CHAPTER 1
INTRODUCTION
Chapter : I

INTRODUCTION

Kamala Markandaya was born in 1924 in Chimakurti, a small southern village in Mysore, India. Kamala Markandaya learned traditional Hindu culture and values. Her family was Brahman, the highest caste in Hindu society. Markandaya made an effort to know not just the city in which she lived but also the rural areas. She was educated at the University of Madras in Chennai, India, and worked briefly for a weekly newspaper before immigrating to England in 1948. Between the years of 1940-1947, Markandaya was a student at the University of Madras, where she studied history. While studying at the University, she worked as a journalist, writing short fiction stories. In 1948 Markandaya decided to further pursue her dream of becoming a writer by moving to London, where she met Bertrand Taylor, a native Englishman. Markandaya and Taylor had one daughter, Kim Oliver, who currently resides in England. In her lifetime, Kamala Markandaya published ten novels, all dealing with post-colonial themes in modern India. She is widely known for her novel *Nectar in a Sieve*, which was her third novel written, but the first novel published. *Nectar in a Sieve* became a bestseller in March, 1955, earning her over $100,000 in the
form of prizes. Some of her other novels are: *A Silence of Desire*, *Some Inner Fury*, *A Handful of Rice*, *Possession*, *The Coffer Dams*, *The Nowhere Man*, *Two Virgins*, *Pleasure City*, and *The Golden Honeycomb*.

Kamala Markandaya is respected for her outspoken voice among the Indian people and has often been credited for bringing recognition to Indian literature. Charles Larson of American University in Washington wrote, “Most Americans’ perception of India came through Kamala Markandaya; she helped forge the image of India for American readers in schools and book clubs.” After her husband's death in 1986, she made frequent trips to India, where she continued to write. On May 16, 2004 Kamala Markandaya died in London at the age of 79 due to kidney failure. Although she is no longer alive, her voice will always be heard through her novels. She will continue to raise awareness about India and teach others in the West about a culture otherwise largely unfamiliar. Through her novels, Markandaya brings to light the complication of post-colonial and traditional Indian social hierarchy as well as the implications prevalent within both systems. These themes are most noticeable in her novel *A Silence of Desire*, where she addresses the issues of social classes of India and the controversies surrounding this social hierarchy.
Women in fiction depend on women in reality. Patriarchy, which is the ruling social system all over the world, ordains that woman's place is the home and her role as a wife and mother is quite often synonymous with her total human existence. Since times immemorial woman has been the victim of male-domination and oppression and treated like a beast of burden and an object for pleasure. Women's oppression is traced not to individual male malevolence but to the social and familial structures based on patriarchy. During colonial rule in India there was an awareness of the need of improvement in women's condition and the idea to impart education to women was revived. The birth of two movements i.e. *Social Reform Movement* and *National Movement* during the nineteenth century had deep impact on the status of women. Indian woman's freedom from the shackles of illiteracy and ignorance symbolically as well as literally heralded the dawn of Independence. Her hitherto dormant thirst for knowledge and craving for recognition were awakened and her latent potentialities that rusted with disuse were tapped and came to the forefront. Consequently, the new woman voices a note of dissent and resents being stifled under the oppressive restrictions. She has her own changed notions of life. It is true, women's education, her rights of citizenship and other legal rights and above all her gainful employment and economic independence have tremendously influenced her outlook on conjugal relationship and attitude towards marriage.
The 'new woman' scripturally and factually denied of equality, freedom and opportunity, has been struggling with the fury of Goddess 'Kali' to break her chains and incarnate in new avatar of womanhood. She is developing a new sensibility and consciousness, which will no longer, tolerate the suffocating familiar institutional political and cultural norms which place her in a humiliating subject status. Discrimination against woman must stop, she pleads. If woman is capable of making a mark in her profession, she should be recognized and treated as an equal. The new woman does not want to conform to the traditional image any more. She wants her due, her rightful place alongside her male counterpart in Indian society. Fiction today is seriously concerned with changing perceptions of women. In various forms, it has provided a glimpse into female psyche and dealt with the full range of female experience. It portrays, without inhibitions, the new woman who refuses to play a second fiddle to her husband in various walks of life.

