



DISINTEGRATION WITH SUPPOSITION IN THE SELECT NOVELS OF KAMALA MARKANDAYA

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ABSTRACT

Kamala Markandaya was authentically alarmed with an exertion of rural India before independence. In the middle of many ailments, hunger and degradation are the most troubling and disgusting fixation as per she concerned. They are also the record of social concerns in India previous to freedom. In her a variety of novels, she has dealt with several struggle relating aspects of India like social, political etc. The below drawn novels are an example of character's disintegration which exists them to be a gruesome situation at after everything else.

Key words: Disintegration, Poverty, Hunger, Calculation, Tannery.

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The present paper focuses on the select novels which showcase us how the chosen characters disintegrate from their own land and family for their requirements. When the below mentioned characters undergone the actions of disintegration, they exhibit their unbearable obstacles to the readers. Arjun and Thambi, who are present in the novel of Nectar in a Sieve, conspicuous characters to the readers, that they step out for a definite reason and with some calculation. Arjun, the elder interests in writing on scraps of paper he collects or having the habit of writing on the bare earth when he finds no paper to write, thus he passes his time. It glads his mother Rukmani as well makes her to see her late father in him. On the other hand, his father, Nathan worries that why Arjun never shows inclination for the land which feeds them with paddy, beans, sweet potatoes, and chilies. When Nathan and Rukmani start dreaming of Arjun in different ways, he breaks their heart into pieces by saying his wish to go and work in the tannery. At the outset, Arjun was being

away from the tannery, but due to insufficient food he thinks to become the one in the caste of tanners which will make their villagers more to spin a yarn. But without bothering them and having any consideration on their talk, he cries out "I do not know, '...I do not care. The important thing is to eat.'" (NS 53) To make out his parents more clear, he says "I am tired of hunger and I am tired of seeing my brothers hungry. There is never enough, especially since Ira came to live with us.'" (NS 53)

By considering his words, Rukmani admits and says "he is right, of course. The harvests had been very poor, shop prices were higher than ever." (NS 53) So she lets him to work in the tannery but being a mother, she feels with trepidation. Besides Arjun, his brother Thambi also joined his hands to step in the field of the tannery which makes Nathan so depressed. Because Nathan looks forward the day of his sons, to drop their perspiration to get the fruitful growth of their own land instead of working in the westernized tannery, but Thambi, the second son spills out with a

hint of depression in his eyes that "If it were your land, or mine,'... 'I would work with you gladly. But what profit to labour for another and get so little in return? Far better to turn away from such injustice.'" (NS 54)

Hence, Arjun and Thambi want to leave the village and to join in the tannery. As per their wish, they joined but very fortunate things happened, to put an end to this, they have got an opportunity to move to the place called Ceylon to make their life a little more comfortable than from the tannery at where they struck not for charity but for their dues. Kamala Markandaya here states the readers that the characters which she uses are migrating with some calculation because they find nothing to stick on their own place. In the case of supposition, they could not ascend their family to the sky, though their departing is for an improvement.

Owing to heavy parch, starvation flickers sporadically, so they fall under the unbearable condition, for instance, feeding whatever they could find: prickly pear, a sweet potato, blackened and half rotten, which is thrown away by the hands of prosperity. At times a crab which is Nathan managed to catch by the river. Early and late their sons hang around the countryside and return with a few bamboo shoots, a stick of sugar cane, which is left in deserted fields and also coconut odds and ends picked from the channel in the town. With these they did not stop, they ate grass which gradually results in heavy stomach ache and violent retching. But of us all Kuti the last son suffered a lot and constantly ailing.

