

The Minor Research Project in English

Entitled

**EMERGENT, TRANSFORMATIVE AND
PROJECTABLE CHANGE IN THE LIFE OF FARMER
IN KAMALA MARKANDAYA'S FICTION : AN
INTERDISCIPLINARY STUDY**



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Chapter I INTRODUCTION

"If the only tool you have is a hammer, you tend to see every problem as a nail."

Abraham Maslow

The centrality of village cannot be disputed. It is the protagonist of our progress and our failures as a nation. It is space inhibited by contradictions. Today, we look towards it in the anticipation of the source of change. It is a place which can help the nation to recover its vitality, from where a new India will come into being. Paradoxically enough, at a time, it is a place which holds back -- calling a halt to development. Over the last eight decades, it has changed, and yet in a mysterious way, it still remains the same -- the static entity.

Change is a continuous process. Basically, change denotes any kind of alteration, difference or modification that takes place in a happening / a situation or in any object through time. It is a, substantially speaking, universal law of nature. Besides, change refers to the difference that exists between the past and the present situation. Change is an 'ongoing' process. It is true that no society can remain completely static and unchanged. Maclver and Page define social change as: "Social change refers to a process responsive to many types of changes, to changes in man-made conditions of life." (<http://www.yourarticlelibrary.com>) The process is responsive to changes in the attitude and beliefs of men and to changes that go beyond the human control to the biological and physical natures of things.

Social changes refer to an alteration in the social order of a society. Social change may include changes in nature, social institutions, social behaviours or social relations. Social change is driven by cultural, religious, economic, political, scientific and technological forces. Besides, developmental psychology can play a role in social change. Lundburg throws more light on social change as: "Social change refers to any modifications in the established patterns of inter-human relationship and standard of conduct." (<http://www.yourarticlelibrary.com>)

Similarly, in a wider context, Gillin and Gillin explain its comprehensive context as:

"Social changes are variations from the accepted modes of life;
whether due to alteration in geographical conditions, in cultural

equipments, composition of population or ideologies whether brought by diffusion or inventions within the group." (<http://www.yourarticlelibrary.com>)

Change is social, universal, continuous, inevitable, temporal (Time- is the factor), its degree or rate is not uniform. Social change may be planned or unplanned, it creates chain reactions and its prediction is uncertain.

To understand the diversity of social change, it is essential to bring the different changes into, something, integrated form. The three changes discussed below are not the prescriptions but descriptions of social change that already exist in society.

Emergent Change describes the day to day disclosing of life, adaptive and unbalanced processes of conscious and unconscious learning from experience. It also refers to the change that results from experience. It is a kind of adjusting to shifting realities of life. This kind of change is seen in individuals, families, organizations, institutions and societies adjusting or contradicting to the changing realities, striving for improvement, development, prosperity, step by step uncertainly but continuously learning and adapting through the results good or bad. Emergent change processes have two forms, one is, less conscious emergent change and another is more conscious emergent change. Less conscious emergent change takes place where there are unformed and uncertain identities, relationships and various structures under uncertain environment. It is less predictable and complex. However, more conscious change takes place where there are formed and certain identities, relationships and various structures under definite and factual as well as relatively confirmed and less contradictory situations.

Transformative Change is typical environment for crisis in the way to development. Transformative change takes place when a social being passes through contradictory situations and relationships -- social political, economic, cultural and environmental contexts. As emergent change is conscious of learning process; transformative change is conscious about unlearning of the ways to free the social being from above stated contradictory situations and identities, inner and outer which underpin / strengthen the crisis and thus hold back further progress. It, basically, uncovers the roots of crisis.

Projectable Change closely relates to a problem based approach. Such a problem based approach acts logically with plans. Its process of movement is from the present into the future. It closely relates to imagining, thinking, constantly planning and working with plan. Many times, such efforts may not solve problems or get direct solutions but a new situation will be created. It is creative in nature and begins in the future but plans backward to the present, stepping-stones to the expected accomplishment. Sometimes, it is tightly planned and sometimes loosely considered as the human beings invent the way, guided and motivated by the vision they have.

The acute observation of society brings to the forge that even after the independence Indian life has been passing through several transitions. Rural India has steadily undergone many upheavals and subsequent changes. Kamala Markandaya's fiction deeply focuses on East West encounter, figures of women, clash between tradition and modernity, hunger and starvation as well as rural India in transition, **therefore, in a wider context, here, an effort has been made to apply tools from the discipline of sociology so as to understand the processes of change microscopically.** It is believed that Kamala Markandaya has deeply and sensitively observed and perceived the processes of change that already existed in living social system.

Substantially speaking, Indian writers sensibility is deeply rooted in familial life. *Nectar in a Sieve* (2001) by Kamala Markandaya is not an exception. Her novels depict domestic life decisively and in detail. *Pleasure City*, *Nectar in a Sieve* and *Two Virgins* are largely flooded with domestic life of rural, semi-urban and urban life. *Nectar in a Sieve* is a very consciously sketched picture of rural family indicating the typical tendencies of the people in terms of change. Besides, *Two Virgins* and *A Handful of Rice* reflect a clash between tradition and modernity. However, the domestic life of two girls in *Two Virgins* widens the range of novel. Familial questions, husband-wife relationship and parents - children relationship are projected from various angles along with the changing dimensions of relationships. In all her novels, rural family life, urban complex concerns, tradition and modernity, land and nature connections, transition and life of challenges interview the entire fabric of social concerns of life.

In a sense, *Nectar in a Sieve*, a representative fiction of the South Indian village, has many simplifications and the farming family is content with it. Rukmani, the main character of the fiction, adjusts, in poverty, with Nathan, a tenant farmer who was economically and educationally weak. Their poverty, however, endowed their life with peace and contentment. Her revelation displays profound satisfaction. She puts: "My heart sang and my feet were light as I went about my work, getting up at sunrise and going to sleep content." (Markandaya 2001: 07)

Enough food in the house bestowed their life with love and care as well as uncomplaining during the moments of early days of marriage. In the course of time, many changes were witnessed. They had a daughter and five sons, their life was in utter poverty, however, they never complained. The love and affection of domestic life confronted many calamities and disasters. But their relationship remained unbroken. Thus, Nathan and Rukmani as the parents and heads of the family play a kaleidoscopic role while passing through changing chain of calamities.

