

A Thematic Analysis in Nectar in a Sieve and Some Inner Fury

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Abstract

Nectar in a Sieve published in 1954 is also known as 'A Novel of Rural India'. It has many themes; major and minor. It shows us a picture of Indian Society, victim under the clutches of industrialization. It has described the bitter condition of Indian people who are facing numerous challenges. 'Nectar in a Sieve' is the first novel of Kamala Markandaya which has received high acclaim from the readers and the critics. The title 'Nectar in a Sieve' has been derived from S. T. Coleridge's famous poem, 'Work without Hope' in which, he writes "Work without Hope draws nectar in a sieve' and Hope without an object cannot live"

Keywords— Indian Society, Victim, Clutches of Industrialization, Indian People, Novel,

I. INTRODUCTION

This couplet of the poem shows us the drama of rural life that the novel presents. 'Nectar' means the drink of the Gods (Amrit). In other words, it is to be said that God has gifted the man with plenty and unthinkable gifts to enjoy but due to the materialism, they remain unable to use those gifts. The drink is the source of joy, peace and contentment. 'Sieve' means a small circular utensil with holes at the bottom. It is used to separate grain from chaff. This 'sieve' symbolically has passed and thrown away all the hopes and happiness. Here in the context of the novel, Markandaya wants to tell us that the rural Indian, living in the beautiful and natural surroundings is expected to enjoy the nectar of happiness, peace and contentment but due to his poverty, all his hope, joy and happiness-the nectar-pass through the holes of the sieve, his poverty. It is futile to collect nectar in a sieve- it will flow out drop by drop.

In this world of materialism, most of the people are not lucky enough to have minimum food, cloth and shelter.

Plenty of people are wandering in the want of their daily needs. The case of Nathan and Rukmani is one of them. Such as the God-gifted nectar is not common to all, in the same way, the nectar - happiness - in the life of an average Indian is short - lived. The present novel, 'Nectar in a Sieve' has shown us the life of Rukmani. It is a novel of rural India. It is not the story of a particular individual and a particular village that is why Kamala Markandaya has not assigned any name to the village. Nathan and Rukmani are husband and wife respectively but these are fantastic characters. Both; the husband and wife are equally fond of each-other. They want to live their life with happiness and contentment. But due to their bitter circumstances, they could not live in peace; prosperity and happiness. They represent the poverty stricken peasantry of India. Nathan and Rukmani enjoy the 'nectar of life' but their nectar flows out from the sieves of their lives. Their happiness, peace and contentment do not go long. In the life of average Indian too so happens. Most of the Indian peasants spend their lives in poverty and starvation. They have to face numerous challenges.

Nathan, Rukmani, Irrawadi or Ira, Arjun, Thambi, Murugan, Raja, Selvam, Kutti, Sacrabani, Kunthi, Kali, Janaki, Old Granny, Ammu, Puli and Dr. Kennigton are the fantastic characters; some are major and some are minor.

Through these characters, Markandaya has beautifully interwoven the story of Indian society, mingling several themes. Rukmani is the heroine of the novel. She is the central figure and the narrator of the story. 'Nectar in a Sieve' is the story of her experiences in life. As a protagonist, Rukmani has shown almost all the aspects of rural Indian society. Rukmani's husband Nathan is a tenant farmer and represents the hardiness of the rural Indian. Irrawaddy or Ira is Rukmani's eldest daughter who is deserted by her husband because she is infertile. The portrayal of Ira's plight exhibits the theme of male-domination. Ira represents all those women, who are infertile. Not only Ira but all such women are compelled to face this social vice. Particularly, in India, such meanmindedness is found everywhere. Take the other case of Arun and Thambi, Rukmani's two elder sons. Here, the theme of unemployment problem is exhibited. Both are in the want of proper profession. To make their fortune, they are first employed in the village tannery and later to go Ceylon in order to work in the tea-plantation. In the other case of Murugan, the third son of Rukmani, Markandaya shows us the frankness and blending of rural-urban culture. Murugan goes to the city and marries a girl there. But, due to his bad habits, he could not live happily. Markandaya has shown us a fact that Murugan did not take lesson from the plight of his sister who was deserted by her husband. He too deserted his wife and children.

