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FAITH – A WAY OF LIFE IN KAMALA MARKANDAYA'S *A SILENCE OF DESIRE*

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ABSTRACT

Kamala Markandaya is an Indo-Anglian woman novelist, who presented the belief of faith especially about Tulasi plant in the novel of *A Silence of Desire* in 1960. *A Silence of desire* is built around issues relating to way of life and trade, faith and skepticism attached to fashion, particularly western derived attitude. Dandekar's expectations of what existence is and ought are revised by using his experience of journey in the novel. The novel describes the clash between the Western-oriented modernism of Dandekar, who wants his wife Sarojini to get herself operated for a tumour and the traditional religious faith of Sarojini, which relies absolutely on the faith-healing of the swami is adequately realized. It also leads to a larger conflict, exemplifying Hegelian concept of two kinds of good pitted against each other in this case, the domestic peace of the partially privileged middle-class represented by Dandekar versus the interest of the totality unprivileged poor who will starve if the Swami is driven away. The novelist concludes that the traditional faith can be optimally practiced while accepting the modernity in the changing socio- economic order of the globe.

Key words: Superstition and science, faith and reason, tradition and progress, rationalism.

INTRODUCTION

The word "Spiritualism" means the belief that departed spirits communicate with men, the doctrine that all which exists is spirit or soul" (Pathak, 1990). Kamala Markandaya's third novel *A Silence of Desire* (1960) is a home novel which is constructed round the troubles relating to religion and skepticism, culture and change connected to a modern-day, especially Western derived attitude. Dandekar's expectations of what lifestyles are and ought to be are revised by the entertainment he undergoes in the novel. He is a westernized in mind and thought. But there are values, beliefs and attitudes, mainly in matters of religion which can be immemorial and which refuses to be cast apart

within the manner of alternate Sarojini's faith, for example. Spirituality is therefore a vital component in all people's existence in rural and urban side of India.

Spiritual is a divine spirit concerned with religious life. It is against materialism of western world. There is a contrast between the spiritual and materialistic life. The spiritual life is a divine, holy, life of order and value while the materialistic life is a rootless, unstable, isolated, individual disintegrated personality. Materialism makes man blind to the spiritual and inspires him to devote himself whole heartedly to the satisfaction of bodily wants and to attain social, economical and political status etc. Whenever the industrial revolution led to gross

materialism and modernity prevailed, the foundations of man's spirituality were shaken. Spiritual values are very much ignored because they could find little comfort in them; an absence of minimum material resources. On the other hand, material progress made at the cost of spiritual values, only brought misery and inequality, poverty and gave little happiness to the masses.

Spiritualism and modernism are two distinctive words which do not go together. If we are too spiritual, we cannot be too modern and a too modern person cannot be too spiritual. Having modern views and notions, a person can approach the spiritual, so he can engage in the society. Kamala Markandaya, an Indo-Anglian Novelist reveals her spiritualism through her novel. Her novel *A Silence of Desire* draws the figure of Swamy, a religious person who denotes the positive and negative approach towards spirituality.

Neena Arora, Nayantara Sahgal and Doris Lessing inspire Mrs. Markandaya's feminist study in her novel *A Silence of Desire* essentially address feminism and post-colonial themes in present day India. Kamala Markandaya is remembered for her writing about cultural clash among urban and rural societies in south India. She learned a traditional way of life and values with the aid of coronary heart. She analyses husband – wife relationship in the contemporary era. The theme is the conflict between religion and reason. The novel is generally reflective of multiplied and restive middle magnificence stimulated by tensions and resolutions odd to its psychology and temperament. The theme is added as a domestic trouble but develops into a consideration of how religion and the performing out of that religion are met. The theme generates the important snap shots of the changes occurring within the society. In this dissertation work, however, it is to derive the inner elements of faith, process of evolving a faith and acceptance of faith for a peaceful way of life.

