly worried about the aggravating inquiry of the presence of women, yet they were not sexists looking for a world without men. These novelists manage women having a place with both rustic and urban, poor and high societies of the Society. The heroes delineated in their novels, indicated likeness to each other in some regards. In the meantime, their individual attributes have separate them from other and add to the assortment of heroes that one runs over in these novels.

## STATE OF WOMEN WRITINGS IN ENGLISH

Women writers have made an impressive commitment to the improvement of English fiction. On account of Indian English fiction, in any case, it is after the Second World War that women writers have improved the class, making it perfect with regards to the world literature. Indian women novelists in English, quite Kamala Markandeya, Nayantara Sehgal, Anita Desai have offered persuading manifestations regarding the world in which characters live and demonstrate that the novels composed by women novelists have achieved development. They manufacture their very own style, and uncover an intensity of creative choice by which their novels accomplish an amicable impact. These writers especially share the experience of women when all is said in done and transmute these encounters into the type of fiction.

As Prof. Malashri Lal properly stated: Indian women writers have reliably declined to be named in the classification of women's activist writers. These writers question the all-inclusive assumption of the western talks on the premise that the West is unconscious of the Indian conventions and issues of joint family, endowment, lack of education, purdah, sati, and childlessness. They seek to stick point these issues and pass on them to faultfinders so common Indian women can do a development and endeavor to discover an answer.

## MAN –WOMAN RELATIONSHIP

A basic and comparative investigation of women characters and family as depicted by Anita Desai and Kamala Markandeya require fundamental dialogs of the major winning conditions that had their relating sway on these writers. Anita Desai is viewed as the primary Indian writer writing in English who tends to the ladylike subject, female condition and their relationship with men and their inner sentiments, truly concentrating on the state of women in India. She was not at all like Kamala Markandeya who managed the outside, social and political conditions of their female characters. Unexpectedly, Anita Desai focuses on the



abuse; of the inner break and mental state of the mistreated courageous women.

Conjugal friction, the contention in married life, is as old as the foundation of marriage itself, in spite of the fact that it has fluctuated in degrees now and again and from individual to individual. In the pre-mechanical period, people who met up in marriage shared social qualities, common responsibility, trust and confidence which subordinated the interests of the people bringing about the smooth relationship of the family. There were pressures and maladjustments in their conjugal relationship as well, however the good and religious feelings, financial reliance and the dread of social dissatisfaction kept them together. "Conjugal friction speaks to a breakdown in the agreement and co-task of the married couples.

Typically, conjugal conflict starts when contention creates between the accomplices by inside and outside manifestations like partition, physical brutality and vituperation. They float separated when they can't deal with their issues which result in the strain and pressure in their relationship."

The anguish of Indian women, conjugal disharmony, existentialism, outrage, double convention all discover a place in the novels of Anita Desai. She has given a lot of commitment in delivering light of women and has demonstrated a looks into the world's heart which had laid disguised from external world. In some frame, the topic of conjugal disagreement rules the contemporary fiction, may it be of British, American or Indian beginning. An extensive number of basic articles and some full length studies with respect to the two writers have showed up exclusively. Be that as it may, aside from an article or two, very few studies have endeavored a comparative investigation of married Indian women in the novels of these two writers. They are prepared for giving up themselves. They move from self - disavowal to self – attestation and from self - nullification to self - assertion. Consequently, this investigation looks to analyze the depiction of married women by these two contemporary Indian women novelists. The thwarted expectation, the disappointment, the gloom, the problem, the aching, and the sadness of the female world can best be seen from such women writers.

What Ruskin said in regards to Shakespeare that 'he has no legends however courageous women,' is very valid if there should arise an occurrence of Kamala Markandaya, we can state that "She has no saints yet just champions". Her woman characters are particularly significant: Rukmani, Mira, Caroline Bell, Saroja and Lalitha. She had a specific enthusiasm for dissecting women characters and recommending, the strange power of their destiny. In her a large portion of the novels the storytellers are probably going to be female and, if not women, the account will show a woman's recognition in the fundamental. It

demonstrates the estimation of women in the society also underway of Kamala Markandaya.

Kamala Markandaya's most well-known work, 'Nectar in a Sieve', epitomizes this announcement. Ravi is a town child who has left his devastate, down and out home for the guarantee of the city. There he falls into the organization of likewise rootless young fellows, managed by the wily city kid, Damodar, who shows up erratically through the book as a tempter to criminal and get-rich-speedy plans which Damodar is sufficiently sharp to survive and flourish by. By a shot wrongdoing, Ravi winds up familiar with the tailor Apu and his family; Apu's little girl Nalini wins his heart and brings him from the avenues into the officially swarmed family, first as Apu's disciple, at that point his child in-law.