This betrayal of his wife and children again shows us the harsh attitude of male dominated society, in which women are used and thrown away like the toys and puppets. Rukmani's forth son Raja belongs to the other aspect of society. He is employed at the tannery where further, he is caught stealing and is killed by the gatekeepers of the tannery. This incident presents many folds of social life; starvation, vicitude, killing, looting and falling of a good boy on the wrong path. The episode of Rukmani's fifth son, Selvam highlits a new way of progress where Markandaya sympathises towards Selvam who gives up farming and starts working as an assistant to Dr. Kenny. Kutti is the youngest son. He dies of starvation in early childhood. This pathetic end of Kutti's life creates a jerk in to the heart and mind of the readers.

Markandaya tells us how a helpless woman falls in to bad company. After, her betrayal by her husband, she comes in the contact of other person with whom she gives birth to an illegitimate son that causes her other social problems. Sacrabani is Irra's illegitimate son. Kunthi is Rukmani's neighbor. She is a pretty woman who later on, takes prostitution. Kali is also Rukamani's neighbor. Kali is good natured and co-operative woman. She comes forward to support Rukmani in her bitter days. Markandaya has highlighted hereby a picture of supporting elements of society. Janaki is another neighbor. She is victim of social forces. Due to her husband's business failure, she is compelled to leave her village where she was very happy. The plight of old Granny attracts the mind of the readers. Being an old lady, she is helpless, always wanders for food because poverty has ruined her. The novelist has provided us pinpoint information of the contemporary society. Old Granny dies due to starvation. Old Granny's tragic death does not only focus on the scene of poverty but also the negative role of society, in which the Old Granny like women live and nobody comes forward to support them. Through the character of Ammu, Markandaya has told us about the betrayal of a woman by her husband, deception, frustration of a woman, her wandering for food, cloth and shelter, and, and vicissitude of male-dominant society. Her husband is Murugan. He left her with no penny. She wanders with her children. Through this portrayal of a helpless and abandoned woman, Kamala Markandaya has shown us the unfortunate condition of women-class and along with this description; she slightly attacks over Indian society which is the sole responsible for such bad happening. The man like Murugan can be controlled ony by the positive action of society. Puli, an orphan boy and Dr. Kennigton, popularly known as Kenny are shown as the virtuous characters. They both come forward to help Rukmani and her husband in their adverse days. Although, Puli is an orhan boy, he himself wanders here and there yet he proves that his soul is full of humanity. Dr. Kenny's attitude shows the picture of good men who come forward to assist the poor and beggars. Here, we find multiple themes like poverty. Indianness, woman-exploitation, problem of unemployment, love and sex, domestic clash, theft and murder, starvation, life- struggle, social-reformation and quest for identity. Apart from these themes, there are so many other themes, out of them some are major and some are minor themes. To find out all the themes, it is required that the readers or researchers should go through the text of 'Nectar in a Sieve'. Let us see the

story in brief – The novel tells the story of Rukmani's life who is a widow. The portrayal of Rukmani's life is so sharp that it does not only portray the life of an individual but also, of the common women who are compelled to live dejected life. Markandaya's keen observation of society brings out the hidden facts of social life. Rukmani is the mouthpiece for her story-telling. She herself narrates the story.

By presenting her life-story, she draws a beautiful picture of Indian rural life. Rukmani is the fourth daughter of her parents. She belongs to a south Indian village. Due to poverty, her father could not seek for her a suitable match, that's why he had married Rukmani with Nathan, a poor. However, Rukmani's three elder sisters were married with sufficient dowry. Rukmani's life is full of tension and frustration right from her marriage-time. In beginning, she was in dilemma that she should adjust with her mis-matched husband or not, but further as soon as she set her mind to establish peaceful relationship with him, the serpent of poverty started to swallow her happiness. Her husband was very affectionate towards her, so, she increased her intimacy, and came very close to his heart. Kamala Markandaya hereby shows us how life changes, how it takes turn, and how the comfort changes in to adversity.