Perhaps, in the light of India's changing economic character, with market forces being allowed to take control, the dissertation that Indian spirituality is superior to western materialism needs to be reviewed and reexamined. Moreover, it is doubtful, whether the novelist herself intends to

view the problem in terms of such binary opposites. In our opinion, *A Silence of Desire* is a complex novel in which the author intends to expose the Swamy as much as for ultimately the motives of the Swamy in reclaiming Sarojini's tumor are suspect. The architect of such a forward looking approach was of course, Pt. Jawaharlal Nehru, who hoped that while India retained its ancient values, it would also imbibe and assimilate those qualities of the west that would put it on the path of progress and modernity.

Like *A Silence of Desire*, Anita Desai's '*bye bye black bird*' too, we have a fine example of 'East – West' conflict. When we talk about spirituality, we discuss about renunciation also. It is always an Indian ideal in the life of a man. Mostly Indian novelists deal with spiritualism. Indo - Anglican Novelist Raja Rao was a philosopher and his novels deal with philosophy, spiritualism and renunciation.

RESULTS AND DISCUSSION

Kamala Markandaya, an Indo-Anglian Novelist reveals spiritualism of rural woman through her novel. Her novel *A Silence of Desire* draws the parent of Swamy, a religious person which denotes the fantastic and terrible approach closer to spirituality. Kamala Markandaya indeed portrayed the spirituality of rural peasants in south India. Perhaps, within the mid of India's growing popularity and market forces being allowed to take part, the dissertation that Indian spirituality is superior to western materialism wishes to be reviewed and re-tested. Furthermore, it is for doubtful, whether the novelist herself intends to view the hassle in phrases of such binary opposites.

When we communicate approximately spirituality, we speak about renunciation also. It means always an Indian ideal within the existence of a person. Generally Indian novelists deal their novels with this perfect. Chandrasekharan (1977) pointed out that "Sarojini, a major woman character had been feminism in the novel (*A Silence of Desire*) of Kamala Markandaya. As a realist, she was a good wife, good with the children, an excellent cook, an efficient manager of his household, very good follower, a woman who still gave him pleasure after fifteen years of marriage. Raja Rao an Indo - Anglican Novelist changed into a philosopher and his

novels address philosophy, spiritualism and renunciation. The conclusions of *The Serpent and the Rope* and *The Darkish Dancer*, in spite of the differences of their topics, techniques and stages of meanings have one primary similarity. Krishnan, the protagonist of Rajan's novel unearths remaining peace by struggling. After the death of his spouse, his choice, passion, quest for happiness and situation for belonging all are left at the back of. He emerges freed and a more indifferent man. He now not concerns approximately his identification or his intention in life. A new equanimity replaces the preceding tension and pangs of adjustment. The citation from the Bhagavad Gita that appears on the ultimate page of the novel is not without a few significant when we note the recurrence of the same best in so many different Indo-Anglican novels. Kai Nicholson presents the social problems in the Indo-Anglican novel like in Mrs. Markandaya's novel *A Silence of Desire* experiences.

Bird eye view of the novel elucidates that Mrs. Sarojini, a wife of Mr. Dandekar is spiritual woman. Mr. Dandekar is a materialist and opposes his wife's faith. Dandekar shocked that his spouse worshipped before the photo of an unknown man. Possession, the Swamy wins the conflict due to the fact he does no longer strive, due to the fact he has reached that nation wherein pride or pain, victory or defeat makes no distinction. The identification of the Swamy is ambiguous. Is he certainly a Swamy or a Charlatan?

Dandekar remarks about Sarojini,

"She kept a photograph of him in a locked trunk. She had set up a portrait of him and bedecked it as if it were some kind of god. Was this man, then, some kind of god to her? Physically? Spiritually? He began to sweat, floundering in depths which he felt were beyond him."(42-43)

This doubt arises while a reader reads this novel. Dandekar became confused due to the relationship between Swamy and Sarojini. The faith of Sarojini in Swamy becomes too deep that she refused to visit the medical institution to therapy the disorder. Swamy comments about Tulsi to Sarojini as - To you the tulasi is a plant that grows on the earth just like the relaxation - an everyday common place plant.

And mine is an ailment to be cured and so that you might have sent me to hospital and I would have died there" and "One did not worship by the clock God changed into there and one stayed till one had found some peace.

