



FEMININE AWAKENING IN THE NOVELS OF KAMALA MARKANDAYA

Patel Veenakumari
Motibhai

Ph.D. Scholar In English (VNSGU Surat)

ABSTRACT

Since autonomy, numerous Indian women writers in English have exhibited woman as the focal concerns in their books as most of them have diasporic views. With diasporic mindset of writer, Markandaya's women are looking for something positive and effective because she portrays woman characters as per the willpower of European women. About the majority of Markandaya's women characters show a positive and hopeful point of view and rise significantly stronger than their male partners develop. The story strategies that Markandaya utilizes within her books are adapted towards uncovering social bad form in India, consequently the utilization of the more particular term 'social authenticity' by various faultfinders to depict Markandaya's books. Indeed, in books, where male characters are the heroes, the women are demonstrated quiet and mitigating as though to balance the aggressive nature of male characters.

KEYWORDS :

This article endeavours to study the place of women awakening in current Indian fiction in English throughout 1950-1980 as portrayed in the books of Indian diasporic writer Kamala Markandaya. In this novel likewise, as in some prior books, Kamala Markandaya has celebrated the life of a woman Mohini who is displayed in a light superior to that of other female figures in the novel. Hence, Kamala Markandaya, one of the finest and most recognized Indian authors in English of the post colonial period and an Indian Diaspora, delineates women's issues and problems profoundly in her books.

Indian women authors in English have been introducing woman as the central role in their books as woman's quest for personality is an intermittent subject in their fiction. Female protagonists who appear to be the fanciful models of a Markandaya demonstrate that the situation of the woman in country India has a serious part in the changing situation of Indian culture, boasting the first Indian journalist and author who deeply explore women's problems and mind. Markandaya presents love and closeness between another female protagonist Mira, an Indian young woman and Richard, an Englishman out of sight of India's autonomy development. On making a profound scrutiny of Kamala Markandaya's books, it can be viewed that her extraordinary familiarity with her way of life as a woman and her thoughtfulness regarding female issues.

A few profoundly skilled and productive women authors counting Kamala Markandaya, Anita Desai, Attiahosain, Santha Ram Rau and Shashi Despande have advanced Indian fiction in English. As per the literary exploration in her novels, Kamala Markandaya has demonstrated that Indian women are made to embrace two opposing parts- the sustaining consideration taking and the latent powerless part. Simone De Beauvoir investigates in *The Second Sex* the Quest for Feminine Awakening - A Brief Survey of Kamala Markandaya's Novels, which examines relationship between men and women and contends that man's subjectivity- his insistence toward oneself as a free, self-ruling and autonomous being- is created just through restriction to and in reliance upon women's total and inside otherness and the irregularity in the male/female relationship could be cured just by women's suspicion of the position of subject, against an object. Especially,

Indian diasporic woman writers are effectively portraying feministic characters in their novels because they want to infuse the mindset of woman's liberation into Indian social life. Premala, an alternate female hero heads an alternate sort

of life, is a glorified stereotyped young woman who symbolizes Indian customs and society and denied of affection even inside wedded life, showing incredible persistence, the soul of tribute and adoration. Gupta, she is removed from her home and town and turns into a no place woman, losing her character A.k. Bhatnagar apropos watches: Lalitha's life is a living example of the tragedy of the modern woman particularly in India (Bhatnagar: 89).

The up to date western qualities of urban life decimate Lalitha's self and destroy her identity totally. The Indian diasporic women authors, for example, Bharati Mukherji, Chitra Banerjee, Jhumpa Lahiri and Kiran Desai have disclosed the complexities of separation, absorption, social and demographic change, which influenced the general public itself as well as the lives of the different ethnic gatherings and the outsiders. All these writers, like Kamala Markandaya, create the prelude of a crisp arousing if there should be an occurrence of Indian women. In *Some Inner Fury*, Kamala Markandaya presents Premala as the delegate of her women's activist perspective of life.

CONCLUSION

Since autonomy, numerous Indian women writers in English have exhibited woman as the focal concerns in their books as most of them have diasporic views. With diasporic mindset of writer, Markandaya's women are looking for something positive and effective because she portrays woman characters as per the willpower of European women. About the majority of Markandaya's women characters show a positive and hopeful point of view and rise significantly stronger than their male partners develop.

The story strategies that Markandaya utilizes within her books are adapted towards uncovering social bad form in India, consequently the utilization of the more particular term 'social authenticity' by various faultfinders to depict Markandaya's books. Indeed, in books, where male characters are the heroes, the women are demonstrated quiet and mitigating as though to balance the aggressive nature of male characters. Kamala Markandaya, one of the finest and most recognized Indian writers in English of the post-colonial time, has taken the activity of holding the banner for women. Her male characters understand their own particular lack of ability and later on get tame and meek to the women who make them mindful and comprehend that they are not items that might be obtained, utilized, and tossed. In each of her books she has depicted solid women characters that are ready to meet the tests of life come hell or high water. It is through the system of delineating women however male perspective, which is

creative, that Kamala Markandaya has utilized. Markandaya demonstrates that the predicament of the woman in country India has a genuine part in the changing situation of Indian culture.

Conclusion In perspective of the above, it could be abridged that referred to books and reactions brood us the state of women in India has been pretty much same, whether we discuss about pre-independence times or post-independence times. Most likely in a few cases, her male characters understand their strength yet her women character who puncture the needle into the inflatable of their sense of self.

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