Women have always been subject of literary works but literature has mostly been created by men. A genuine question that arises is how much men know about the female psyche. And even if they know much or little how far is it true? Women writers of all ages have a natural preference about women characters. In the novel of women writers, we come across women who are traditional in their way of living but modern in their outlook and capacity to retain their individuality. Some of the circumstances reported in these novels testify to their intense
The craving of the New Indian woman for identity is obvious enough. The clash between orthodoxy and modernity is a reality and even the Government has responded by passing *Hindu Code Bill*. The 'Purdah' mentality that is inhibiting for women, must go. There is no question of keeping them moth-balled. But freedom must not mean to wreak oneself. The past can act as a stranglehold on progress. It can cripple and suffocate but treated wisely, it can help smoothen the transition to modernity. These writers writing in English present with insight and understanding the dilemma of divided consciousness which modern women are facing in traditional society where dual morality is an accepted norm. Women novelists writing in English attempt to project woman as the central figure and seem to succeed in presenting the predicament of woman most effectively. Though the much honoured 'Sita' image still holds the scepter, the pulsating heart-beat of the woman is felt in general and is occasionally even sympathized with. The credit should go to the women writers for portraying a life-sized picture of the contemporary woman with all her longings and aspirations, hopes and frustrations. Among the women writers, Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Anita Desai and Shashi Deshpande are the foremost in the field.
Even today the condition of Indian women in remote villages is very heart rending. So the thing that most urgently needed is to create awareness on social, political, cultural and individual level about the aspirations, expectations and hopes of the New Woman as projected through the novels of women novelists.

Although the condition of woman in society has differed from culture to culture and from age to age yet one fact common to every society is that woman has not been considered the equal of man. Women for centuries have been entombed by patriarchy. The ancient Indian woman is shown to be enacting various roles of a mother, a wife, a daughter and a sister, a cog in the family machine but never as an individual claiming her life to be her own, where she could seek personal gratification and self-fulfillment. The ancient Indian women took pride in service and sacrifice. They had set models like Sita and Anusuya whom they tried to emulate. Apart from the religio-cultural factors, the historical and political events also appear to have had their impact on the status of woman in ancient India. Sati system, child marriages, ban on widow marriages are some evils added during different ages which further lowered the status of women in Indian society. Gradually female consciousness against male domination led them to defy the patriarchal system of society. Women's liberation movement supported the upliftment of women in society. One of the strong male supporters of women's cause in England was John Stuart
Mill who in his *The Subjection of Women* (1869) showed serious concern over some of the issues earlier raised by Mary Wolstone Craft. During colonial rule in India there was an awareness of the need of improvement in women's condition and the idea to impart education to women was revived. The birth of two movements i.e. Social Reform Movement and National Movement during the nineteenth century had deep impact on the status of women. Indian woman's freedom from the shackles of illiteracy and ignorance symbolically as well as literally heralded the dawn of independence. Her hitherto dormant thirst for knowledge and craving for recognition were awakened and her latent potentialities that rusted with disuse were tapped and came to the forefront. Consequently, the new woman voices a note of dissent and resents being stifled under the oppressive restrictions. She has her own changed notions of life. It is true, women's education, her rights of citizenship and other legal rights and above all her gainful employment and economic independence have tremendously influenced her outlook on conjugal relationship and attitude towards marriage.

The transition and transformation astounds us in the background of traditional position of women in India. The same is reflected in the literature of the modern times. It is in such a culture, in recent times, that voice of dissent is heard against the traditional role of women in society from the strong advocates of women's rights called feminists. One of the primal and seminal concerns of these advocates of feminism
is to declare that a woman is an autonomous being, capable of, through trial and error, finding her own way to salvation. They have protested against the relationship between the sexes, where women have been forced to occupy a secondary place, conditioned by strong cultural forces and social tradition. One of the reasons that women have, in such large number, taken up their pens is that it has allowed them to create their own world. Similarly, so many women have taken to reading women's writings because it allows them a safe place from which they can identify with a range of characters and a variety of existence. That is why women's writing has occupied such a significant and central place in women's lives. The introduction of women's studies in the academic curriculum is a right step in the right direction. It is encouraging to note that women are entering different professions in a big way. In the present day literary world, there are several great creative women writers, in all Indian languages. A brief study of the novels of Indian English male and female novelists may enable us to study the position of women in traditional Indian society, her slow conversion to modernity in the wake of women's liberation movements and projection of 'New Woman' by women novelists in the post independence era. We can divide Indian English fiction in two categories male text and female text.