This couple was blessed with a daughter. Her husband wanted a son so she consulted Dr. Kenny who provided her proper treatment which proved to be effective and successful. Rukmani's husband-desire is fulfilled. She gave birth to six children; all were sons. Hence, now, Rukmani has seven children including a daughter. Here, Kamala Markandaya has slightly attacked over the selfish attitude of those men who are burning in the fire of son's wanting. Here, we find Nathan's feeling of gender discrimination. He makes difference between male and female. Nathan, just after the birth of his daughter, was not happy. He always thought of sons and now, he felt happy. There is a big chain of sons; namey known as Arjun, Thambi, Raja, Murugan, Selvam, and Kutti. It was now a large family. The peace and happiness of Natan-Rukmani family came to an end with the arrival of a government project of establishing Tannery which was to be established nearby the village. Here, Kamala Markandaya has discussed about industrialization, employment, poverty, social evils like gambling, looting, corruption, cheating, frauds, and migration. Just after the establishment of Tannery, two types of the situations created; first, an opportunity came to the unemployed people, they could find jobs in

tannery. Second, it swallowed the fertile land, the main source of people's survival.

Along with this, tannery-establishment caused many social vices started in the form of gambling, looting, cheating and threatening. Many hooligans started coming to village so the village-streets lost their peace. In addition to these social problems, many other hidden problems arrived. The environment –problem was one of them. Due to tannery's development, pollution increased. People were compelled to move to other places by leaving their homes and productive fields. Nathan and Rukmani were also compelled to do so. They were, already, poor and burning in the fire of poverty and starvation, upon that the establishment of tannery created other hidden and mental problems that made them fully dejected and several misfortunes continued knocking at the Rukmani's door. The heavy rains had destroyed her crops. The entire family was in tight-corner. Meanwhile, Rukmani's third son Raja was caught stealing skin from tannery. He was killed. Now, Rukmani was helpless. She could not save her son's life. Next year a natural calamity came upon her again. Her daughter Ira was abandoned by her husband because; she was unable to produce children. Nathan and Rukmani went to Dr.Kenny but there was no avail. Kamala Markandaya has beautifully drawn a picture of varied problems; social, mental, and physical. She has shown multiple social discrepancies and labyrinths in which man and woman are badly trapped. The natural calamity is focused here that causes man's damnation. Flood and drought are two natural enemies of the farmers. Like the other people, Nathan and Rukmani face these devastating calamities. Ira became a prostitute because she was helpless. Markandaya has tried to tell us how our circumstances are responsible for our sorrows and sufferings. How society is accountable for that all where a girl was compelled to adopt the way of prostitution. Noone liked to go ahead to save and protect her. Nathan and Rukmani went to the city with heavy hearts and equally feet. They were wandering hither and thither seeking their son but did not get success. They took shelter in a temple where the priest gave them some food. Next morning an orphan boy came ahead to help them. With the help of this orphan child, they could seek the house of their son but here too, nothing was good. Their son had gone away by deserting his wife and children. There was no hope. They met with the wife of their son, but she coldly and bluntly asked them to go away. Once again they went back to the temple and lived on charity like common beggars. This was the worst phase of their life.

