Chapter – V

DISTINCTIVE CHARACTERISTICS OF

M.K. INDIRA’S NOVELS

The modern Kannada novel, particularly the social novel, is nearly a century old. During this stretch of time, it has effectively portrayed the life and society of Karnataka region and has emerged as a powerful form of literature. One can recognize in the growth and development of this form two-distinct modes of writing. The first one is the idealist mode, which aimed at the portrayal of day dreaming heroes inspired by high idealism and a sense of social well being. The second mode aimed at social criticism. The novel is judged only output. Women writers have been writing in Kannada since long. Novel is a right literary form to express their views. As Esha Dey has pointed out, “Women in fiction depend on women in reality. Patriarchy, which is the ruling social system almost all over the world ordains that woman’s place is the home, her role as a wife and mother is quite often synonymous with her total human existence”.1 But it is time one begins to appreciate the fact that woman is no more the stereotype of a Sita or Savithri.

Novel, of course, in the beginning was a gentle literary form which attracted women, because women are very good story-tellers. As far as
Kannada is concerned, fiction created by women writers in the beginning
does not go beyond domestic, sentimental love-affairs and problems of
marriage. Now the trend has changed. The more serious among women
writers are concerned with the burning problems of women in Karnataka.
M.K. Indira is one of the eminent novelist's of Kannada. She concerns
herself with the problems encountered by women belonging to the first
generation. M.K. Indira is known for her idiosyncrasy, which in a way
reflected the social polarization that was taking place in Karnataka when
she began her writing career. Two major aspects that influenced her
writing were tradition and values. The two aspects that forced her to
accept the reality when the British culture making inroads into Indian
society and the plight of a woman and her position M.K. Indira has
achieved this through it is not very likely that she was aware of the idea
of feminism, women consciousness and changing perspectives of the
society. Since patriarchal society invariably touches the experience of a
woman, the writer dealing with it necessarily articulates the problems
included. Prof Baragur Ramachandrappa has aptly said, "In the
patriarchal society, special features of woman’s experience and
expression can be seen". The women writers not yet recovered from the
Philomela-complex and that is why they find it difficult to articulate their
innermost thoughts and feelings. The intricacies of man-woman
relationship, several roles a woman is expected to play in the life of a
family and many other problems are wanting their individuation by our
women-writers. M.K. Indira does not glorify the condition of modern
woman, whereas woman's plight in the midst of Hindu traditional
society and her struggle for freedom are the themes of her novels. The
modernist novelist M.K. Indira expressed her views on value based
patriarchal society and its inbuilt tradition, a gradual change of attitude
towards female. Her concern of writing novel is not for entertainment but
to expose the false reality of Brahmin orthodox society. As a progressive
thinker, M.K. Indira, has her heart at the right place to search real human
beings and differentiate evil tendency of man. Her writing focused on
the social problems, and the solution. That is why Dr. Anupama Niranjan
rightly pointed out, "M.K. Indira's writing world consists variety because
of enormous life experience she gained in her environment". There is a
search for freedom in her novel, through which she exposed problems of
the society.

M.K. Indira was born in a puritanical, orthodox brahmin family,
which was practicing nescience, blind faith and discrimination. When she
realized these restrictions on woman, she questioned the existing values
of double standard of the society, which was known for male superiority.
She attacked the religious centers where woman was treated as second-
class citizen. And M.K. Indira’s novel Phaniyamma protests the evil practices. Dr. R.S. Mugali said, “Because of qualitative writing, M.K. Indira got her own place in Kannada literary world. Her novels and short stories woven with personal experience and her excellent narrative skill brought her many laurels”4. As an intellectual thinker, M.K. Indira has represented her contemporary society. Her novels provide evidence that her attack on regional hierarchies, she found in her malnad environment. M.K. Indira unveils differences between men and women, she sketches people of different temperament. The realism, existentialism and humanitarianism can be traced in her writing. The disposition of M.K. Indira’s novels are simplicity, amusement, sense of art, boldness. Whereas her domestic novels reveal the fact of delightful exchange dialogues among husband and wife – happy – sad situation of family. Women’s longing lamentation of childless families, problems of inter caste marriages, problems of prostitution and child widow problems have been exquisitely described in her novels.

M.K. Indira’s forty two novels are heterogeneous. Her novels can be divided into three groups.

i) Novels based on life sketches of persons.

ii) Novels based on themes of domesticity

iii) Social novels.
The Novels based on life sketches of Individuals.