Dandekar indeed disturbed due to the fact his wife believed within the Swamy and went there to cure the tumor. Dandekar desired to clear the fact of the Swamy and he took assistance officially. "He stood up, angry with himself, that means to march up to the, however on the same second, he rose, nearly as if he had predicted the flow, and beckoned him forward" and "Guided him into the cool inner room". Swamy questions about his coming right here and getting his help. Dandekar remarks, "She believes in you, she involves you could forestall her coming," Why? Asked Swamy. Dandekar knew the answer however he located it extremely difficult to speak; "Because she is unwell" "She must move into clinic and have an operation".

While Dandekar advises her to head in for a scientific therapy Sarojini refuses to budge. In what way did the Swamy prevent Sarojini to come back right here asked Swamy, "In case you want your spouse to be treated in health center why do you now not inform her so". Dandekar replied, "She gained it pay attention Dandekar could not recognize about the Swamy. Shastri asked, Is he a charlatan? Is it possible that he is actual? I do not recognize" stated by Dandekar. I do not assume he is a Charlatan. The major thematic tensions in *A Silence of Desire* originate from the clash between deeply held faith and treason. Each represents a way of life, one dwells deeply from the past, the other relatively new and indeed initiated by a skepticism mainly Western thoughts. These tensions, together with the changing nature of social demography are re-structured to meet the challenges of modernization. The nascent Nation feels that the urgency to acquire scientific technology and industrial capacity, while doing away with all that stops an actively-growing and wide-ranging progress under whose compulsions dominance. He wanted to be equal, he wanted his country to be the equal of any in the Western country; and being equal excluded even a hint of medievalism.

As the country is marching towards the twentieth century, orthodox beliefs appear disillusioned. Practicing the old ways and beliefs as a result of conviction, prayers secure a divine intervention and considered to be superstition. So, therefore belief is outdated and nugatory. What has happened is that the metaphysics - with all its subtle extended apologetic - has declined over a period of time, become delinked from ritual, leaving to the vast majority in society a substratum of religious certainties whose expression now appears popular, simplistic and apparently unthinking. In matters of faith there are no absolutes, no over-riding mediation to provide a basis for arbitration. Moreover, as a result of fundamental transition takes place in the society and other forces will make the complex issues. These very forces are responsible for new behavior; attitudes - "Reason," scientism, the reliance on cause and effect - are themselves less confident than they appear. As many are recently learnt to exercise reason cannot ignore the disturbing residues of the tradition practices. Rationalism sits uneasily on new shoulders, remains in the grip of doubt, is never consistent or robust enough. A sense of steady ambiguity haunts when the head and heart drive to reach after different things. Nowhere is it more powerful than when Chari himself contemplates the activities of the Swami.

Different viewpoints produced conflicting evidence, and the most he could do was to position him as well as he could, outside, resolve the conflict fairly on the side of truth. As fast as he went, the truth receded faster. Heart spoke in another way, head the other, and sometimes the two changed places. "The river?" The tail-end' turned. "Not at all far." Dandekar's heart sank at the encouraging note he detected. The man had seen he was tired and was trying to cheer him on, minimizing the distance to do so. They all did it, but country people were telling you not what you wanted to know but what they thought you might like to hear. Dandekar detested the habit; his part mind fought against alleviations which his part-eastern mind occasionally hinted might be wise. The incident is really an instructive from the villagers' point of view as sympathy and understanding are valued more than

accuracy. The gesture represents life which a "part-western mind" finds uncomfortable and rejects. The potential for dislocation, rootlessness, disagreement and conflict are enlarged. It is to be remembered that ratio which rapidly converts dissatisfaction into pain and worry: the closer the person to us the greater this dissatisfaction example Dandekar's with Sarojini. Her mind is eastern in habit and upbringing. In this modern world, we discover Swamy, Saint and Sannyasi, however whether they may be authentic or fake we cannot recognize them. It is best religion and thoughts that they're reputable and worshipped. Few of them are certainly Saints and they help us unselfishly. Their perspectives, thoughts and notions are established, full of humanity. Dandekar became helpless he couldn't stop Sarojini from going there. "He left his clean chair and commenced pacing the courtyard up and down in front of the tulsī, currently he stopped. In case you had been god, he stated to the darkish - leaved tree, you would tell me what to do, display me the manner".

