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Principal, Sant Ramdas Arts, Commerce and
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Co-Editor : Dr. S. V. Tathe



Address
'Pranav', Rukmenagar,
Thodga Road, Ahmadpur, Dist- Latur 413515 (MS)

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& Science Towards Sustainable Development***

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PRATIK PRAKASHAN, 'PRANAV, RUKMENAGAR, THODGA ROAD AHMEDPUR,
DIST. LATUR, -433515, MAHARASHTRA

Executive Editor

Prin. Dr. R. K. Pardeshi

Principal

Sant Ramdas Arts, Commerce and Science College, Ghansawangi
Dist. Jalna

Co-Editor

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Spectrum of Human Relationship in Kamala Markandaya's '*Nectar in a Sieve*'

Mr. Ravi Vachu Lamani¹ Dr S.S. Kanade²

¹Research Scholar, Department of English, Dr Babasaheb Ambedkar Marathwad University, Aurangabad

²Research Guide, S M P College, Murum, Dist: Osmanabad (MS)

Abstract

The spectrum of human relationship is depicted in the novel of '*Nectar in a Sieve*' and the protagonists have adopted in their lives. They are ready to sacrifice themselves. Kamala Markandaya is one of the best Indian women novelists in the twentieth century history of Indian English literature. She discusses the major issues as the importance of freedom and rights alongside the importance of spiritual purity and goodness. All of these religiously, socially, politically, and culturally her works insisted precisely on Indian society.

Key Words: Spectrum of human relationship, Sacrifice, feminine, progressivisms, discrimination, purity, goodness and feudalism.

The present paper is focuses on the spectrum of human relationship in the fiction of Kamala Markandaya Indian novelist. This problem broadly covers the issue of identity, socio-cultural environment and particular socio-political aspects in her fiction. The human relationships have been major issues in Kamala Markandaya's novels because she considers herself as committed writer. It is their basic values and changing themselves according to the changing circumstances and the way seeking for their own identity with new depth and getting recognition, though this may not always be immediately obvious. It reminds the readers that writer does not always have a rich sense of culture to draw from like a well. The sense of living can be seen to reflect in her fictional worlds.

Markandaya tries to maintain a global human vision with no discrimination and relates to human ideology. As a result, of all this, her fictional world creates a healthy world view and vision. The action and characters in her world are comprehensive. She has rightly selected several themes suitably to explain her subjects either social or cultural in a creative stance and she has successfully operated them. Not only the theme of her novels can be related to real life and real human beings but they also help the readers in understanding well in certain basic problems of life in a rather better manner. The beautiful selection of factual themes enhances the interest of the readers and cultivates their interest in such literary works. In her works deals with the themes of East-West encounter, rootlessness, human relationships, poverty and exploitation.

Literature is a mirror of society and novel is a medium of social reflection. It is based on the thematic reality and explores the inter-culture harmony in human relationship among the races and investigation the human relationship in country life and city life and the cast light on the emotional and psychological aspects. It explores reality but does not express the particular culture it is the expression of human voice. Human being is the strong reflection of society, culture and other aspects in which he breathes his life.

Kamala Markandaya has realistically presented emotional, moral and spiritual problems of new woman female condition and their relationship with men and their inner feelings, seriously focusing on the condition of women in India. Kamala Markandaya created a woman character Rukmani who is interacts with the Muslim woman in the novel that is the protagonist so that many different kinds of relationships and lives can be contained in one country. Social rules for women were changing in post-independence India, and what kind of women valued in the society. And finally she shows her feminist moral concern through an in-depth investigation into sexual and feminist relationship.

decided to make little money for little bit help. In the market street near Murugan's house they met a orphan boy Puli who is suffering from leprosy disease but independent which is teaches them how to alive independent. Ruku and Nathan are unofficially adopted Puli and they decided to work in a stone quarry with this job they established something of a family routine and save money to return to their village. They save more money Nathan become ill in spite of his ill Nathan insists on working at the quarry where she found that Nathan is collapsed into the ditch and she carry back to the temple and died.

Ruku and Puli return to the village, where Selvam, Ira and Sacrabani greet them and Ruku and Selvam looking around walk a little behind them and she tell him of Nathan's absences. Selvam assured to his mother they will find some way to manage.

Rukmani is not an educated women but she is an aware everything in the daily life and she has been taught to read and write by her father. When she came with her husband there she is conceived as the encompassing, enduring, devotion, sacrificing, suffering, and caring mother. She has no illusion of life but she is not disturbed any desires. She became a progressive women freely approach to the many her problems of life.