According to Prof. L.S. Sheshagiri Rao, “In the novels where characterisation is predominant both the narration and theme flow unhindered. With completion of characterisation, the novel moves towards ending. In such works it is possible to contemplate an ending other than the one the novelist has preferred to the readers. M.K. Indira’s many novels have this above characteristics. Her novels – Jaala (1976) Nagaveena (1969) Amaravathi, Kuchubhatt, (1975) Gunda, (1977) Giribale, (1969) Atmasakhi (1971) Sutradhari (1984) Kaladarshi, Tegginamane Site (1983). All these novels written on life sketches of persons; M.K.Indira’s Jaala and Nagaveena, reveals life story of two women who have selected illegal way to lead their life and become prostitutes. The novelist came out with a statement, “Human life itself a trap, people who made conspiracy to trap to put on a hook, they themselves get entangled in that”. Parvathi herself responsible for her degradation, because of illicit relation with others. She travels a long distance before realizing the fact, the patriarchal society is cause for her illicit contacts. Parvathi being enamored with her own son, and she lost her faith in God, religion, chastity, tradition and sink in a feeling of
eschews of sin. M.K. Indira did contrast between the Hindu religion and Christianity. A woman without her knowledge committed a sin, Hindu orthodox society disdained her. But if a person commits a mistake, Christianity excuses him and gives him new life. M.K. Indira’s protagonist Parvathi becomes a prey in the male dominated society. M.K. Indira’s Nagaveena also reveals the same feelings: exploitation, torture, and dishonour. Like Nagaveena, her other novels the Kuchu Bhatta, Amarahathi Kaladarshi, Sutradhara, were written on similar themes.

M.K. Indira’s Giribale (1969) states that the characteristics like sacrifice, patience, and innocence, generosity etc, are born with a woman. There are many examples of such women who struggle throughout their life for self identity, work hard without expecting any fruit and ends their life in the same pain. M.K. Indira’s protagonist Shankari, is a helpless innocent woman. She does not know, what is self-identity, what is woman hood etc. Her husband’s love is everything to her. “Before marriage her world was her father’s house, when she gets married, husband’s house is merely her own world. Shankari did not enter the outer world of reality. She is a firm believer of her elder’s rituals, consideration, tradition, faith, religion and hard work, these are her intent”6.
The story of the novel begins, when in the age where there was no transportation facility in that province, child marriage, polygamy, prostitution, belief in orthodox was prominent. The protagonist Shankari is also a victim of child marriage. "Do not oppose your husband, perform all festivals, respect and treat the guest who ever comes to your house. Do not leave performing pooja, worshiping of god. Your problems may be solved any time in future"? These are the advices every now and then Shankari’s mother-in-law gives her. She complies with her mother-in-law’s advice throughout her life like Bhagavad gita, and remains unaffected even though her husband manhandled her. Venkatesha - Shankari’s husband has a connection with a prostitute, she neglects it by saying, “Hagalmane” richman who had many connections with prostitutes, like that my husband too have connection, why should I have to worried. Even then, she aware the fact a husband always arrogant, authoritarian, man handling to their spouse which is natural. It was male dominated age, where women life was built on the lie created by the male. So, man thinks that he is superior than a woman. Giriyamma who advices, “whether he thrash, scolds, whatever he does don’t leave him” 8. Husband is a sheltering tree to woman, the elder’s pass the message to next generation. It is a matter of compromise, the tradition which they affiliate, the older generation leads to the next generation. "If he thrash,
keep mum, mind your business, how long he may throw a tantrum. A woman should tolerate this". Duggajji, an old lady advises to Shankari, she come to a conclusion that a woman has born to excuse all faults committed by the male. Venkatesha is very rude by birth, thinks to become rich, and marry richman of his village Kodandaramiah’s daughter. But, Subbaiah, who is a firm believer in tradition thinks, his son should continue his profession of ‘Shanubhoga’. His step-mother Giriyyamma, who knows Venkatesha, who is adamant boy and decide to get married with Shankari. Who is an illiterate girl of her far relatives daughter. Venkatesh cultivate antagonistic feeling against Shankari whom he never loved and Neelaveni whom he loved slip out of his hand.

M.K.Indira’s novel Giribale though written on woman’s problem, the protagonist never protests. But she develops compromising temperament. She makes a passive resistance. It is because, literature of that age, the condition and environment highly influenced on M.K.Indira. Since this passive resistance, her protagonist do not protest.

Atmasakshi (1970); M.K.Indira selected themes from her own environment. The present novel Atmasakshi, is a story of renowned Gandhian and disciple of Rabindranath Tagore, Anantasharma, born in thoughtless, conventionalist, superstitious society. But lived different, and protest against the traditional social setup boldly. He was emotional
in his childhood, one incident changed his views. His eldersister's mother-in-law ill treats his sister, then Sharma realizes the fact. Husband exploits his wife like woman-exploits woman, these hard realities changed his thinking. Ananth Sharma, made acquaintance with the inner cruelties of the society. He tells his wife Savitri: "Savitri, our society is very cruel. Now they apply saffron and Kumkum, flower, ornaments. In I had died before you, they remove everything and make you a widow". Ananth Sharma, opposes the tradition, M.K. Indira, though never oppose the tradition she made her character to oppose the traditional society. Woman exploitation and injustices of women are constituted in her novels.