In this context, *Nectar in a Sieve* is a miniature of social life in a village on the verge of transformation. It is a rumination. "...fictions roots are submerged in human experience from which it deserves sustenance and which it in turn nourishes ." (Ali 2015: 408) This novel, in its fabric and socio cultural interests, aims at depicting an organization with its customs and traditions, laws and rules, aims and objectives, moral principles and values as well as social sanctions. Besides, in *Two Virgins* she projects the contrasting elements like tradition and modernity. To focus her attention on Indian changing life, she provides antithesis of Indian and Western life. Traditional and modern facets of social life are artistically interwoven.

The very first recollection in *Nectar in a Sieve* is very characteristic of diminishing social standing of a family. Rukmani records the changes:

"My three sisters were married long before I was. Shanta first, a big wedding which lasted for many days, plenty of gifts and feasts, diamond earrings, a good necklace, as befitted the daughter of the village headman. Padmini next, and she too made a good match and was married fittingly taking jewels and dowry with her; but when it came to Thangam, only relations from our own village came to the wedding and not from the surrounding districts as they had done

before, and the only jewel she had was a diamond nose-screw."
(Markandaya 2001: 1-2)

At the time of Rukmani's marriage socio political circumstances were declined. This decline in the social status of her father compelled him to marry Rukmani to a poor farmer. Rukmani ruminates:

"...by the time I came to womanhood even I had to acknowledge that his prestige was much diminished. Perhaps that was why they could not find me a rich husband, and married me to a tenant farmer who was poor in everything but in love and care for me, ... Our relatives, I know, murmured that the match was below me... but I was without beauty and without dowry and it was the best she could do."
(Markandaya 2001: 02)

However, Rukmani never treated her husband with disgust and discard. They led congenial and conjugal life. Besides, their relations with neighbour were good. Customs and traditions were followed with typical fervour and sincerity but within the limits of their economic abilities.

Similarly, *Two Virgins* reveals changes in social life at the two levels - calm as well as traditional rural life and urban life largely influenced by Western ways and styles. Lalita represents a girl of grace and Saroja, a girl of the soil -- are conditioned and nurtured under the same roof, however, their approaches to view social life are diverse. Saroja follows rural life customs and traditions and thus succeeds in keeping herself aloof from all evils and vices. On the other hand, Lalitha gets fascinated towards the fabulous promises as well as fascinations of Western life -- in the process of becoming a heroine, she is seduced. She is forced to commit a sin -- it is to bring an unwanted child into their world. Later on, nothing is comprehended about what happened to her and with her social survival. Saroja, learns a lesson from this event and saves her life from the lust of the people.

Though *Nectar in a Sieve* is not a political novel, it carries a few glimpses of political situations. The political situation in the commencement of the novel weaves the fabric of entire proceedings in the novel. The political decline in the life of Rukmani's father brings such a drastic downfall that everything collapses and Rukmani is forced by the economic and political forces to marry a tenant farmer. She leads a sustainable

life of poverty and suffering. See the words of Rukmani's brother who exposes on the changes brought by political change:

"Don't speak like a fool, the headman is no longer of consequence. There is the collector who comes to these villages once a year, and to him is the power, and to those he appoints, not to the headman."
(Markandaya 2001: 02)

This disclosure brings to the notice that the political change brought decline in social status of Rukmani's father. The political social status had made her father an important person but as he lost the position, he turned out to be an ordinary man.

Rukmani captures this change when she thus puts:

"This was the first time I had even heard that my father was of no consequence. It was as if a prop on which I leaned had been roughly kicked away, and felt frightened and refused to believe him. But of course he was right, and by the time I came to womanhood even I had no acknowledge that this prestige was much diminished."(Markandaya 2001: 02)

This socio-political degradation was the only sole reason that Rukmani was married to a tenant farmer who was poor in everything. The political change was so drastic and long lasting that it did not leave any space for justice to set up a few changes in the life of Rukmani. The political change in the life of Rukmani's father throws her life in the whirlpool of poverty, hunger and starvation. The political decline, unfortunately enough, further gives wide scope for unlimited suffering.

Kamala Markandaya's novels *A Handful of Rice*, *Two Virgins* and *Nectar in a Sieve* deal with economic changes also. The rural life in her novels is affirmative. Lingering hope for betterment is the only tonic because the characters believe in hope to survive. 'While the sun shines on you and the fields are green... what more can a woman ask for?' (Markandaya 2001: 07) is the exclamation of Rukmani. No character is possessed by negative thoughts. Nathan, in *Nectar in a Sieve* succumbs to death but he had never been a cheap prey to disgrace and disappointment.

Nathan and Rukmani lived a life of utter poverty, however, they never felt the pangs of poverty so long as there were blessings of nature. To change this economic condition, Rukmani supports the family income by way of devoting her time to grow vegetables. She reveals her part:

"Now that I did not work in the fields. I spent most of my time tending my small garden: the beans, the brinjals, the chillies and the pumpkin vine which had been the first to grow under my hand." (Markandaya 2001: 12)

Even then their life was destined to face the time, misery and suffering. The couple, Nathan and Rukmani, had six children. They were not in a position to afford to feed six children. The children were growing in time and so Rukmani was little worried to manage the food. Very cleverly, she strives to curtail the familial needs. She ruminates her past:

"... we could no longer afford to eat all the vegetables. We grew. Once a week I would cut and pack our garden produce, selecting the best and leaving the spoiled or bruised vegetables for ourselves, cover the basket with leaves and set off for the village." (Markandaya 2001: 23)

As she concentrated her attention on selling the vegetables to gear up the economy of the house; there was shortage of many things. It is an inevitable change. Further, it is a deliberate and projectable change. She learnt from experience that she had to save money against the times. She puts:

"As it was, we were going short of many things. We no longer had milk... except for the youngest child; curd and butter were beyond our meals except on rare occasions. But we never went hungry as some of the families were doing. We grew our own plantains and coconuts, the harvests were good and there was always food in the house - at least a bag full of rice, a little dhal, if no more.... And every month I put away a rupee or two against the time Ira would be married. So we still could not grumble." (Markandaya 2001: 24)

The change is characteristic, though innocence leads them to failure in keeping a check on the size of the family. The matter of fact and change takes place is that Nathan's as well as Rukmani's sources of livelihood do not alter but the number of children increases beyond certain limit, consequently the circumstances become unpredictable and unmanageable and they are bound to manage between mouth and hand.