The new openings for the women folk and the new social outlook predict a bright future for them in the post independence India and this
has been the subject of both men and women novelists. Firstly, I would like to focus upon the response of the male novelists in Indian English fiction from Raja Rao, Mulk Raj Anand and R. K. Narayan onwards to this new socio-economic reality and their portrayal of women in their novels. Rare instance of acknowledgement of injustice and feeble protest and a deviation from the accepted norms are seen in the novels written by male writers. Woman, whose strengths lies in her unquestioning acceptance of life with all its trials and tribulations and her capacity to endure the ills of life with forbearance, often figures in Indian English novels especially written by men like Mulk Raj Anand, the champion of the outcastes, pictures in his novels the predicament of women. She is another victim of the rigid social order. His novels show that marriage turns man into a capricious autocrat. Anand presents viragoes, devoted, docile as well as revolutionary women. R.K. Narayan presents in his novels two types of women. There are traditional women like Savitri and Sushila and modern Indian women like Rosie and Daisy. His novel presents a panorama of women in different life roles. And in course of playing her role, the heroine either matures in the process or rebels or simply drifts or again is characterized or even destroyed by characteristic fatal flaw. Raja Rao has presented women both Indian and western, ignorant and illiterate as well as intellectual and progressive, generous and polite as well as bold and courageous. They fight for the cause of the nation, shoulder to shoulder with men.
Khushwant Singh has laid stress upon individuality and emancipation of women from traditional taboos. Manohar Malgonkar describes in *A Bend in the Ganges* another fact of man-woman relationship in modern society. He presents love act between a wealthy, anglicized middle aged couples. The problem of the absence of the merger of individuality in the union of love has been further stressed here. He has laid stress upon individuality and emancipation. Bhabani Bhattacharya in his novel *Music for Mohini* portrays an ideal Indian woman in Mohini whose life divides in two phases. The first part of the novel depicts Mohini in an urban atmosphere, as a young seventeen year old, carefree, impulsive, college-going girl, whereas the second part displays her as transformed mature woman living in the totally new environment of a village. His *So Many Hungers* is also a good feminist novel. His character, Kajoli shows great courage in the face of all odds and is really not dependent on anyone, neither on her grandfather nor on her husband. Salman Rushdie, the most modern of these novelists in his novels suggests that the women are equal to men. He constructs the women characters as creators and destroyers who thus "make" and "unmake" the lives of men. Rushdie's depiction of women in *Midnight's Children* is a mere status quoits continuation of the great Indian tradition of the peaceful assimilation of women without necessitating force and violence into the ruling class culture.
The history of Indian women novelists in English begins with Toru Dutt whose novels *Bianca* and *Le Journal de Moedemoiselle 'Arvers* deal with the autobiographical projections of the novelist. Cornelia Sorabji is another great figure in the realm of novels. In her novels, she portrays women in various moods and gestures going in under the 'purdah'- the ecstasy, tragedy, and comedy of women's lot in a male dominated society. After the Second World War, the history of Indian English women's fiction got a new track, new vision. In this period, Kamala Markandaya, Ruth Praver Jhabvala, are the most outstanding ones. Then we can mention Nayantara Sahgal and Anita Desai who herald a new era in the realm of Psychological portrayal of women characters. Shashi Deshpande, Shobha De, Manju Kapoor, Bharti Mukherjee, Arundhati Roy, Rama Mehta, Jhumpa Lahiri are the other major women novelists who have made their permanent mark in the field of English fiction. They are being conferred with not only national but also international awards. In most of their writings, they have tried their best to free the females mentally from the age long control of male domination. The conflict between tradition and modernity finds a prominent place in the portrayal of women by women novelists. In the novel of women writers, we come across women who are modern in their dress and unconventional in their behaviour who either come back to traditional life after a brief experience or suffer in their futile search for a new order. Women who use modernity as a license for licentiousness
can also be seen in these novels. The tensions and anxieties of being modern in a traditional society have been overlooked by most of male writers, who have mainly devoted their attention to broad social features that emerge in the course of gradual metamorphosis of the old order. But the women writers generally write about the existential predicament of an individual woman. They project this problem through incompatible couples, acutely sensitive wives and dutiful but un-understanding insensitive husbands. Their fictional milieu is the India in transition with its cultural and ethical values in the melting pot. In their novels, one could sense the author’s urge for a way of living, which would respond to the inner most yearning of the Indian woman for self-emancipation and self-dignity. These women novelists in English have tried to understand intimately the predicament of their female characters. They represent the welcome “creative release of the feminine sensibility” which began to emerge after the Second World War. Their young women yearn for freedom. They are irritated by the sheltered overprotected life reserved for them and on descending, discriminative attitude adopted towards them not only by the society but also by the family. They feel suffocating inside the enclosure in patriarchy.