_Tegginamane Site_ (1974), the story of the novel takes back to the British rulers who were ruling India and there was gradual change. As M.K. Indira the novelist, expressed her view. “In future, thirty-forty years a lot of changes will take place. Mumbai, Madras, Bangalore, Mysore have seen educated, cultured people. As modernism developed and Malnad region did not effect from this, remain under dark and in the clutches of tradition”. Women have no freedom in that age. Castrol lamps have vanished, Kerosene Lanterns just made entry. The emergence of the professional drama theaters, bus routes and schools are the mark of entry of modernism. M.K. Indira, speaks regarding change in Indian
social, Political scenario. She said, “Hills, forest coagulated like Port to the Malnad and these villages are not visible to outer world. The Kattemane and Tegginamane too included in them”\textsuperscript{12}. Modern wave does not affect this remote area. Women are ignorant, traditional, orthodox rumpled their life. They were confined in four walls did not understand the reality. The protagonist of the novel Tegginamanesite, is a distinctive character. It was a strong belief in the village of that region; it is a blunder a woman goes out of the house. A young sister-in-law of an orthodox family jumps into a river, which is not an easy task. Site proves, only a bold woman can paddle against the flux. She teaches a lesson to Appu, who tries to seduce her, it is a good example of a woman who is bold enough to fight against female exploitation. Site’s neighbour Annapooramma, while on her death bed due to tuberculosis, she remembers her husband is in the other woman’s house, expresses her desire to see him before breathing her last. Site rebels against the male. “Though, Site is not analytical, basically she is a woman of consciousness. Site rebels and becomes furious. What kind of husband he is? Though wife is on death bed, he is not with her. But her wish is to die at his feet. If it were in my case I would have never bothered for this”\textsuperscript{13}.

Site is an example of defiance to the modern woman, who is educated, modern and feminist. She rebels in a dark age, freedom,
equality, these terms were not even assumed in that age. Her
determination, adventurous nature and presence of mind made her rebel
against male exploitation.

B.S. Kundapur commented, “Tegginamane Site, M.K.Indira’ is a
wonderful novel. The theme of the novel, characterisation and the plot
are closer to reality. For those of us who have been bored by the works who
simply doled out the sob stories of women, this work came as a breath of
fresh air. The novel based on life sketch of persons reveal how the
characters like Shankari, Site etc. Struggle for existence in the tradition-bound society. It is debatable, that M.K.Indira exposed woman’s plight.
A woman who is obeying her husband’s order and searching her
individuality. M.K.Indira, made an effort, though woman’s cultural life
was burden in these days there was attempt, of a snail, how the values
slowly changing in favour of women.

The Novels based on domestic themes

Reveals, as family is a unit of society, Indian families have
undergone many changes by western culture. Poverty, unemployment,
population explosion, intellectual difference between old-young
generation widens the gap, resulting in the clashes in the value. All these
factors disturbed the family life. Personal loyalty leads the joint families to break and to become unilateral families. The ups and downs in family values again created problems between mother-in-law and sister-in-law. Family relation is no more seen. Sacrifice of woman, tolerance and hierarchy in matrimony, are the main features of M.K. Indira's novels. Her novels like Rasavahini, Onedenimisha, Bramhachari, sukantha, HenninaAkankshe, Talidavaru, ShanthiDhama TungaBhadra etc. M.K. Indira's domestic novels hold mirror to the social life of Karnataka region of the mid twentieth century. These novels have interior picture of cultural life of Malnad. M.K. Indira's Rasavahini, Manatumbida Madadi, reveal a struggle between tradition and modernism. M.K. Indira, being a woman, tried to understand the conflict of a modern woman who is exposing herself to the modern values. In other words he is struggling at the conscious level to free herself from the tentacles of tradition.

Onede Nimisha, theme of the novel is of established values, which is the problem as old as a problem of legend, Ramayana, Mahabharat which was practiced long through the ages. In the patriarchal society there is no scope for women's agony. When a woman does not conceive she is blamed; it is a natural belief in Hindu orthodox society. If the man is impotent it is excusable, though a woman's womb
is fertile she is defective. One such incident encircles life surrounding it and becomes a form of the novel. M.K.Indira’s

Hennina Akankshe 1960, is a story of family, but reveals real intention of the society. Deaths in the family are unexpected, but the cause is tradition though the reasons are scientific. M.K.Indira knew the established practice of Brahmin society, and its limitations from a close angle. The double standard which discriminates woman as inferior, subordinate being, where as man is superior and the master. M.K.Indira did not protest the double standard of society but she expressed intolerance. Nagu is 18 year old widow, society disfigured her, she became a prey to a brute and carried a child. Society considered Nagu as an offender. The man who exploited her did not lose anything, but he was respected in the society. The great prize society gives Nagu is that she is outcast from the society. Purity, tolerance, patience, obedience towards tradition, rules-regulations-these terms reserved only to a woman. Another sub theme of the novel is a story of puttamma, who support Ananthaiah’s family who was nine years widow, sacrifice all her happiness, because of the firm grip of the mindless society. Only one meal, is great thing to live, she considers this is a gift of society. This is an example to women’s exploitation. M.K.Indira, wrote the novel, at a time when people believed, there is no social life to a woman. M.K.Indira did
not protest, because, her attempts may be against the great flux. The quarter century has been passed to overcome from her sorrow.