The nature has made wide impact on the transformations in the life of Nathan and Rukmani. If the nature is unfavourable one cannot reduce the eating mouths. The fatal strokes of nature need to be tolerated by being calm and tolerant. The nature even affected the industry workers. Since the workers asked for fair returns: They were

threatened to be replaced. The retirement as well as dismissal of Arjun and Thambi is an assault on the financial condition of Rukmani and Nathan. The change in their financial condition inevitably invites change in their further survival, many a time both of them fail to get body and soul together as well as basic needs. They are forced by the circumstances to experience injustice, exploitation and oppression at the hands of capitalists.

Similarly, the novel *Two Virgins* also portrays the facets of economic life in village community. Appa and Amma, a couple, with their two daughters Lalitha and Saroj lived a complacent life. There is change in their financial condition when Lalitha brings them in difficulties -- Lalith's affair with the director of film, Mr. Gupta. Besides, the glimpses of change in economic life of the common people in village are well displayed by Chingleput, Manikkam and Manikkam's wife.

Kamala Markandaya, deeply rooted in Indian culture, is concerned with the spirit of religion. According to her opinion, love of humanity and feeling of goodness for fellow beings are the crucial tenets of religion.

It is projected in the novel *Nectar in a Sieve* as Rukmani and Nathan visit the town to meet their son, Murugan. However, they fail to search him. Then they take shelter in a temple. Where they saw:

"On the dark inner chamber the God and Goddess were seated on their thrones, freshly anointed and garlanded with flowers. At their feet were piled betel - leaves, rice and a host of sweetmeats." (Markandaya 2001: 145)

The scene displays the ceremonial side of worships and prayers. They see change after sometime as two priests with the half - seven heads approached the temples:

"One carried a beakerful of water, the other a tray of more votive offerings, which they placed at the feet of the God. Bells began to tinkle; at their sound the priests began intoning the prayers, Everyone was standing, most of them with hands folded and closed eyes." (Markandaya 2001: 145 -146)

Rukmani joins the prayers automatically. She was in deep intense silence and in it she heard her prayer -- voiceless and wordless. Suddenly, the atmosphere changes, the prayers end and pervasive murmur begins. Rukmani experiences a change, a

spiritual change in her life. Firstly, she fails to concentrate the prayer because the glimpses and the images of her past suppress her. As Rukmani leans against the wall of the temple; she has a divine realization. She ruminates her experience:

"Gradually, I was able to make out the forms of the carven Gods and Goddesses on the sides of the temple, on the colonnades, and in the niches of the walls and as I gazed they seemed almost to live, their stone breasts gently breathing, their limbs lightly moving. Nearly - nearly could I believe what I saw, sitting there in the darkness by the temple wall. Until dawn, when the stars went out one by one, and the grey lights changed the sculptured figures back into mobility." (Garg 2003: 94)

After this divine experience, contrary enough, Rukmani realizes that as there is lack of truth, humanity, peace, divinity as well as lack of honesty in the temple, there is not any point in believing the temple as the abode of God. God is the basis of religion, however, the temple and its traditional rights and rituals seem perfect mockery of religion. Rukmani before leaving her own fields and Rukmani now facing the realities in town --is not the same Rukmani but a deeply transformed one.

Kamala Markandaya, too, is conscious of moral codes and happenings around that bring changes in moral values. She projects that moral life of the East is different from the West. The moral life of villages is again different from cities. Even the moral life of one caste is different from another caste.

Markandaya peels out the layers of her character judging her own behaviour and actions with a watch on morality. *Nectar in a Sieve* is not an exception in the line of testing the concern of morality. Here, change is completely rejected. Both Nathan's and Rukmani's spirit of loyalty is unbroken. Even in the midst of want calamity, poverty and hunger, they stick to the world known preaching 'Action is thy duty, reward is not thy concern'. The series of calamities and misfortunes fail to become possessive and unethical. However, the days of utter poverty do not move them away from the path of morality. Life changes, they meet doors of destitute conditions and the point of beggary, however, they don't sake away from morality.

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Kamala Markandaya, truly speaking, is one of the most excellent women novelists in the world of fiction writing leading to depiction of social changes. Basically, in modern India, the women novelists have played a significant role in introducing a

creative release in fiction writing. Especially, a creative release of feminine sensibility. Kamala's novels are outstanding in reflecting changes in social values. Besides, reflecting awakened feminine identity, she reflects changes in society. In modern rural India, she tries to depict the images of the changing socio-cultural upheavals.

Besides, her novels are largely embedded in social, economic and cultural background as well as the novels display the physical characteristics like dress and behavioural patterns of day to day life. Markandaya is a keen observer of various modes in village life in India. Similarly, she is closely familiar with Western ideals and modes of life. So, the major themes of the novels are mainly associated with the changes leading to socio-economic and socio-cultural concerns of life destined by the village environment. There is also a clash of tradition and modernity in her novels like *Two Virgins*.

Nectar in a Sieve, her first novel, is a painful and a touching story of Nathan and Rukmani who till the land till they are obliged by the circumstances to ruin their life. However, even after successive defeats they rise to survive, find a little hope to attain courage to leave. They are content to survive in the tranquility of her small village up to the point the village (Eden Garden) destroyed, transformed into the fatal form of tannery (serpent). The change brought in the village of Nathan and Rukmani is completely devastating everything deeply rooted in cultural ties. The tannery started demolishing the houses and devouring open fields attracting and deceiving the gullible farmers into avarice, ambition and immortality. A few like Kunti are ecstatic at the change and as it appeals to them feel that the tannery is a boon to them. She discusses the fictitious notions of change and prosperity as thought by Kunt: "Are you not glad that our village is no longer a clump of huts but a small town? Soon there will be shops and tea stalls, and even a bioscope," (Markandaya 2001: 29) However, Rukmani's inherent fears indicates the evils in the disguise of tannery.

Kamala Markandaya's revelation of social transformation is based on her decisive perception and strong concern. She, being an artist, comprehends the core relation of imaginative world and world of reality around us. She has perfect slide while unfolding the inner world of reality. The bedrock of her skilful presentation in *Nectar*

in a Sieve is to make Rukmani and Nathan sustain what is unsustainable, tolerate what is intolerable. They are calm and quiet even in the midst of rumbling storm of calamities and disasters. All these experiments and rumble of life existing in human mind and soul have neatly weaved the fabric of the fiction.