Ira's sacrifice for other makers her prostitution therefore compatible with the virtuous ideal. As a result of her motivations, she remains a sympathetic character although she violates traditional mores. That kamala Markandaya means for our sympathy to hinge on her self-sacrifice becomes even more obvious when one compares her and another prostitute in the story, the evil Kunthi. Initially, this beautiful, fiery woman has a bad reputation for sleeping with other men besides her husband. She appears an unlikable person who rejects Rukmani. But as the plot progresses into feminine, she became a hateful, destructive figure. Not only does Rukmani find out that her husband Nathan fathered Kunthi's two sons, but Kunthi uses this knowledge of Nathan's secret, and of a secret of Rukmani's, to coerce them separately into giving her the family's hidden rice. Kunthi's independence she refuses to ask her married sons for food, and her husband has abandoned her causes her to hurt others. She stealed food from Rukmani's family so that she can regain some of her beauty for prostitution. Her illicit sexuality, unlike Ira's, always comes from self-motivated desire first lust then greed, she represents a negative ideal of woman, using cruelty, trickery and other people to satisfy her needs and desires. She even appears as a carrion eater who benefits from the collapse of others, in her most hateful scene with the saintly Rukmani.

Sometimes the only thing is that keeps Rukmani going is her dream of a better future and this dream is the object she is hoping for. Because she has a goal and the hope that it will be attainable, she is able to find a reason to keep toiling away in the field and raising her family. If Rukmani does not have hope, she will be overcome with fear because the future is uncertain. Whenever fear is in control, it is like nectar in a sieve. To Rukmani, it seems as if her hard work is for nothing because the results of this hard work, the nectar, always seem to disappear, as if through a sieve. At the end of the novel, although Rukmani has lost everything that is important to her, she manages to find hope in her expectations of what will happen after she dies.

Throughout the entire novel, Rukmani is faced with struggle after struggle with no indication that her circumstances will improve. She believes that a person's spirit is the most important factor in overcoming the harsh realities of life. She returns to the village with the boy Puli, who had helped them in the city, and whom she has come to love as her own child. Her son Selvam and daughter Ira welcome them and her many wounds are healed with the passing of time. It is one of the great hunger novels written after independence.

Nectar in a Sieve (1954) is the story of a protagonist and a peasant woman, Rukmani, married a poor farmer and her life started with Nathan they lived in small village. Indians are extremely conservative and orthodox. Rukmani recalls her past life when she got marriage at the age of 12 with poor peasant Nathan. Then she leaves her father home and she reached her new home with grief's and frustration. She never loses her hope in the life. She entered Nathans house with the full of passion, while she leaved her father home "My mother in the doorway, no tears in her eyes but her face bloated with their weight" (Markandaya, Kamala pp-05). These two lines show the mother and daughters love and affection and old and new life should start with new person and new affection relationship. In the village she met Kali wife of her neighbor and Janaki she is a wife of shopkeeper Perumal and Kunthi is newcomer "she different from other women, quieter and more reserved" (Markandaya, Kamala pp- 10). She is welcomed by all villagers and her husband treated her very kindly and patiently he is waiting for her to adjust to her new life.

Her first problem is that she fails to conceive for more than five years after the birth a female child Irawaddy (Ira). She has had only one child after six years of marriage. She is very sad although she wants male child and giving a birth of male child is a prestige in Indian culture. So, without expressed her husband she has visited secretly to Western doctor (Kenny or Kennington) for fertility treatment and Ruku (nick name of Rukmani) gives birth to four sons. Her family is very happy but her family faced economically very bad. But her husband Nathan is a patient, loveable and caring husband. Rukmani and her husband Nathan are quiet happy with their children but family has suffered with the financial bad condition.

In this fiction Rukmani and her daughter Ira shows their spirits that is as stronger than the rock but quite humaneness. Their spirits ensures that starving remain employed even in the face of industrialization. This seems to us the power of hope and the power willingness to adapt to change and sticks to the family values which show that conflict between the traditional and the modern. Ira and her mother Rukmani is able to survive against the difficulties in their life. Ira is an unwelcome child to the poor family. And her father and mother are unhappy to take a female baby because they wanted a mail baby to continue their live and they are not able to give dowry and get marriage.

Although, when leather tannery opens in their village things of being to change the atmospheres of the village she is not happy to see the changes and Shashi Tharoor said that "their hopes and aspirations of a young nation recently embarked on the path of development, surmounting many obstacles along the way" (Mrakandaya, Kamala -Synoptic note) this is the success of progressive country. Her home is transformed from village to a dirty city.

She (Rukmani) is an eternal universal mother figure bound by love and affection to heart and home. Her family also supports her in her battle against her sufferings but many of the members of her family die during this struggle for survival. Such a human spirit sends a powerful message that life needs to be taken as it is but one must not give in to adversities easily. Rukmani presents to us a heart-rending tragedy of peasantry life in India who has suffering immense loss. Her character has been sketched in such a way that brings out sensitive woman in her who is doomed to live an unhappy married life due to the tyranny of custom a person dehumanized by society.

This is truth that Ira is growing up quite fast and when she is thirteen years old her mother Rukmani started thinking of her marriage. When she is fourteen years old they decided to make her marriage and the age fourteen is the traditional age of marriage in Indian society. But they are finding a boy who is not asking for a dowry of more than one hundred rupees. Their family friend of the village Old Granny finds a boy is suitable to Ira and made arrange marriage and many

Markandaya is very simple narrative artist in the post-modern era in the realm of Indo-Anglian fiction which is direct approaches to the reader's heart and she covers all the thematic designs in her works. She projected the needs, desire, and struggle of women and establishment of their identity and freedom.

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