'Shanthidhama' - (1970): It deals with, the fact, Destiny's role in the life of human beings. M.K. Indira symbolically mentioned fluctuation of human values in the family life. Srinivasraya who belongs to the older generation is a firm believer of religion - culture, and orthodoxy. He has faith in joint family ties. His wife Paddamma follows her husband like a shadow, she is known for sacrifices, refinement in heart. She is very curious to hug the modern views, she wanted to club the old and the new, but the mindless following of the modern culture leads to laxity in culture and worshiping the individuality takes over. Srinivasraya's son Keshava loses his interest in joint family and goes out. Srinivasraya does not understand the thinking of his age. Old widow Bullamma gets education, as a result of the change that was taking place in social thinking. She becomes free and leads an independent life. It is a good example of a woman who leads individual life. The change seen in this novel, is not only internal change of person, but change in the dress pattern, moral and manner, another culture's influence is noticed. Women get freedom of option, she break the silence which haunted her from centuries. Women started speaking, a scape-goat condition of
women is being changed, not even she able to glance her husband, now she able to live with the same person in a different way.

*Tungabhadra* is her first novel, it is a profound expression of a living concern for preserving the best in life at any cost. The novel presents a world of poverty and wretchedness but rich in humaneness and feeling for life, a world of idiots, orphans, widows and those who are physically challenged. It is impossible to improve or repair this world even by the best and most enlightened ones who belong to this world. The hero who vitally belongs to this world is above complete and carries a rich promise of a bright future. But even his completeness is relative and he, although older, is not wiser than the rest. The relation between the hero and this world is one of reverence at one end and of compassion at the other. Reverence for the growth and compassion for the suffering are so profound that they become sustaining values of life. With these values in fact and with a firm faith in life the character face the natural calamities. As K.D Kurtkoti pointed out, “This novel, I believe is born out of the milieu of our folk-literature. It doesn’t mean that the main action of the novel takes place in a village on the other hand, it takes place in a town like Tirthahalli”15.

The characters do not face the problems which the sophisticated characters face. Only Raghu, the friend of the hero, suffers from an inner
conflict, but the problems he faces - the problem present itself in the form
of the infatuation of his young step-mother for him also belongs to the
world of folk-tales. Muddu Rama, the hero of the novel marries three
girls at the end. They are three helpless daughters of his maternal uncle
and two of them are blind. He marries them in order to protect them and
save the family from social ignominy. What is surprising is that this
ending is not only organically connected with the rest of the novel but it
also completes the pattern in a significant way. A girl who is forced to
marry an old man for money hides herself in a loft where hay is stocked,
to avoid the marriage. She is discovered only on the third day. This is
what the animal characters do in a fable, trying to cheat destiny by hiding
their identity. It is needless to say that this kind of incident does not fit
into the pattern of our realistic novels where the characters encounter a
faceless destiny. More than anything else, Tungabhadra presents a world
seen through the eyes of a woman. Muddu Rama, the hero is constantly
being idolized by the women. Being a man of property he is rich and
generous. There are many who depend upon him for their livelihood.
Even his maternal uncle who drudges day and night on his estate is
indebated to his father and consequently to him. What he has is only
moral authority which he uses only once to bring back Muddu Rama to
normaly after the death of his first wife. All the other characters struggle
hard to preserve both Muddu Rama and Raghu who had lost their mothers in their early childhood. But it seems that they have a vested interest in the growth of there young men for their own survival. But as long as women are women, that is, they play their role as mother and wife, the values of this world remains operative and meaningful.