So many transformations are disclosed as she demonstrates hunger, starvation and upheavals in village life in *Nectar in a Sieve*, indignation and violence in *Some Inner Fury*, trust and reasoning in *A Silence of Desire*, desire and destitute in *A Handful of Rice*, affection and obligation in *The Coffer Dams*, nationalism and racialism in *The Nowhere Man*, the clash between tradition and modernity in *Two Virgins*, genetical and environmental concerns in *The Golden Honeycomb* and intimacy and connectedness in *Pleasure City* are truly speaking the deep concerns of change unfolded by Kamala Markandaya in response to the act of perception of reality. Besides, what Kamala Markandaya has witnessed in the familial life, society, politics, economy and culture in terms of change is a matter of attachment with diverse facets of changing rural life.

Substantially speaking, her fictions, like other genres of literature, are not just imitations of historical events but they are the most careful projections of slow and steady as well as destructive and degenerating elements of social change. The reality she presents and the changes she records are not only the revelations of external reality only but they are the unfolding of microscopic layers of transformations brought by the use of science and technology.

The characters in these fiction are thoroughly changed by the learning through experience, going through crisis, planning and executing, hardships and endurance. The village is strangely changed by the arrival of tannery. The tannery transforms caste traditions and socio-economic and socio-cultural environment. The village world is changing from rural and agricultural climate to urban climate. The tannery forces the changes in value and day to day life in village. Change is unavoidable and the people grow and adapt to the world as the world around them changes. In *A Handful of Rice* and *Two Virgins* also, people have no other choice but to succumb to change if they are to survive and such type of transformation takes place socially, culturally, economically and personally.

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Chapter II EMERGENT CHANGE

In Kamala Markandaya's fiction, emergent change is most common. The very chaotic systems are deeply governed by deeper, complex socio-cultural, socio-economic principles that resist the best plans where ways of reason and effect are elusive. Emergent change, basically, lays stress on the necessity to be responsive and adaptive -- the change is constantly around us. It is, sometimes, predictable and sometimes it is unpredictable.

Nectar in a Sieve is a deep rumination of the past. It is a calmly sensitive recollection of the past. With determination, Rukmani accepts the stern realities at the time of her marriage (her father's declined prestige) and adjusts to the shifting realities. She hears that her father was of no consequence. She realized that his prestige was also diminished. She conceives uncertainties in life. She learns and adapts. Her sisters were married fittingly taking ornaments and dowry with them. on the contrary, Rukmani had a poor match but she acknowledges the paradoxical situation -- where her perceptions, feeling and intensions are powerful. See Rukmani's mature surrender before the changed situation. She murmurs:

"Even I had to acknowledge that his prestige was much diminished. Perhaps that was why they could not find me a rich husband and married me to a tenant farmer who was poor in everything... our relatives I know, murmured that the match was below me; my mother herself was not happy, but I was without beauty and without dowry and it was the best she could do." (Markandaya 2001: 2)

It is all emergent change, Rukmani not only accepts and adjusts to the shifting reality but experiences, learns and adapts. A sheer feeling of fear comes, for a second, when she approached her husband's home. She had a little feeling of darkness and disgust with her first visit, however, in the course of time, even in the heart of poverty, she adjusts herself with simple and scarce things in life. Further, very small happenings, add up to significant systematic patterns and changes take place overtime.

In *Two Virgins* , *Nectar in a Sieve* and *A Handful of Rice* the meaning of life is constantly questioned in the pretext of social change. To the protagonists like Saroja, Rukmani and Ravi life is an occasion to face, sustain, learn and unlearn the most

complex processes of life. To Saroja life around her seriously inculcates a sense of responsibility and a sense of self-protection from the evils in the society. To Nathan life is but a dream of trivial joys and pleasures. To Kenny life is a dedication for the sufferers and to Rukmani it is a series of lingering desires a chain of obstacles. Basically, life is a dynamic thing, it changes, sometimes, very steadily along with circumstances, many a time, change is internal, psychological not physical only. However, in the days of harvest there is hard work but life is not hard. Some innate values, spiritual concerns and simple hopes make the survival more easeful.

Therefore, Kamala Markandaya cannot be subsided because women in her novel play a significant role in every change. H. M. William's observation is very apt. William records that Kamala Markandaya "has a particular interest in analyzing women characters and suggesting the unusual poignancy of their fate." (Geeta 1994: 126)

In *A Handful of Rice*, *Two Virgins* and *Nectar in a Sieve*, Kamala Markandaya reveals the changes through the domestic set up as well as the relationships of the individuals with the society at large. In *Nectar in a Sieve* as Rukmani first visits her husband's house, she is disappointed for a flash of time but soon reconciles herself with the situation. Her husband, Nathan, understands her frightened and bewildered state of mind and so he says: "Perhaps you are frightened at living here alone -- but in a few years we can move -- may be even buy a house such as your fathers." (Markandaya 2001: 4)

This dreaming of projectable change pleases Rukmani and makes her hopeful of transformation in life. P. Geetha understands and records:

"All subsequent pictures of family life in the novels of Kamala Markandaya give a sense of change. When her novels are analyzed in chronological order, we realize that the family life is a state of decadence and the traditional institutions are crumbling." (Geeta 1994: 130)

Rukmani walks that untrodden and unseen path and very slowly reconciles with the shifting realities. She experiences the movements of change that come to her wedded life. How it is that she is proud of the mud - thatched house - for Nathan has built it with his own hands. It is emergent change for Rukmani experiences and learns the truth.