One day, Nathan was drenched with rain water, he developed a high fever, soon breathed his last. Poor, Rukmani was left alone. Her little boy Puli came to give her solid emotional support. Rukmani adopted him as her son. They came back to the village and her son selvam and daughter Ira warmly welcomed them. In this way, Rukmani came back to her home and went on living her life in object poverty, suffering pain and agony till, Time, a great healer, healed some of her wounds. She was later able to regain her spiritual harmony and balance. Hence, this is the story of Rukmani's unfortunate life; however, it is not merely the story of Rukmani and Nathan but it is the story of the whole Indian rural population whose Nectar of life flows out of the sieve of poverty and hardship. There are many Nathans and Rukmanis in Indian rural society who are wandering and struggling for their food, cloth, and shelter. This novel contains many themes. Let us see one by one. First of all, we come to see 'Love' theme in the novel. Nathan and Rukmani are husband and wife. They are reluctant on their marriage. Although, in beginning there was no proper love and affection between them but gradually, love developed and they became for each other hearty and mentally. However, Nathan loved his wife by the core of his heart right from the beginning but Rukmani thought that her husband was not suitable to her. But gradually, she started loving her husband in same proportion as her husband loved to her. Mark these lines how Rukmani shows her happiness in her new role of a wife, "While the sun shines in you and the fields are green and beautiful to the eye, and your husband sees beauty in you which no one has seen before and you have a good store of grain laid away for hard times, a roof over you and sweet stirring in your body. What more a woman can ask for?" (Nectar in a sieve 30) She makes compromise with her circumstances. She is aware of the two forces- the hope and the fear that govern the life of human beings. She accepts her poor landless husband, loves him by the core of her hearts. She at one place says, "We are taught to bear our sorrows in silence and all this so that the soul may be cleansed." (Rebecca Argom 15). It is the spiritual strength that helps Rukmani endures all her hardships. As A. V. Krishna Rao puts it, "the truth of the novel is the spiritual stamina of Rukmani." (Nectar in a sieve 86-87) Rukmani believes in social tradition. Her meek acceptance of fate and her sacrificing soul is quite visible in the novel. She confronts the Western doctor, Kenny who urges her to stand up against the male dominated society in which several women like her are

facing troubles. Rukmani thinks: "Want is our companion from birth to death, familiar as the seasons or the earth, varying only in degree. What profit to avail that which has always been and cannot change?" (Nectar in a sieve 88). Her passive endurance is simply intolerable and Doctor Kenny is irritated. Indeed Rukmani is an epitome of power of endurance. She faces all type of troubles but never complained. She loves her husband Nathan because Nathan is a man who is poor in everything but rich in his love and care for her. She had happy and contented life. She says, "My heart sang and my feet were light as I went about my work." Rukmani's life represents the life of common woman of rural Indian society. Kamala Markandaya is the only woman novelist who personally went to live in Indian village and chose the theme of rural life. She was deeply impressed with life and works of R. K. Narayan, M. R. Anand, Munshi Premchand and Bhawani Bhattacharya. The impact of these men of letters is quite visible in her novels. The wide spectrum of her novels has given stories with socio-economic and the socio-political themes. They give us a chance of discourse on the socio-psychological issues, socio-religious issues and all those issues that are concerned with the plights of rural men and women. In this concern, Geeta Rani Sharma writes: "They are heterogeneous themes scattered in her novels-the theme of tragic waste and despair, the theme of the East-West conflict and the theme of the psychological maladjustment and social degeneration." (Uma Parmeswaran 184)

Her novels reveal her as a novelist of ethical concerns. The themes of her novels are not only human and interesting but also provides enough outlets to her qualities of understanding the social issues. The other themes of her novels are up rootedness, racial tension and prejudice, conflict between tradition and technology, a search for one's truth self, the experiences of exile and alienation. Her novel 'Nectar in Sieve' presents the tragic story of the unthinkable struggle of an Indian peasant-woman in the face of inundating rains and inevitable droughts and hunger and havoc. This novel belongs to the theme of tragic waste and despair is a deeply moving tragedy. Rukmani's family consists many members who remain always in wants and hunger.

Now, we draw our attention towards the themes of 'Some Inner Fury' (1957), the second novel of Kamala Markandaya in which she has presented the political, social and economic plights. This is also a tragedy like 'Nectar in a Sieve' Mira, Kit, Richard, Govind, Dedama ,

Premala, Roshan, Ricky and Hicky are the major characters through which Kamala Markandaya has focused on the Indian society and plights prevailed in it. In this novel, we find some glimpses of foreign atmosphere. In the beginning of the novel, we find such glimpses as the story begins with the return of Mira's brother Kit with his Oxford friends Richard. However, this novel does not depict East-West confrontation. It shows us national struggle and the plights prevailed in Indian society.