**Novels on Social Problems**

Child marriage, Prostitution etc, are social problems which are system-based. Economy based problems are dowry, poverty etc. A deception in religious center, vanity of false ascetics, blind beliefs, unscientific thinking, women’s exploitation, dwelling problems of urban, caste problem and problems of youth are the themes of M.K.Indira’s novels. Her Abharana, Tapadindatampige, Yaruhitavaru, Musuku, Manekottunodi, Tapovandalli, Gejje Pooge, Sadananda, Madhuvana, Phaniyanma, Poorvapara, Chedvilasa, Hoobana, Noorondubagilu, Hasivu, Bidigechandramadonku, Jatikettavalu, To-Let’, are the novels which depict the burning problems of the society. Though, M.K.Indira’s novels have been written on the idealism of Neo-modernist values, progressive thought of the novelist is obvious. She thought of widow remarriage, and responded on women exploitation. M.K.Indira expressed her fury against the people who are responsible for woman’s helpless
condition. A woman who becomes poor because of the blind beliefs, tradition and ancient customs deserted her life. M.K.Indira silently expressed her inner fury against this injustice. Her novels flourished by the influence of Renaissance, and progressive form of Kannada literature. M.K.Indira’s novels are based on local social reality, her writing have scientific, intellectual and social consciousness. Novels hold mirror to her deep involvement, enormous life experience and concern to the society. All these are core of her social novels. Varnaleele, Kathegara, deal with, what is social point of view on the love, Manomandira, consists of story of disappointed woman because of caste, creed, religion, purity, culture and status. M.K.Indira’s Hasivu, Bidigechandramanadonku, Noorondubagilu, Yaruhitavaru, Musuku, Hoobana, Doctor, poorvapara, Chadvilasa, To-Let, Brahmachari, etc., do not discuss much regarding serious problems. Simple subjects of social and cultural, are artistically narrated.

Jatikettavalu: is a novel, in which M.K.Indira herself satirizes Brahmin society’s superstition and ignorance. The protagonist Vasudeva, marries a girl from the house who have been considered as out caste. Educated Vasu, realizes the age old tradition, superstition, innocence. Because he was aware the social problems he marries girl whom the society considered an outcaste. He leaves his family, native place and the
social setup which he adopted. Vasu was indirectly banned from the society, when he becomes a man of distinction, the stigma attach to his marriage vanishes. M.K.Indira pointed out a fact here that, society is not static, it changes, but can not expect speed or over night change it is a gradual process.

M.K.Indira’s novel, Tatikettavalu, exposes, the caste problem which was existed. In the novel contrary to the woman exploitation, the Brahmin society sanction ban to their own caste woman the only cause is a widow became pregnant. The male double standard thinking framed, certain rules which consist, purity, patience, rules – regulation, character. Though both men and women have the same rules but when point comes to purity and conduct, if a woman slips the woman is targeted and the male escapes from this, he never comes in a frame at all. Neeraja, Vasu’s wife belongs to Brahmin community, but she is considered an outcaste. The reason is she born to a Brahmin widow. She tells her husband. “You could have married a girl, your parents have selected. Because of me you have left home, you could have obeyed them you would be all right in your old age”16. An old widow Bullamma, tries to reveal the complete story. Since from the age of Ramayana – Mahabharata, how society looked down upon woman, and considered woman as second-class citizen. Bullamma is aware this that is why she expresses her inner fury
"Kunti, tried to do some fun – she gives birth to Karna, she left the child afloat, because of fear that she is a spinster. Karna repent throughout his life for this, the sun who is always blazing can't he tell the truth to Karna"\textsuperscript{17}. The fact is, women have a limitation, whereas men have no limitations and fear of any kind. The old lady tremble's in anger. "The story of Parashr Muni, is not different. Yojanagandhi, who gives birth to a child Vedavyasa in a boat before her marriage"\textsuperscript{18}. Women have the guilty consciousness which no way affects the men. She tells, "what is Draupadi's position in Kaurava's palace, in the midst of royal sitting, they tried to make nude, where were the five husbands. Why did not they help her"\textsuperscript{19}. It is a natural fury expressed on men. The person who is responsible for her position and does not come to her rescue this apprehension is always there in a woman. "That good natured girl Sita, fruit of the action of her previous birth married Rama, throughout her life she experienced sorrow"\textsuperscript{20}. Though she was aware of the innocence, exploiting nature of male, but she has to accept the irresistible condition of the status. N.V. Vimala pointed out, "M.K. Indira's \textit{Jati Kettavalu} theme is ordinary but her narration is attractive and stimulant"\textsuperscript{21}. It shows the necessity of social relevance, M.K.Indira has pointed out in her novels. She criticize Brahmin families of Malnad look down and over viewed women. In these families woman cannot breath freely. The
moment she is born problems haunt her, M.K. Indira, showed these problems to the outer world.