The entire novel is an unfolding of day to day life. Slowly learning and adapting goes like a stream of consciousness. She recalls:

"... and you have a good store of grain laid away for hard times, a roof over you and a sweet stirring in your body, what more can a woman ask for? My heart sang and my feet were light as I went about my work, getting up at sunrise and going to sleep content. Peace and quiet were hours. How well I recall it, Rather, it has strengthened it ... I might never have known how blessed we were. True, my husband did not own the land he tilled, as my father had done. Yet the possibility was there that he might one day do so. We owned our own ploughing bullocks; we kept a milk goat. From each harvest we saved, and had gunny - sacks full of the husked rice stored away in our small stone - lined granary. There was food in plenty for two people and we ate well: rice for morning and evening meals: dhal; sometimes a coconut grated fine and cooked in milk and sugar; sometimes a wheat cake, fried in butter and melting in the mouth." (Markandaya 2001: 7)

Rukmani's life has been full of uncertainties but she accepts the lot and even in unclear environment endeavours to be positive and slowly and steadily marches ahead. Like a manageress, she concentrates on very dire and fundamental necessities which make her self-reliant. The less conscious emergent change further makes her family more conscious as they make their path by owning ploughing bullocks; milk goat, husked rice and plenty of food. More than this,, more conscious change is witnessed when Rukmani apprehends that she does not know how to milk the goat, how to plant the seed and churning of butter from milk. Further, Rukmani accomplishes all the skills to do the tasks. Besides, once Rukmani saw a cobra and was terribly afraid she learns from experience and when she goes through the thickness of the pumpkin ,she is very cautious .

In the end of the novel, shattered by everything, Rukmani and Nathan travel to the city to meet their son, Murugan. But both of them realize the identity of their son. Sangeetha Sharma throws light:

"Travelling is one the means to realize one's own identity Through the kaleidoscopic analysis of travelld culture by an indival . In this very process of analysis an individual not always but most of the time does the analysis of other culture through his or her own vivid culture." (Sharma 2013:1)

Besides, emergent change is the beginning of *A Handful of Rice*. Basically, financial situation inherently forces the protagonist, Ravi, to leave his village and peasantry.

And consequently he shows his back to his past to seek his future in the city. There is only, it is witnessed, emergent change in his action of leaving the village. At this time, he dreams of the dizzy heights.

It is an emergent change where efforts are made to bring change. Though Ravi determines to capture the ways to attain prosperity in his life, he has to struggle. He aspires to reach the status of the rich by both the means fair and foul. However, the class structure of the rich and the poor has roots delved deep and therefore the disparities are seen constantly widening. The poor people are being deprived of their basic requirements as well as medical facility and care. Ravi is a victim of such a degraded class atmosphere.

The conscious emergent change is experienced when Ravi is underpaid for his labour. Ravi even undersells his labour to Eve, which purchases the clothes stitched by Ravi and sells it at a very high rate. This surprises Ravi. His wonderment flows:

"... one of their coats. It did not look the same hex: it had become vastly richer, more sumptuous, since leaving his hands -- he had to look twice to make sure it was the same ...pleasure filled him ... until his eyes travelled down the straw hand -- span waist where the price tag was Rs. 125/-... Ravi was stunned." (Markandaya 1966: 69)

Besides, emergent change is paradoxical where perceptions are powerful. Once Ravi involves himself in looting and destroying the rich people's houses. He takes a brick to hit the rich man's locality but he controls himself and hopes for better life. So he repeats "But tomorrow, yes tomorrow" (Markandaya 1966: 237). This noticeable change in Ravi in the centre of evils is the triumph of conscience - a systematic pattern adopted overtime.

In *Two Virgins*, Saroja, younger daughter of Amma and Appa, constantly, step by step learns the codes of conduct, values and morals. The process of learning, every now and then, takes place in the presence of Aunt Alamelu. Aunt always teaches the codes of conduct and values. This is well captured in the following statement which chooses Raphael's because it represents a legacy:

"Knowledge is a dialogue [...] When we learn when we study, when we produce new knowledge, we are engaging in a dialogue which transcends time and space. This dialogue is not just with our

contemporaries, but with our precursors as well as with the scholars of centuries to come." (Florio 2009: 50)

Saroja peers, on teaching of Aunt, through the lenses of values and morals utilizing an approach that protects her from evils in the society. She learns and adapts significant as well as systematic patterns in village culture and sticks to the morals overtime. It is culture that governs Saroja's life patters and style. Daniel Patric's opinion is very significant : "The central conservative truth is that it is culture ,not politics that determines the success of a society ."(Mauli 2014: iii [Preface])

When Appa and Amma are disappointed on account of Lalitha's absence on a special festive occasion, like Deepavali. However, Saroja is seen busy in fulfilling the required activities of Deepavali festival. She fills little mud saucers with oil and soaks wicks in oil and twists them to lit. Jai Ram Jha ,therefore, depicts: "Novels ,therefore, are seen as structured and extended statements about reality." (Jha 2015: 107) Thus ,Markandaya depicts emergent change true to the best of her understanding and perception.

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Chapter III

TRANSFORMATIVE CHANGE

Transformative change in the prosperity of all human beings, to a large extent, depends on crisis and basically the unlearning of crisis. Transformative change is known and takes place when it is thoroughly linked to the act of freeing the human being from those associations, relationships, identities, intimacies which pinpoint the very derivations and reasoning of the crisis. The transformative change is always via crisis and unlearning, unfolding and pursuing the reasons of crisis.

In a sense, Rukmani in *Nectar in a Sieve* uncovers the roots of crisis in the beginning of the novel. Transformative change(unlearning of faults, sorry states of situation)takes place as she supports the causes and inevitable circumstances that compelled her parents to find a match for her, a tenant farmer. See how Rukmani ruminates her past to uncover the transformative change is very realistic. She puts all the helplessness and submission in a contemplative tone:

"This was the first time I had ever heard that my father was of no consequence. It was as if a prop on which I leaned had been roughly kicked away, and I felt frightened and refused to believe him. But of course he was right, and by the time I came to womanhood even I had to acknowledge that his prestige was much diminished. Perhaps that was why they could not find me a rich husband, and married me to a tenant farmer Our relatives, I know murmured that the match was below me; my mother herself was not happy, but I was without beauty and dowry and it was the best she could do." (Markandaya 2001: 2)

Since the entire novel *Nectar in a Sieve* is in flashback, it is an unmasking of a long experience. So, at a time, it is a learning from experience and hence a projectable change, however, but since it is through crisis and unlearning takes place on a large scale; it is a transformative change.