Rukmani in 'Nectar in a Sieve' speaks to an interminable, general mother figure bound by adoration and friendship to hearth and home. Her family additionally underpins her in her battle against her sufferings however many of the individuals from her family kick the bucket amid this battle for survival. Such a human soul sends an intense message that life should be taken as it is nevertheless one must not surrender to afflictions effortlessly.

It passes on the message that God enables the individuals who to encourage themselves. Rukmani presents to us a heart-ripping catastrophe of proletariat in India enduring colossal misfortune. Her character has been outlined such that draws out a touchy woman in her – someone who is bound to carry on with a miserable married life because of the oppression of custom – a man dehumanized by society, attempting to persevere through the entirety of her inconveniences.

In spite of this, she demonstrates her soul that is as solid as steel yet very humane. Her human soul guarantees that she persevere starvation, stay utilized even despite industrialization, and decline to surrender to the caprices of life. This appears to embody the intensity of expectation and the eagerness to adjust, to change, sticks to family esteems; persevere clashes between the conventional and the cutting edge and so on. Indeed, even Ira, similar to her mom Rukmani, is additionally ready to get by against the challenges that anticipate her over the span of her life. Indeed, she was conceived as an unwelcome tyke to her folks. The two Rukmani and Nathan are despondent in light of the fact that they needed a child yet were honored with a young lady kid. Nathan needed a child to proceed with his line and stroll next to him ashore, not a little girl who might take a share with her and leave only a memory behind.

Regardless of this fact, Ira grows up very quick and when she is thirteen years of age, Rukmani begins

thinking about her marriage. Rukmani and Nathan force a great deal of confinements on her and Ira is befuddled by everything. She can't comprehend the purpose behind the decrease of her flexibility however does not grumble even once.

When she is fourteen years of age, her folks choose to wed her away and manage to discover a kid who might not request an endowment of in excess of one hundred rupees. Parenthood escapes Ira for a long time after her marriage and she is decried by her in-laws as a desolate woman and is sent back to her parental home. Be that as it may, by remaining at her parent's home she winds up incredible accommodating to her folks.

'A Handful of Rice' is an exercise for the adolescent who indiscriminately race to the urban areas to win their living. She demonstrates that if there is nothing to offer to the young fellows in the towns, even the urban areas too have nothing in their store for them. The laborers, with their pitiful training get caught into the urban shades of malice. The individuals who surrender to the malevolent practices like that of Damodar, do get name, popularity and fortune yet not a family life. In actuality, those like the hero Ravi who stick to trustworthiness do get a normal, however not glad, family life but rather don't get name, distinction and cash. In the peak of the novel, Kamala Markandeya takes her hero to the most noteworthy deadly snapshot of his life. Ravi joins the swarm to get rice or grain, yet returning to his soul, later, clearly demonstrates that however destitution influences him to lose his temper for the time being his heart stays flawless. Despite the fact that a large portion of the poor lose their terrible fight against neediness they don't lose their heart. Kamala Markandeya makes the perusers mindful of the abuse of the workers yet she doesn't give insignificant shallow depiction. She peeps profound into the human mind.

Anita Desai in the greater part of her novels has attempted to center the family life, its issues, the explanation for the antagonism of the women, absence of warmth in conjugal bond. In 'Cry, the Peacock', she uncovers this. Maya, the hero who in her dad's homestead exceptionally upbeat; everything was alright yet her predetermination ends up being most exceedingly terrible, when she needed to wed Gautama, moderately aged legal advisor who never tests into the psyche of Maya. Her longing to be adored and joined by her significant other was colossal "In light of the fact that when you are far from me, I need you"

The correspondence hole between the two and the feeling of estrangement is particular. Anita Desai, through Maya voices the deplorable, devastate state of most women in India. Later it is seen she turns into an insane person and executes her significant other and she herself confers suicide. There was no chance forgot. Anita Desai has profound information of pressures between the relatives, delicate relationship

of kin which is found in "Clear Light of Day", amongst Tara and Bimla, obviously later acknowledgment comes to influence them to comprehend that familial servitude is crucial.

In "Fasting and Feasting", Anita Desai demonstrates the solid patriarch, desiring for enthusiastic needs by youngsters, disharmony, and so on. Uma, the hero experiences torments and mortifications and was acted up by the guardians. Her situation in the house is decreased to that of a hireling. Uma does basically everything.

"For whatever length of time that they can do that, they themselves feel occupied and involved". As one moves into Anita Desai, it tends to be discovered that she relevantly depicts her society; familial security, plight of women, correspondence hole, passionate necessities looking for by kids. Like 'Daddy' in Anita Desai's "Fasting and Feasting", he is a more grounded dad, a strict one who spooks his better half and kids. Indeed, even he has beaten his better half amid her pregnancy.