M.K. Indira’s Gejie Pooje, is the story woven around a woman who is a prostitute. Chandra is grand daughter of Sangavva, who is a harlot. Chandra’s mother Aparna too followed her mother Sangavva. But the difference here is, Aparna’s progressive thinking. She does not want her daughter Chandra to be a prey in this hell. To make her free, she educates her. Though Chandra has position, money, education, the stigma does not go. She struggles lot to overcome the hell. Prostitution is an evil spirit, the law amended to remove this, cannot possible to remove it, but different shapes have taken. Devadasi, Basavi etc, forms it emerged: Even at present day this evil practice continues the reason for this is innocence among the people superstition, illiteracy, poverty, growth of population, dowry these are the immediate causes for this. Money minded Sangavva, brought up orphan Aparna, with a bad intension. Aparna became pregnant in her youth, Chandrashekar who is a Brahmin, because he is not rich Sangavva takes her to the other place. A rich businessman Shetty starts looking after her family after Gejjepooje, an initiation ceremony of a prostitute. Because she was born and brought up as orphan Aparna destroyed her life. She never thinks the cruelty of the society.
Chandra was brought up in a different way. Many a time she felt great blow (setback) for her zeal. ‘A Harlot’s daughter too is a harlot’ - people always pass comments on her, she repents for it. When Chandra became mature, she sensed a difference between her house and the house of other people in the locality. She loves neighbour Brahmin boy Somu, he faces chaotic condition that his parents did not allow for this marriage. Chandra collects the fact that she was born to a Brahmin she wanted to reveal the fact to the society she belongs to upper caste, she reveals everything to confront of her lover Somu. He did not respond to her inner pressure, whereas he treats her as object of enjoyment. This is the good evidence in social status. How male treated female, male make female as scapegoat. Chandrashekar recognizes his daughter and requests her that not to reveal the fact. The assurance given to her father and the inner conflict pushed her in a dilemma - she did not find solution and accepts traditional prostitute pooja. As Shakuntala Durgi said, “In M.K.Indira’s novel, there is no criticism on prostitution or male domination has come out”\(^{22}\) to support these words, Durgi says, “In her narration imagination is more than reality”.\(^ {23}\) This novel exposes a serious social problem. Geeta Desai says “There are many novels written on prostitutes life. Among all the novels written on this themes, M.K.Indira’s Geje Pooje, is a prominent one. Though the theme is old, M.K.Indira’s artistic narrative
skill, natural scenes made it new."24 Gejje Pooje is an innovative in its narrative and the problem, which has been seen in a modern angle: woman is an enemy of woman and woman is exploiting woman which is the theme of Indira's Gejje Pooje.

Sadananda - is a story dealing with the theme of breaking the constricting tradition in a changing society. Two major problems this novel deal with; one is child marriage another one is problems of handicaps. In the Brahmin society, theology, mindless tradition, God - devil have predominance. The existing false values turned widow's life miserable. This is not problematic in lower class society, but so called social setup where widow lost her identity. Old generation which practice tradition and the younger generation changed their attitudes should compromise, an educated, bold should marry widow. Then only the problems of widow get solution. M.K.Indira expressed progressive ideas when she narrated, horoscope and believing god. Dr.Giraddi expressed his opinion, "M.K.Indira's Sadananda, when we read first, subject of theme is not clear. It seems that in the matrimonial relation there is a hand of divine, when story continues, its true appearance become clear with the entry of idealist, and a widower writer Sadanada".25 Every thing does not work out according to a pandit's saying. If it were happens, the whole universe would become topsy turvey. M.K.Indira herself is
confused some where in her novels. SriRanga commented, “In this novel, Sadanada himself creates a revolutionary condition. His father brahmin, mother belongs to havyak brahmin community, ancestral property, good health and handsome personality, but he is a prompt widower to his last wife. In the year of 32 only he became philosophical, cultivated the habit of tobacco chewing, dedicated social worker, popular novelist. He is courageous and prompt, because of all his qualities he became model and naturally live character in this novel”. Sadananda’s character, created as intellect ideal and philosophic, for the purpose of solution of the problem. M.K.Indira, narrates the beginning of an innocent widows life, “She does not remember what had happened in the past twelve years. The black beads neckless has been removed few days after it was tied. One fine day, performed pooja, and left her to serve the Brahmin women whose husband is still alive. She spent twelve years inside the room. She can live hundred years, merrily, happily – but is this real happiness? Is this peaceful life? Is this the meaning ful life?” M.K.Indira’s thought came out of regarding apathy of women. She expressed her view as if she searched inner reality of Kamala. M.K.Indira’s narration is came out very powerfully the double standard of male regarding women. Raju and his father discuss regarding Kamala’s marriage, her father Ramanna, failed to take a firm decision, he fears from the social sanction. Raju said,
“Father we should marry sister! Ramanna’s thought were disturbed, he takes jug, glups some water and leans on to a chair. Raju was sitting silently. After ten minutes, father stutters.

“What did you say now?”

‘I said, we should arrange the sister’s marriage’"

Whatever it may be, that did not come to our people Raju”28.

Ramanna expressed his helplessness. But, young blooded Raju, courageous and optimistic in attitude reveals his sister’s condition to his father. Raju said, “What should I tell this, father.

If one calls just eating food and spending life in sleeping is it life?

Then there is no difference between a forest tree and human beings.

We get married and spending covetous life.

She remained a priestess. I am feeling so sad, If it were the case of male, they would have remarried”29. There is anger against social set up, whereas women have been discriminating. Ramanna thinks regarding his daughters future, he decided to remove all traditional boundaries, agree to accept and adopt the younger generations ideology. Still a conflict is going on in Ramanna while changing himself to new ideology.