Besides, the arrival of the tannery itself throws everything into an irreparable change and everyone is seen in the labyrinth of crisis and unlearning is bound. The village is colonized; the village is forced to get setback in maintaining its traditional identity. Witness, the recollection of Rukmani in the fifth chapter:

" Change I had known before, and it had been gradual. My father had been headman once, a person of consequence in our village: I had lived to see him relinquish this importance, but the alteration was so slow

that we hardly knew when it came. I had seen both my parents sink into old age and death, and here too there was no violence." (Markandaya 2001: 25)

However, the change suddenly brought into their lives by the tannery was like a blasting and it felt wrought in the twinkling of an eye. In *Nectar in a Sieve* the progress of tannery and transformation is projectable change to Kunti. She is glad that their village is no longer a clump of huts and drains. There will soon be various shops and tea-stalls. Kali and Janki learnt many things from the projectable change and determined to throw away the past and grasp the present progress (so called), however, on the other hand Rukmani experiences a transformative change. She was disappointed and stirred within to see the change, the clash between tradition and modernity. Rukmani deciphers their approaches:

"So they [Kali and Janki] were reconciled and threw the past away with both hands that they might be the readier to grasp the present, while I stood by in pain, envying such easy reconciliation and clutching in my own two hands the memory of the past, and accounting it a treasure." (Markandaya 2001: 29)

Rukmani was shocked by the change in village life, paradoxically enough, Kunti and Janki were fascinated by the changes in village life -- brought by the giant in the form tannery. R C. Bharati professes: "Our contemporary society is rapidly transforming in all spheres and literary space is widening its horizon;..." (Bharati 2015: viii[Preface]) Rukmani experiences a transformative change for she realizes that the end of her daughter's carefree days began with the tannery. So, she is afraid that the tannery will dismantle the entire socio cultural structure of village life. Other women don't perceive the evils of tannery, to them it is emergent change in the form of disguise. In disguise it is a transformative change. Rukmani, Kunti and Janki are conditioned in the main storm of changes. And the transformative change is rather painful but it is perceived by only Rukmani. Only Rukmani is able to unlearn the causes of every change. To her the transition of her village from tradition and culture bound society to the tannery-ridden, materialistic urban entity, compels to understand and accept the unwanted transformative changes mutely.

Here, Robert Albritton proceeds to uncover the situation more clearly: "Common sense suggests that in phases of transition between one social order and another, ... they would have greater impact ... many observers of the present as history would

conclude that we are now in a phase of transition away from the capitalist order that has been more or less hegemonic for the last two centuries." (Albritton 2010: 57 -58)

Similarly, as the protagonist, Ravi in *A Handful of Rice* dreams of complete prosperity, he leaves his village and joins the city (expecting the city would make his future bright). But the city offers him no scope no hope -- things fall apart and centre cannot be hold . It is full of unpredictable evils. It is completely contrary to Ravi's expectation. He learns from experience even in the midst of crisis. Therefore, he compares the city to a jungle. He aptly analyses : "In this jungle one has to fight fiercely with whatever weapons on hand ." (Markandaya 1966: 198) He also effectuates that the city people lay traps for the young ones to seduce them away from right to wrong. Ravi strives hard but what he gets in crisis is unlearning of unscrupulous people of cities who exploit the young men like Ravi and thus fulfill their own vested interests. As Ravi was in search of food, he breaks into a tailor's house, later on he desires to marry the daughter of the tailor, thinking this marriage will improve the conditions of his life. But what takes place is completely contrary to his hopes. The tailor dies and he has to shoulder the responsibilities of the tailors entire family and he hopes "perhaps tomorrow it will be easier." (Markandaya 1966: 144)

In *Two Virgins* also the family passes through the crisis when Lalitha disappears from the village and returns in an exploited and seduced condition. Saroja unlearns that the violation of moral code of conduct has brought a life of disappointment ,frustration and vanity. Lalitha's illegitimate pregnancy, painful and forced abortion pervert Saroja's mind and so she sticks to the morals and ideals. Even in this crisis, Saroja never hates the ideal of modernity .Transformative change always takes place in the respect of Saroja. In this matter, Meera Bai observes :

"Her acceptance of the bicycle, a symbol of modernity and change shows that she hates evils and not modernity. She is a girl standing at the cross-roads of tradition ,from tradition to modernity, trying to evaluate both and accept the best out of the both worlds ." (K. 1991: 93)

Saroja accepts modernity in terms of its ideal and hates it for its evils. She is rather more afraid of modernity for its evils and on the contrary sticks to tradition for its wide sweep of morality. In this concern, she updates tradition by way of absorbing

moral and ideals of modernity in the womb of tradition. Here, Nemade's concern with modernity, globalization and nativism seems more adapting. Nemade records: "Modernity is to be understood as the living end of a tradition, not on appendage. However submissive it may prove itself, it has to grow in the womb of the tradition." (Nemade 2009: 39)

Besides, in the moments of crisis there is unlearning for the entire family .On the Deepawali night when her niece visits river with her friends, Aunt Alamelu interprets her act as defiance .The following revelation is a characteristic example of transformative change in the midst of momentary familial crisis:

"Did you have to desert us too? Amma asked sadly on her return .on this night, Aunt Alamelu chipped in, when families ought to celebrate together. Saroja hung her head, she felt ashamed, but the glow of the bonfires still warmed her, she didn't regret having bolted as she had. Leave the child alone ,commanded Appa. She is an individual, she has rights, are we to deny her rights, because she is a child? Yes rights said Alamelu. You have given your children their rights, brother, and what is the result? On Deepavali night we three old goats are left to prance round like kids for want of anything better-- we, supposedly a joint family, a joint Hindu family, but where are the children and the children's children? Missing, brother, because we have flouted the teachings of our ancient scriptures and are now made to feel the pinch." (Markandaya 1984: 122)

Further, Saroja unlearns the evils of various wiles of men folk and keeps herself away from all the vices and deliberately gets influenced by elderly people and their preaching about shaping her character.

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Chapter IV **PROJECTABLE CHANGE**

Kamla Markandaya's *Nectar in a Sieve* is a typical novel. It depicts an authentic miniature world of rural India in transition. The major part of the book is devoted to recording transformations -social, cultural, psychological - in village life at the time of dawn of industrialization.

Emergent change talks about a path which is made by walking (learning from experience), transformative change discloses the roots of crisis and uncovers the reasons of crisis, however, projectable change is related to systematic patterns of life -- imagining, thinking and consciously planning. Substantially speaking, projectable change is possible when one is planning and acting according to plan. The process of projectable change starts with understanding the problem (understanding the problem is the beginning of solution) and then working logically with systematic plans to achieve the target.

Consequently, Rukmani in *Nectar in a Sieve* even in the midst of clatter and din takes up writing. She recollects how she is educated by her father. She practises hard. She even thought that she would teach her child. So, she practised harder than ever lest her fingers lose their skill. A projectable change takes place as she actually teaches her children.