Kambili, the hero is excessively frightened at his quality. The resignation of the moms in both the novelists is all around took note. They can't raise their hands for the insurance of their youngsters. Like Tara and Bimla in Anita Desai's "Clear Light of Day", distance towards each other and the wide hole of correspondence is watched, particularly in women. "Bye, Bye Black feathered creature" is Anita Desai's third novel. Distance at various levels shapes the subject of the novel. It investigates the lives of the outcasts looking to manufacture another personality in outsider society. Anita Desai prevails in her example when she demonstrates a character in real life. Her disclosure of the oblivious strings of human personality gives the auxiliary solidarity to the novel. She uncovers the serious of aching of the ousted saint's feeling towards his local land. Adit comes to England and weds an English woman Sarah. Having work and spouse, he has a cheerful existence there. After sometime Adit's companion Dev comes to England for advanced education however he doesn't care for the grandeur and show of England. Like alternate novels of Anita Desai, "Bye, Bye Blackbird" show the living style of England. Anita Desai's "Bye, Bye dark feathered creature" is principally worried about the differed human love-detest relationship. Adit from the earliest starting point of the novel creates connection toward the western lifestyle, particularly to England; yet while living in England he demonstrates his repugnance towards the method for European life and especially of England. Dev comes to England just for his instruction. In actuality Dev watches the essential refinement of social and instructive factors between the east and the west. Dev ends up anxious to be an England returned instructor in the meantime demonstrates his extreme aversion hate to the social arrangement of England.

Aditi endeavors to be wise to the nation he possesses to the Rukmani isn't just a town young lady, an adoring and committed spouse and a relinquishing mother. She rises above these constrained physical personalities to speak to the all-inclusive mother figure. She isn't kept to a specific class, ideology or tradition. She isn't an informed woman yet she is educated and mindful. She has been instructed to peruse and compose by her dad and this achievement welcomes the mocking of the womenfolk in the town, where she settles down after her marriage. She is considered as the incorporating, persevering, committed, relinquishing, enduring, cherishing and excusing mother figure. She is the interminable mother. Her most conspicuous element is her peacefulness and feeling of adjust in direst circumstances. She has no deception throughout everyday life and isn't irritated by any craving or yearning. Rukmani has a dynamic and liberal way to deal with the issues of life.

The novels of Kamala Markandaya express her women's activist good worry through the nitty gritty examination of sexual and familial relationships. She focuses on the need to trust in the ethical prevalence of women in maintaining the holiness of the family. In novels, for example, "A Handful of Rice" and even in "Nectar in a Sieve", she displays the restriction against free living or the virtue of women and the security of the house be jeopardized. In 'Nectar in a Sieve' when Ira turns into a whore, headed to it by destitution, Rukmani works as a prohibitive power.

In the greater part of the novels, Kamala Markandaya, as a woman essayist utilizes her content, as a major aspect of a proceeding with process including her own self - definition and her insistent distinguishing proof with her character. Almost all of Kamala Markandaya's women characters show a positive and hopeful point of view and rise considerably more grounded than their male partners rise. By practicing their own particular unrestrained choice, displaying their own self, they get satisfaction and acknowledgment throughout everyday life. It is through the method of delineating women however male perspective, which is creative, that Kamala Markandaya has utilized. She influences her male characters to talk with the goal that their remarks and perspectives may uncover the realities about woman.

To the extent Kamala Markandaya and Anita Desai are concerned, they are two recognized women novelists of the post-current time in the domain of Indo-Anglian fiction. There is extraordinary proclivity between the two with respect to the topics their manifestations. Both the novelists Anita Desai and Kamala Markandaya, venture their women perspectives with their encounters and comprehension of Indian women. Anita Desai and Kamala Markandaya anticipated and depicted the need, want, and battle of women for setting up their character and

flexibility. These novelists grab the eye of the society towards the genuine demand and life of women. They comprehend the sentiments, feelings and wants and aches of women.

## CONCLUSION

Anita Desai and Kamala Markandaya depict the universe of Indian married women as they see it. Writing in the second 50% of the twentieth century, these writers don't declare any exceptional liking for women's activist speculations nor do they uncover a solid, hostile to male position anyplace. Doubtlessly these novelists are fairly worried about the exasperating inquiry of the presence of women, yet they were not misanthropes looking for a world without men. These novelists manage women having a place with both provincial and urban, poor and high societies of the Society. The heroes delineated in their novels, indicated likeness to each other in some regards. In the meantime, their individual qualities have separate them from other and add to the assortment of heroes that one runs over in these novels.

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