The depiction of incidents starts from the description of Kitsamy who is a westernized son of a forward middle class family from London. He brings with him foreign culture and manners in India. He also brings a British acquaintance Richard Marlowe. Kit's family consists of his parents, uncle and sister Mirabai. He urges to all his family members to receive Richard with courtesy and desirable affection. They do so Richard is received affectionately and lovingly. He gets favorable atmosphere. Gradually young Mira increases her intimacy towards Richard. This increasing intimacy comes in the notice of Mira's mother who is fully old-fashioned lady. She does not like the frequent meetings of Mira with Richard. As soon as, Richard leaves the place to take up his other concerns, the entire family takes a sigh of relief. The family started searching a suitable bride for Kit. Premala is made to go through the unorthodox process of reverse courtship in which the girl comes to stay with the young man's family to be tested and approved by him. Premala is by nature shy and conventional. She is basically Indian in spirit. She bends backward in order to become a suitable match for Kit. She decides to change herself. She moulds herself according to his ultra-modern tastes. This marriage is performed with a lot of fanfare but it reaffirms Premala's simplicity and religiosity and Kit's popularity and impracticality. Roshan, one of Kit's many westernized friends, laid an impression on the people with her unconventionality. Kit takes up a job and settles down in a state capital. He invites Mira, to visit him. The mother slyly delays Mira's journey because she does not desire her meetings with Richard. But Mira gets acquainted with Roshan the Parsi girl, and decides to work for Roshan's paper. She is asked to report on a peasant resettlement in the neighborhood and in the process she stumbles on Richard at the Government House. He takes her to the model village and shows her around and their acquaintance mature into love. Premala is unable to fit into the world of fashion and urban shining. Richard makes his best to show all sorts of modern things like

cinema and markets. He takes her some cloths and other things. Kit wholeheartedly hurts his social sensibility by her indiscretions. Kit suggests that she might find distraction or amusement in a visit to the village in Mira's company. It is thus that Premala comes to get involved in the progress of the school-building, to share in the dreams of Ricky the missionary and to adopt an orphan. Rebecca Angom remarks, "Premala in Markandaya's second novel 'Some Inner Fury' epitomizes the traditional concept of upper class Indian Womanhood. Hailing from a conservative family she tries to remold herself to her husband's Anglicized tastes. Her engagement to Kitsamy, a westernized Indian fixed by the elders of the two families does not offer Premala an equal freedom as it did to Kit as he is called." (Some Inner Fury 218). The marriage of Premala and Kit does not run smoothly. There were several reasons of their separation. Cultural disparities did not let them run as the husband and wife for a long time. It is Premala who tries to bridge the gap but fails. She tries to manage the situations but remains failure. She believes that it is her duty to make peace and compromise but her efforts do not bring her success. She even takes it as a wifely duty to move among the English circle as she says: "I would make a poor wife if I did not." (Some Inner Fury 220)

Hers was a one-sided affair in which she kept no stones unturned to adjust and please Kit whereas Kit remained busy in his own world. Premala goes in to the field of missionary works of setting up of a school for children in a village, helping the English missionary, Hickey. She very interestingly participates in social welfare activities and a small girl-child against the wishes of Kit. Premala feels internal happiness in the company of the adopted child.

The little orphan child gives her peace and mental relax. It fulfills her needs and desires. Premala comes back from her visits to the village. She accepts all the challenges very heroically. Although Roshan, another woman in the novel, also faces challenges but she does not fight like Premala. There is much difference between Premala and Roshan. Srinivas an Iyengar writes, "Silence is stronger than all rhetoric, and whose seeming capacity for resignation is the true measure of her measureless strength." (K. R. Srinivasa Iyengar 441). Further Shantha Krishnaswamy writes, "In Premala, Markandaya shows the insecurity, isolation, bewilderment and vulnerability that the traditionally brought up Indian woman's falls, when she has to adjust to western norms of living, when she has to accommodate the tastes and values of a culture in

flux.”(Shantha Krishna Swamy 49). As being a typical Hindu woman, she abides herself with Dharma which she believes the way of salvation and happiness. Markandaya shows Premala bearing sufferings like Sita, in Ramayana. She is burnt alive while serving in a school run by a Britisher. Her husband Kit does not like her business. Two themes which are closely intertwined in ‘Some Inner Fury’ are love and death or love and war leading to death. It is between Mira and Richard. Mira is an Indian girl whereas Richard is an Englishman. It is between Kitsamy and Premala. Kitsamy is a westernized husband whereas Premala is a typical Indian girl. We find in the both cases, undeclared war which runs between the freedom-seeking, colonized Indians and the colonizing Britishers.