In case of her garden also projectable change is witnessed. She plans and grows the garden. In the moments of scarcity and poverty with six children to bring up, Rukmani fails to afford to feed all the vegetable they grew. So, she plans and acts accordingly to maintain the domestic affairs. She reveals:

"Once a week I would cut and pack our garden produce, selecting best and leaving the spoilt or bruised vegetables for ourselves, cover the basket with leaves and set off for the village. " (Markandaya 2001: 23)

As she plans, the things become easy. As they were going short of many requirements. They no longer suffered starvation for Rukmani managed as per her plans in the moments of shortcomings and hard days. She constantly recollects:

"We grew our own plantains and coconuts, the harvests were good and there was always food in the house -- at least a bagful of rice, a little

dhal, if no more. Then when the rice terraces were drained, there was the fish, spawned among the paddy, and what we could not eat, we dried and salted away. And every month I put away a rupee or too against the time Ira would be married so we still could not grumble. " (Markandaya 2001: 24)

The projectable change appears very conscious when one perceives the situation, when one forecasts the situation and measures as well as calculates the requirements to the minimum and consequently manages to act according to plan. In this context, Rukmani, a tranquil working women, is the most dynamic, clever, hard working, critical of bad conditions, cautious of lurking fears of the future, and a conscious manageress. Her happy and controlled as well as cold fight against destiny is a amazing and heart-moving. It gives us perfect vision of living in bad conditions, happily facing all the natural calamities and manmade disasters. The entire working of tannery and its gradual prosperity is a projectable change. The projectable change of the tannery is progressive for its developments but it is destructive for the village because it forces deterioration of village in many socio-cultural concerns. Though it is a serpent in the garden of traditional village, it is also a sign of progress for some people. Even in the midst of all crisis, Rukmani plans well, her strategic planning and its execution is visible on the wedding day of Ira.

The projectable change is also beheld when there was no rain and on every day the level of the water and heads of the paddy dropped down, the river was shrunken to a trickle. Even in such drastic moments, Nathan manages skilfully. He puts together a few mud pots and two brass vessels, the tin trunk, two shirts of the eldest sons, two ollocks of dhal and a handful of dried chillies left over from better time, the bullocks and saries to sell so as to pay land dues.

In the moments of hope and fear, fear of starvation, Rukmani struggles to survive. See her efforts:

"At last no option but to draw upon my secret hoard: a small stock rice, ten ollocks in all, shielded from every temptation to sell or barter, kept even when the need to hold our land had squeezed us dry of everything else. Now I brought it out and measured it again ten ollocks exactly. Then I divided it into several equal proportions, each of the proportion as little as would suffice for one day, and counted the proportions of which there were twenty - four, so that for nearly a month we would not starve." (Markandaya 2001: 79-80)

This way of managing for survival is a projectable change but since it has been a period of crisis it is a transformative change also.

Projectable change is also an inevitable facet of the fiction *A Handful of Rice*. In the moments of depression Ravi joins a crowd that loots a rice godown. Ravi fails to rob even a handful of rice. Even every now and then Ravi's good sense prevails upon him and restricts him from all evils. Ravi plans and executes his plan of robbing rice but he fails. His efforts don't solve his problems but it is a projectable change because it helps for a new creation to be created and his hope is kept as a lingering hope which displays an assertive vision of life.

A Handful of Rice is a superb example of projectable change, though Ravi doesn't get direct solutions to his problems. So *A handful of Rice* is fictionalized book of Sociology in India. The polite society in the grip of poverty is awakened to the plight of the rural youth. Ravi is caught in the midst of such a whirlpool where he is lost in the process of transition from tradition bound society to the machine - ridden urban society where he is helpless and hopeless. Ravi often raises against the wrong system but love of Nalini, his wife, brings him back. However, what accidentally promoted Ravi to join Damodar, a hooligan, was what G. B. Shaw called Life Force. It, time being, forced Ravi to walk on the evil path. But immediately Ravi's conscience reminded him to turn back. The resolves in childhood, village morals and ethics brought him back to right path and controlled him to commit wrong deeds. Ravi deliberately, even after realizing that the path chosen by Damodar will lead him to accumulate wealth so, he turns to stick to the morals -- is projectable change which is determined one. He loses material gain but attains success in terms of morality. Thus, *A Handful of Rice* turns to be a tale of morality.

The parents in *Two Virgins* Appa and Amma Systematically and consistently make efforts to shape the sensibility of their daughters, Lalitha and Saroja by imbibing morals. Amma's goal is to bring up the daughters and educate them so that they would be able to lead a life of contentment .

Besides, they try to inculcate the ideal way of life. Amma prohibits Lalitha from mixing with men folk for the fear that she might become a victim of the evil designs and thus she might fail to attain a sound moral character .To imbibe the virtue of chastity, Amma reveals mythical characters from the *Ramayana* and the *Mahabharata*, so as to inculcate a sense of goodness, morality, sacrifice and devotion in them. Similarly, Amma dissects and delineates the mythological and meaningful associations like Radha and Krishna as well as Rama and Sita. Aunt Alamelu always convinces Saroja to stand on her guard against masculine wiles and feminine faultiness. Saroja responds to it and remains conscious of rural tradition.

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Chapter V **CONCLUSION**

The centrality of social change cannot be disputed. Social change is the protagonist in Kamala Markandaya's fiction. The literary projection of social concerns is the very derivative of change. The village in her fiction has changed. However, paradoxically enough, at a time, it is a place which holds back - calling a break to development over the last four decades, it has changed, and the change is continued, yet in mysterious way, it still remains the same in some contexts.

Emergent, transformative and projectable changes have been the fundamental basis of all perversions -- this maxim has been studied theoretically and literally. The application of the theory of social change to the literary creations contributed to assess and synthesize broad perspective to supervise the fiction as a document of social recording. The process of research requires theories of social change to build the thought processes of all individuals, communities, institutions and organizations. Emergent change is the change in which path is made by walking, there is learning from experiencing as well as there is a process of adjusting to the shifting realities. However, in emergent change small recognizable ways add up to systematic patterns and transformations over times. Moreover, transformative change takes place when it is associated with the act of freeing the being from the relationships, identities and inner implications which underpin the crisis. Transformative change is through crisis and unlearning of the causes of crisis.