Phaniyamma, is based on a true story of a child widow of 13 years, Phaniyamma. Who lived into 112 year old. Set in a small town in
Karnataka at the turn of last century, it unfolds the life of its heroine with poignance and passion. How a young girl confronts the grim reality of widowhood even before she has fully experienced childhood in a society which regards it as the ultimate pollution and how, though sheer will power. The novel simply and directly presents the development of Phaniyamma: She is a child-widow who loses her husband before she attains puberty to whom marriage means simply an occasion of festivities and songs. She continues to live with her parents and her widowhood which although gives a shock to the family, is easily absorbed by the family through code of moral rules and beliefs. Like phaniyamma’s mother “On yellamavasye day your gold clasp was lost. The other day the platter fell down. I new something bad was in store for you”30 (p-45). The same beliefs continue, the grandfather wondered “I’d prepared her horoscope carefully. Did those people change the boy’s horoscope by any chance?”31. The same beliefs lead her and she offers no resistance when her head is shaven as she accepts the ancestor role of a widow in an orthodox Brahmin family.

A widow who is denied all the feminine experience forced to become a drudging machine and whatever little pleasure she gets from life is always vicarious considered from this point of view Phaniyamma’s development until she dies at the age 112 is unique. Her obsession with
cleanliness may seem to be a freudian abnormality, because she considered sex-act a dirty game. At the ripe age of eighty-four she asks one of her grand daughters. "Banashankari, this game called life consisting of husband, children and their children is never ceased to love all her innumerable relatives. The physical contact with life alone repels her. A woman's life is usually a series of traumatic experiences - menstruation, copulation, pregnancy, child-birth and menopause - each experience causing a mental turmoil. The widowhood avoids some of the mental turmoil to Phaniyamma and lives a clean life. In the beginning she used to eat once a day after feeding everyone else in the family. But once at some festival a child rushed to her while eating and 'touches' her. The child is punished by the mother. But Phaniyamma who is moved by the suffering of the child stops taking her midday meal. She was seventy at that time and until the last moment she lives only on two bananas and a cup of butter milk as her regimen. Her life, as it emerges in the novel, is dedicated to service that she renders is of a difficult kind since it is not free from servitude. If service to others exalts the personality servitude makes it shrink. Phaniyamma obliges others, especially, the male members of the family for her livelihood. She justifies every moment of her life by translating it into work. Her achievement is that she performs almost an impossible task of converting drudging into a creative act. The
secret of the creativity is a total surrender of one's own ego. For all its pain and agony the most creative moment in a woman's life is the moment of giving birth to a child. But the most creative act that Phaniyamma does is to help an untouchable woman to give birth to a child, by pulling out of the child from the difficult position, with her soft hands. Only a Christian midwife knows, on one of her visits, no one else knows about this. The most significant element of the novel, in short, is Phaniyamma's character develops by transcending the limitations not only of caste and creed but also the potentialities of a woman's personality. The novel concentrates on the problem of a widow, her marriage, problem of social injustice. Phaniyamma's line of thinking may not be acceptable to those people as well as to modern mind, when her near relative Guddepalu Sitarma's daughter Dakshayani had lost her husband, Dakshayani was stubborn to have madi. Her in-laws had sent Bhattayya to intercede on their behalf, he gives Phaniyamma's example, she was forced to speak, "Ayyo Bhattaya" she said, "Why do you bring up the practices of my time? I don't even remember seeing my husband's face. Sometimes I feel as though I were born this way. Time has changed so much. This is a girl who should eat well and live well. Can she bear it, if you make her take on madi at this age? (P-107)". Nevertheless she thinks. This fact, is a positive virtue which many other works of fiction by
women lack. M.K.Indira expressed her inner fury through Dakshayani when she became pregnant she stood up to her own mother-in-law and said, “It is your son who’s filled my womb. Why should I go to my mother’s house? You can take care of me when the child is born. One son instead of another, what’s the difference?”33. M.K.Indira breaks the long silence of women; she speaks out her inner fury through Phaniyamma. “What peculiar customs we have’ she thought, If a man touches an outcaste woman, as all he needs to do is to take a bath and changes his sacred thread, and he is pure again. If a woman even looks at another man, she is a whore. O Lord, why do you play with us like this?”34. In this way M.K.Indira exposes false practices of men, and their inhuman attitude saddens M.K.Indira. Phaniyamma is not only a character of the novel, she is symbolic reflection of complete society”35. Phaniyamma, who witnessed, one century, and its ups and downs. As Geeta Desai said, “M.K.Indira’s Phaniyamma character is meaningful one”36. The character is entirely different from past days social setup, she accepted the social systems innocently, but exposed herself for modern wave. Phanyimma stands here as a representative of cultural back of the society. Phaniyamma’s character is eminent in kannada literary world. The conflict of old and modern is depicted here in M.K.Indira’s Phaniyamma. M.K.Indira has come a long way, the abundance of imagery, the phases of
limitation etc., as humanist novelist like Charles Dickens, her novels
developed into something more serious in purpose. M.K.Indira’s imposes
on her characters the illusion of reality eludes us. Most of M.K.Indira’s
novels resemble to English novelist Jane Austen. As Virginia Woolf
writes, “Austen’s fiction that it is where the power of the man has to be
conveyed that her novels are always at their weakest”37. M.K. Indira’s
unabashed delight in the traditional courtship plot something of an
ideological embarrassment has echoed in her judgment. M.K. Indira’s
provincial settings are alike George Eliot’s, who gives portraits of the
provincial life of Victorian England. There are similar portraits in M.K.
Indira’s writings. “Lives are due to the inconvenient indefiniteness with
which the supreme power has fashioned the natures of women: If there
were one level of feminine incompetence as strict as the ability to count
three and no more, the social lot of women might be treated with
scientific certitude, meanwhile, the indefiniteness remains, and the limits
Victorians are really much wider than anyone would imagine from the
sameness of women’s coiffure, in prose”38. Same trauma is present in
M.K. Indira. V. Ga. Nayak aptly said, “In the viscosity of traditional social
system, women were not aware of their position in the society and they
were shackled in this condition M.K.Indira’s characters in Phaniyamma,
Though they are aware of the fact, exposed themselves to the modernity. This is how M.K. Indira exposed the real struggle of Phaniyamma.