As we know that the racial prejudices do not let the two persons come together who belong to the different castes or community. This racial problem comes as a hindrance in the both cases. The themes of love and death interact and intensify each other. The death of Richard tests the love of Mira and the death of Premala tests the love of Kitsamy. Hence, the title, ‘Some Inner Fury’, is quite appropriate. It indicates, the novel clears with ‘Some Inner Fury’ the passion, love, anger, of Mira for Richard as also with the fury of the Indian freedom fighters up in arms against the colonizing Britishers. The impact of freedom movements in India is quite apparent. It has inculcated the feelings of Indianness within the hearts of youths like Mira and Premala who harbor the quest of freedom. As the wave of the freedom movement lashes the subcontinent, personal relations between Indians and Englishmen are swept away, leaving nothing intact. A.V. Krishnarao writes: “symbolically significant on two levels, first, the emotional inner fury of Mira is completely quenched when her love for Richard results in an ecstatic experience of the sweep and surge of love; secondly, the wider inner fury of the nation at large is fully vented and culminates in the violent demonstration of national indignation at the alien rule, Govind being its focal figure” (A. V. Krishna Rao 30)

According to S.C. Harrex who has been a serious scholar of the writings of Kamala Markandaya, the theme of the novel is “the tragic participation of disunity and catastrophe in personal relationship.” (H. C. Harrex 248). In this way, we can say that the novel, ‘Some Inner Fury’ is a very complex novel worth several themes running simultaneously; it may appear to be a document of East-West confrontation which is illustrated by the love between Mira and Richard which

represents the love between two individuals who belong to the different races. Mira, in such love affairs, has to sacrifice her love because her caste does not approve it. Premala also sacrifices her love because her husband belongs to western culture. Here, Markandaya has shown us the undeclared war between the freedom-seeking, colonized Indians and the colonizing Britishers. The racial prejudices do not let the Indians and Britishers stay together in a harmonious manner, and result inevitably in disunity and death of Premala, Kitsamy, and Richard. The themes of love and death interact and intensify each other. The novelist has shown us how national struggle deeply influences human relationship. Even members in a family are allowed to have different opinions. Kit and Govind are cousins. Kit is thoroughly westernized Indian whereas Govind is truly Indian in his hatred towards the British. Kit and his wife Premala fail to get on well in their relationship as husband and wife because Premala is deeply rooted in Indian culture. There is a clash between two cultures, though both belong to the same nation. Here, the problem becomes more difficult as Kit being an Indian wants to look more English than a native of England. The personal dissension and discontentment gets completed with the political happening of the time. For example, the missionary school which was run by Premala is burnt by the violent moves who hated everything of the British. Govind was suspected of murdering Kit as he belongs to that firebrand nationalist. He was ultimately arrested. Mira becomes a victim of the political violence. Mira’s confidence: “what matter to the universe if here and there a man should fall or a head or heart should break?” (A. V. Krishna Rao 178). Mira exhibits open admiration for Richard as he lies on the sand after swimming. He urges her to make love to him. They talk of love and the whole atmosphere seems to be moving and changing. Mira reflects a steady character one among the species and almost predictable. She belongs to a community where male company for a female at pre-marital stage is viewed as abnormal and she is no exception. The physical factor overcomes her cultural inhibitions. Again she proves her belongingness to the feminine gender, a species-Homo sapiens, by nature looking for sexual satisfaction or gratification or even obligation of attaining complete womanhood motherhood. Finally, she again supplies proof of belonging to a nation and refusing to be in the arms of Richard again. Mira remembers the passionate utterance of Richard: “I am still in a fever for you; he said, kissing me; and his lips on mine were without

gentleness and his body against me was no longer passive,” (Some Inner Fury 106) shows the deep intimacy that they have developed. Mira and Richard act as unmarried husband and wife. Mira feels: “Slowly my senses awoke and responded, the buds of feeling swelled and opened one by one. In the trembling silence, I heard the blood begin its clamor, felt its frantic irregular beats, and then the world fell away, forgotten in this wild abandoned rhythm, lost in the sweep and surge of love.” (Jyotsna Sahoo 52). This love has the capacity to group the gist the central value of a personality in a single perception. Mira was educated, sophisticated, well-informed of contemporary political situation and national happenings, yet she found solace in the arms of a foreigner, from a land towards which all the fury was targeted. She was not able to identify and dissert her personal feelings.