On the other hand, projectable change is related to imagining, thinking and consciously planning. Projectable change is possible when one is working with the plan. Its process begins with recognizing a problem and then working logically with systematic plans to achieve the determined goals. Many a times, such efforts may or may not solve problems or get direct solutions, however, such efforts create a new favourable situation which leads one close to the expected assumptions. It is a process of stepping-stones to achieve the desired results. In projectable change, there is a problem based approach. It generates consciousness and helps to work logically with plans and skills. As far as change conditions in Kamala Markandaya's fiction

Nectar in a Sieve are concerned, there are always inter-connected configurations which are complex in nature.

Besides, in the novel *A Handful of Rice*, Kamala Markandaya probes into social transformations. Ravi, the angry man, thoroughly demolishes familial stability and the social fabric by his irritability. In Kamala Markandaya's novel, it is realized that family life is on the verge of decadence and traditional institutions are slowly and steadily crumbling. Though these changes are emergent, transformative and sometimes projectable -- are not positive. However, hope is not lost.

On the part of industrialists, a tannery is a projectable change for it is their planning and according to the plan they achieve changes in their development. However, it is transitive change for the tannery brings the clouds of despair for the farmers. They are dismayed because the changes are ruthless and heartless. When any Indian village is on the verge of its decline, the farming community becomes the victim and suffers socially, culturally, mentally and physically. Even in *Two Virgins*, for the parents of Saroja and Lalita, what happens in the film industry with Lalita is disgusting and frustrating.

It is understood that the impact of science and technology has played a decisive role in bringing change in the life of village people in terms of industrialization. However, *Nectar in a Sieve* reveals concern of how an Indian village is multidimensional devastation caused due to the arrival of modernization in the form of tannery. Besides, *Two Virgins* also reveals how modernization in the form of filmmaking degenerates life of the village girl fascinated by the glamour of film industry.

On studying her novels like *Nectar in a Sieve*, *Two Virgins* and *A Handful of Rise*, it is perceived that her novels are the most realistic pictures of changes in society. As she records, emergent changes, transformative changes and projectable changes her pen attains perfection and felicity of expression. She controls a perfect equipoise as she depicts the rural ethos and urbanity of changing villages into sub-urban areas and sub-urban to urban areas. Thus, she perfectly captures harmony and disharmony in all microscopic changes.

Rukmani, the protagonist, in her deep rumination realizes the crux cause of her life crisis -- which she never thought as a tragedy -- she never lost hope for survival. However, in the beginning, she pinpoints the root of transformative change and that is - her father was not then the head of village. This situation compelled him to marry Rukmani to a tenant farmer who was below her rank . That was the first time she had heard that her father was of no consequence and so his prestige was also diminished. And it was the prime concern why he could not find her a rich husband and so married her off to a tenant farmer who was poor in everything. So the entire novel is a revelation of transformative change for it is a series of crisis. This transformative change is the result of many emergent changes -- in which she learnt from experience. There are reappearing emergent changes which empowered Rukmani to adjust herself with the changing realities, even calamities and disasters -- natural and manmade -- social and economic.

After the marriage, Rukmani reached her husband's house. On beholding a mud-hut, Rukmani was shocked and desired to cry out. She sunk down in depression. It was Nathan who consoled and sowed the seeds of hope in her mind. He assures his plans "... but in a few years we can move - may even buy a house such as your father's." (Markanadya 2001 : 04) It is a creative projectable change which begins in the future but it plans backward to the present. His assurance is to attain this desired promise. It is loosely described by his vision but may be tightly determined. Further, Rukmani becomes proud that Nathan had built that thatched roof with his own hands. Moreover, she learns from experience that they have a good harvest laid against hard times. Her heart sang and her feet were light as she went about her work. On psychological level, it is a projectable change because in hart times, Rukmani determines to wait for the favourable times to come .However, when its prosperous moments are delayed , she is not shaken away from her faith in life.

Besides, more conscious emergent change and transformative change are experienced by Rukmani when Kali and Janaki, her friends, had to show her how to plant seed, how to churn butter from milk, and how to hull rice. She unlearns and surprises what patience indeed her husband might have had to put up with her without complaints. Nathan never employed any cross word or impatient look-is now a great surprise for her.

Moreover, *Nectar in a Sieve* is called a novel of hunger and starvation. However, in the moments of scarcity Rukmani planned meticulously so as to fulfill the need of food for the whole year. See the projectable change that came with the hard times. She discloses :

"With six children to feed we could no longer afford to eat all the vegetables we grew. Once a week I would cut and pack our garden produce, selecting the best and leaving the spoilt or bruised vegetables for ourselves " (Markandaya 2001: 23)

Again, on the wedding day, the projectable change is perceived by Nathan. He wonders how Rukmani had worked with plan for so many years. Rukmani ruminates:

"But I grudged Ira nothing : had I not saved from the day of her work so that she should marry well? Now I brought out the stores I had put by month after month -- rice and dhal and ghee, jars of oil, betel leaf, areca nuts, chewing tobacco and copra." (Markandaya 2001: 37)

Thus, Nathan, in amazement, poured with astonishment that he didn't know she had so much that was stored conscientiously to fulfill the future necessities. Besides, sometimes emergent change is paradoxical and projectable, however, it is emergent change because there, feelings and intensions act energetically. Though the sons of Nathan are involved in the work of tannery, even then when they (Arjun and Thambi) help Nathan on the land, it immensely pleased Nathan. He appreciated "to see his sons beside him to teach them the ways of the earth : how to sow; to transplant; to reap; to know the wholesome from the rotten, the unwelcome reed from the paddy; and how to irrigate or drain the terraces. In all these matters he had no master ... more skilled " (Markandaya 2001: 63)

On the part of the Englishmen, setting up of tannery is a projectable change. But to Rukmani it is a transformative change because she stands for the traditional values and so she revolts against the western industry. She is thoroughly shuddered because she feared that the establishment of tannery would replace the simple village life by materialism. By the time, tannery flourishes and generates havoc in village life. It transforms the image of village beyond recognition. Rukmani unlearns that the village bestows one with identity and recognition. However, the encroachment of tannery effaced the identities and disintegrated their personalities. Thus, Kamala Markandaya records diverse and decisive facets of social change true to the best of her understanding and perception.

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