Though M.K. Indira is a post-independence novelist, she selects her themes from pre-independence social and cultural set up. The social sanctions of which she had experienced. M.K. Indira did not document the loophole of the social life but she toiled to give literary form. The same ageold trauma, conflict, struggle haunted the novelist. What Virginia Woolf was also aware of the fact that the actual act of creation was a result of the combined effort of the masculine and feminine principles. "Most of the women, she thought, are denied the independence of mind and other opportunities which are easily available to man. Moreover the range of a woman's experience is extremely narrow and limited compared to that of man".

M.K. Indira's experience is the same as Virginia Woolf's and later was actually conscious of her own feminine make up. C.D. Narasimhaiah pointed out, "Do women novelists fear that a fulfilled woman is a dead woman and the art that depicts her as the death of all art? If so, Insatiability, thou art woman! For until marriage she is seen fighting for love and after, she ceases to be attractive unless a third person comes between to produce a triangular relationship. She is bored, depressed, necrotic, jealous, seduced, betrayed, always guilty of excess and on the
brink of suicide, the crowning glory of the author herself, be it Virginia
woolf, Sylvia plath, George Eliot M.K.Indira, Anita Desai, Shashi
Deshpande"41. M.K.Indira’s women or tradition – bounded, in that they
follow the codes indicated by. There is comparison on with English
novelist. Shashi Deshpande, whose characters developed the feministic
thinking. M.K.Indira and Shashi Deshpande has comprehend approaches
towards position of women. The women here belong to a particular
community, i.e., Brahmin, position is middle class. M.K.Indira’s most of
novels are on the theme of child widow, which was crisis of her
contemporary period. Both Shashi Deshpande and M.K.Indira – have
written novels on the single social frame but the expressions are different.
The comparison of the social and cultural perspectives in both the
novelists; studied in detail the next chapter.

A detailed study of social and cultural perspectives of both the
novelists is taken up in the next chapter.
NOTE

4 M.K. Indira's Samaghrha Adhyana, Mandakini Purohit, p. 343.
6 M.K.Indira, Reveals in introduction part of the novel.
7 M.K. Indira, Giribale, pp.119 - 120
8 Ibid, p. 80
9 Ibid
10 M.K. Indira, Atmasakshi, p. 47.
11 M.K.Indira, Tegginamane Site, p. 57.
12 Ibid, P 8
13 Ibid, p. 150.
16 M.K. Indira, Jati Kettavalu, pp. 128-129.
18 Ibid, pp. 40-41
19 Ibid, p. 42.
20 Ibid, p. 42.
21 Sahitya Varshika, 1973, p. 68.
23 Ibid, p. 24
25 Dr G. Giraddy, Women and Kannada Literature, pp. 31-32.
26 Prayavani, dt 7.10 1965.
27 M.K. Indira, Sadananda, p. 64.
30 M.K. Indira, Phaniyamma, p. 45.
31 Ibid, p. 45.
33 Ibid, p. 113.
34 Ibid, p. 104.
35 Ha Ma Na, T.V. Venktachal Shastry, C.P.K. (Col) Swasthi.
36 Geetha Desai, Samyuktha Karnataka.
38 George Eliot, MiddleMarch, (Penguin Books USA 1872) pp. 7 – 8.

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41 Ibid.