Ira, who is the first child of Nathan and Rukmani always gentlest with Kuti, nurturing him in her scrawny arms and feeding him most of what came to her. It seems to him that there could be nothing more solace than his sister Ira, whose warmth makes him get rid of his wailing. Following this, her other brother called Raja also falls into trouble; he is caught for his theft of calf skin and brutally punished. As per two officials, he worked a lot and ate very little so he must be very weak due to his sudden death and later they turn to the talk of compensation which hurt much more than the death of Raja, pitifully. The reasons above mentioned, make Ira a common strumpet in this

novel. With her earnings she is able to buy rice and milk for the child, but then Nathan did not like her attitudes and "was groping for words, stumbling a little over them. 'I will not have it said- I will not have parading at night-' but without any bothering she answered him, "Tonight and tomorrow and every night, so long as there is need. I will not hunger any more.'" (NS 102) . In relation to the researcher's title, Anil Kumar Bhatnagar also observes:

Hunger compels people to leave the land of their birth and near dear ones. This a part of general lot of the poor people. In *Nectar in a Sieve*, Rukmani and Nathan are forced to leave their village. Likewise, in *A Handful of Rice*, Ravi has to leave his village because his village cannot provide him bread, not to speak of a career. Thousands of poor people of the villages, who cannot be sustained by the land of their birth, have to migrate from one place to another in search of employment and bread. (Bhatnagar 24)

Thus and so every sited character suffered and derailed for another required character. Nevertheless, each above mentioned character have chosen a different path, they were standing at the same point of starvation to choose and resume the path of their own. When the readers think outside the box just as they come to the conclusion that the novel *Nectar in a Sieve* might have wrapped with the sorrowful cover of drought, hunger and starvation.

Another conceptual novel of Kamala Markandaya *A Handful of Rice* is also well described on the basis of starvation by using the protagonist called Ravi, who has been sympathized and empathized the readers through out the novel. Kamala Markandaya, executed this novel well and excel and made everyone to think about it while reading each page. This novel opens with Ravi, who is not only drunk for his amusement, but for his hungry, he can eat a horse. Following this, the voice of Ravi adds more somber when he utters 'Drunk, am I,' he said distinctly. 'I'm not only drunk, I'm starving, I tell you.' (HR 6)

Ravi, a remote village man who comes in search of a happy and comfortable life, to the city

falls under the feet of Damodar, who is fit to survive in the city. By a chance misdeed, Ravi slowly enters and acquainted with tailor Apu and his family. Apu's daughter Nalini victories, his heart and gets him from the streets into her crowded home first. He was working Apu's apprentice, then became his son-in-law gradually. Here the author reconstructs the life of the well-thought-of poor in a liable manner.

In a nutshell, a man without food and a job is added up to less valued being and labeled as fit for nothing. Ravi contemplates "If there had been a job, he thought, it might have been different: but there was no job." (HR 26) Moreover a word Jobless is easy to utter, but when it takes a shape just it pushes a man into an empty vessel and consequently a word jobless grips another word hunger which revolves around the whole novel.

By and large, poverty, hunger and starvation make a blast in one's life. Similarly, Ravi's life as well brings wretchedness and result in the disintegration of his family:

His mother was dead. His brothers and sisters, who with their progeny would have provided the cohorts, were gone, forced out by the relentless pressure of their existence, in the upsurge of revolt that had begun to dismantle the old pattern of family life first in one village, then in another. (HR 57)

Ravi faces the problematic situation ceaselessly one by one, though he went under the wishful marriage and wife at the beginning of the novel. He dreams to live a sumptuous life like wealthy people with having no ample money. He is a man who often builds a castle in the air. For this, his wife Nalini astonishes and expresses her views towards him: "putting yourself on a level with high-class folk. How can we ever be like them? Why can't you be content with what we have?" (HR 75)

In this way they had a great conversation, but at some extent they both went into the initial period of euphoria. He does not want to tyrannize her with his feel-pained anger, instead his misdoings lead him to get a bad impression. It worries Nalini more and makes her think what's eating into him, why that is problematic to find out, thus she thinks

of it. Furthermore, he is called vagabond by his mother-in-law barefacedly and transparently.

Thus, Kamala Markandaya delineates how poverty disintegrates an individual from their compact case to the gruesome situation. To quench their needs, they have stepped into the above mentioned actions.

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