A man was a man for Mira and the carnal desire in her was, above all her acquired knowledge which never allowed mingling with the cultural inhibitions and fear of insecurity. Gradually she became to identify and separate the feelings and summed up courage to admit to her and to suggest that they forgot each other. The fury in her built up by the belongingness to the nation and hatred towards the ruling race, overcame her softer feelings and motivated her so strongly that she was able to speak it out. This is something we can fearlessly level as violence; without a bellicose frontage. It is the depiction of individuality through sacrifice of egoism. Mira and Richard sacrifice their egoism for the sake of their love. They have given up their pride, vanity and were capable of enriching their love a in the process, enriching themselves. It is sure and certain that the complete fusion of man and woman is possible through sexual union. A marriage without sex is not a platonic or idealistic marriage. In true sense, it is not a marriage at all. In their happy life, there are many outer hindrances that cause the trouble in their life. They have to face a number of dangers; political, social, and religious. It was the time of political turmoil when their love started. That political turmoil created hatred between Eastern and Western culture. It created disbelief and social unrest. Due to it, there were several confusions in the society. Mira and Richard were compelled to face these challenges. They faced them with great courage. The struggle against the British rule had already started. In a riot, Mira’s sister-in-law Premala was killed. Mira’s brother Kitsamy was also knifed in a mysterious situation and Govind, the cousin had been arrested with the charge of Murder. Mira was passing through a period of bitter

emotional crisis. The brother and sister-in-law die. Mira’s parents needed consolation. Nobody was there to console them. At this time, Richard came forward to assist and solace them. Mira remembered, “I felt the abundant flow of his love for me and there was no passion, only this outpouring of an overwhelming tenderness. I lie quietly against him and let it enfold me, this tenderness not of the kind a man brings to his first loving, nor yet the kind that comes after but of a third order, coming gently to enlarge the meaning of love.” (S.K. Aithal 49-59). For the sake of her love Mira. Mira has surrendered herself to Richard in body, mind and speech. Both are happy. Their sexual inclination has made them one. Mira was shocked by the ruthlessness of some of her revolutionary friends and yet her deepest passions were with the Indian in which the British were intruders. The nation and passions were divided into fragments. The prevailing chaotic conditions left a deep mark on the immature mind of Mira. The inputs were violent by nature. Everywhere, violence was prevailed. Mira was deeply affected by violence. Her relatives Govind, Premala and Kit were the victims of this social unrest. They were unable to decide what they must do in such bitter situations. Even Richard had to lose his life. He was beaten to death. The tragedy occurs in this novel is due to the political unrest. It is politics that causes the troubles among the people. It is politics that did not let the couples live peacefully. Due to politics, several relations were destroyed. Jyotsna Sahoo writes; “Violence may be a good cause for India but it is against all norms and ethics. Political domination in any form is a crime against humanity. So, there is protest from all over India against political domination by the British people. Mira could not support the British and hated English people but at the same time she was unable to leave Richard in whom she found fulfillment.” (Jyotsna Sahoo 55). In those days, ‘Quit India Movement’ was on the peak. It had engulfed the entire Indian society. The missionary schools and British-properties were burnt down and along with it Pramala achieved fulfillment in her love after death. “Excitement had sent the color to her cheeks; and there was something else, less evanescent, above too – a glow a serenity, which had not been there since she came to live in this city, yet it was a serenity of different order-finer more tempered, as if the dross had been taken from its virgin gold in some unknown fiery crucible a serenity that does not come, save in the far side of suffering.” (Jyotsna Sahoo 56)

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