However in Kamala Markandaya's *A Silence of desire*, the author's stand toward the religious powers of the Swamy stays complex and elusive to cease. At the beginning the Swamy's impact appears to be unkind, as it breaks up a normal comfortable domestic life. Sarojini, a traditional Hindu woman, an amazing mother and a submissive spouse, unexpectedly turns into distant and incomprehensible. Dandekar, who is a clerk in a central authority workplace, feels that this stable universe is shaken because his wife has withdrawn himself from the basic unit of society. Before everything, it smiles sexual jealousy that drives him mad, however later his wife confesses that she is going to Swamy to cure cancer in her womb. When Dandekar asks her why she kept this a secret Sarojini answers: - "because you will have stopped me going to be healed. You'll have dispatched me to a medical institution instead called me superstitious, a fool, due to the fact that I have ideals that you cannot share. You would not allow me till I lost my faith because religion and reason do not pass collectively and without faith I shall not be healed".

Faith becomes the crux of the war among religion and rationalism, a completely considerable

trouble in the context of Indian society now a day. The gulf among husband and spouse widens due to the belief and faith. The wife indeed ignores her family obligations, the hungry kids comeback to an empty house and the tightly balanced economy of the own family is disturbed because Sarojini starts off evolved to offer away to the Sadhu whatever money or rings she will be able to lay her hands on. "Compulsion is the start of corruption. They looked at him gradually, keeping him so that there has been no escape. It is far a consuming away of the spirit of whoever does it and whoever has it achieved. Is that what you want". Dandekar wants to confront the enemy who is destroying his peace and his happiness. He walks long miles, crosses a river arrives within the village to see this Swamy whose baleful affect has blighted his lifestyles. When he definitely meets the man he finds that he can maintain not anything towards him. Dandekar feels a peaceful, a peculiar detachment from the normal affairs of existence within the presence of the Swamy however he knows this to be handiest brief.

Dandekar has the identical feeling of rising above the frame and the issues of the sector when he meets the Swamy for the second time. However once he comes far from him he feels "the pains, crept returned, the worry, the distress, the lust for gold chains and silver cups". He tries desperately to get Sarojini far from the Swamy because he realizes "Our worlds do no longer blend. It is disastrous to strive make them". The sports of the Swamy appeared ambiguous as Dandekar procedures.

Dandekar flushed about his wife to Chari as:

"No sir. It's my wife. It's not even her, it's he. He had begun now, the stark Swamy.' He had started now, the stark sentences came easily. 'She has a growth, she belives he can cure her, she goes to him more and more, she gives him whatever she can—clothes, food, money—as much as she can lay her hands on, In ever know from day to day what she will take next.'"(156)

At the end of story Swamy went to someplace. No person is aware of where he went. "Was the Swamy, a charlatan or a Saint? He could not make up his thoughts. Heart spoke one way, head the opposite and once in a while the two changed places".

Unique views were made by the villagers as "He is a fraud an imposter, a person who preys at the credulous of whom there are so many in the south. He is an out and out imposter". *A Silence of desire* is built around issues relating to way of life and trade, faith and skepticism attach to fashionable, particularly western derived attitude.

CONCLUSION

A Silence of Desire, a novel diffused the truth of religion, faith and of cruelty among men's modern-day hunt for medical 'fact', technological certainty and the experience of thriller and the bizarre in the human circumstance. *A Silence of Desire* has a circle of relative's drama between religious minded, orthodox wife and a current, rational husband. Foregoing the findings of the study, I conclude that a woman certainly searches for the identity in the chosen novel. The novel exposes the domestic trouble prevailed in south India but develops into a consideration of how religion and out of that religion are met. *A Silence of Desire* is overcoming the boundaries conflicts between the materialism and spiritualism. The movement it generates provides the important snap shots of the changes occurring within the society. The Indian maintains that their culture had an essentially spiritual quality and was therefore superior to the materialism of the west. Its art was upheld as being more authentic because it expressed spiritual values as against the Greek art of the west that was obsessed with physical beauty. So the novel adopts the importance of spirituality for maintaining the culture while accommodating the new thoughts for changing scenario.

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