If traditional women who still retain their individuality make their appearance in the novels of Kamala Markandaya, women who face challenges in their quest for self-fulfillment figure in the novels of Nayantara Sahgal. Kamala Markandaya presents an excellent picture of
post Independence Indian woman with a strongly developed personality, a tremendous will power and un quenching confidence in herself. She presents an excellent example of 'male prerogative in a degenerate form'. In her novel *Nectar in a Sieve* she depicts the theme of quest for self in an age of conflict of values-old and new, agnostic and religious. Nayantara Sahgal has talked about women who are oppressed in marriage by political circumstances, or by accidents of history. Protest against denial of freedom and against out-dated social opinion and orthodox treatment of women becomes more pointed and more trenchant in her novels. The need of freedom for women, according to her, does not merely mean the defiance of old established conventions; it must also make her aware of herself as an individual. Ruth Praver Jhabvala in her novels has projected the general attitude of Indian towards women, their education and their struggle for emancipation. In some of her short stories, Jhabvala probes the mind, the sensibility and the agitated heart of the lonely or trapped women. Women who opt for modernity for convenience and not out of conviction are presented by Jhabvala. Anita Desai, in her novels, unravels the tortured sensibilities, the troubled spirits and changing aspects of nature of her women, their strained unharmonious relation with men and their slow advance from vision of 'aloneness' which is a psychological state of mind to that of alienation as a metaphysical enigma. Her heroines are caught in an ambiguous situation between two cultures and are
preoccupied with existential concerns. Shashi Deshpande's novels are concerned with woman's quest for self, an exploration into the female psyche and an understanding of the mysteries of life and the protagonist's place in it. Roots and Shadows and The Dark Hold No Terrors are the novels of women's self-quest and establish the view that women in these novels have established themselves as autonomous beings free from the restrictions imposed by the society, culture and nature and also free from their own fears and guilt, that women have reached a stage of understanding the fundamental truth.

Fortunately, with recent changes in moral imagination and perception with regard to women, we meet in the Indian English Women's fiction female protagonists who not only defy the limiting norms of patriarchy in different ways and define themselves, but also deconstruct Patricia Meyer Spack's conclusion, “Female rebellion may be perfectly justified but there is no good universe next door.... So they marry in defeat or go mad.... the inevitability of failure... pain is human condition, but more particularly these books announce the female condition.”

The 'New woman' as projected in Indian English women's fiction is talented, intelligent, bold and defiant-yet given to self-analysis and introspection and creating a space for herself in the male oriented and male governed traditional set-up of society. I have explained and proved my hypothesis through a study of the fictional world of the
representative and major Indian women novelists in English Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Anita Desai and Shashi Deshpande. These women novelists have explored and analysed the emotional world of women with admirable insight and sympathetic perception revealing a profound understanding of feminine sensibility and rare imaginative awareness of various deeper forces at work. All five women novelists, I have chosen are representing different sections of society. Therefore, the character delineation of each novelist is different. But the overview of the study of the women of all five novelists- Kamala Markandaya, Ruth Pravar Jhabvala, Nayantara Sahgal, Anita Desai or Shashi Deshpande, brings forth the bitter truth that with the passage of time, radical changes in the long established norms are must. To avoid dreariness in the life of women and to bring freshness in their life revolutionary steps must be taken by us. We should try to come out from old dead taboos, which consider that, on one hand, men have all the rights to treat women as their property, and on the other hand, women have no right to raise their voice against them. If they do so, that means they are insulting our old traditions. Men have authority to abuse, to humiliate and to exploit them. Women will have to suffer these tortures mutely if they want to survive. But these novelists want to bring the attention of the society to the fact that now time has changed. Women are conscious of their status in society. They are no longer ready to tolerate the atrocious behaviour of men. They are
bold enough to rebel. They are modern women, through the modernity doesn't mean that they are mesmerized by the western ideas. All women in the fiction of these novelists are absolutely Indian. They believe in the institution of marriage. They have full faith in the traditional rituals and customs. The drastic changes that are perceived are in their transformed mindset. Now their mindset towards husband and marriage is totally changed. They have started demanding equality in each and every walk of life. They are educated therefore they want to be treated as equal partners. They also want to be accorded an intellectual companionship of their husbands in official work and also want each and every kind of involvement in all the essential decisions related to them and their children. The traditional Indian qualities through which women are known in India, her forbearance, reconciliation, understanding are still not disappearing in them. They are fully attached with their deep roots. Before taking any strong steps against their husband, first they try their level best to make all genuine efforts to save their marriage. But when they find the situation out of control and no other alternative left for them only then they mentally prepare themselves to defy. Except rebellion, there is not any other medium through which they can get justice. Through my study of the women of Markandaya, Jhabvala, Sahgal, Desai and Deshpande, I am projecting the new incarnation of woman. All these novelists do not view their women characters merely as wage earners or career women but
mainly married women as wives, daughters, and mothers and it is in these roles that they wish to experience freedom and to become aware of themselves as individuals and desire to be accepted as equals. My hypothesis is that the new women portrayed in their fiction, very often, belong to sophisticated and erudite background; they are enlightened and emancipated by nature. They are fully aware of the biased attitude of the society and have ample courage to face all challenges of their life. Through gradual attempts of their liberation, the novelists depict their quest for identity and struggle to pop out of their shells to set off on a voyage of self-discovery and self-realization. My observation is that no woman of these novelists deliberately chooses the path of revolt. They take plenty of time in making the decision of rebellion. Rebellion is really a heart-breaking decision for them. They try their best to compromise with the circumstances. They bear all kinds of exploitation and harassment in this male dominated society. Eventually when they find no ray of hope of reconciliation, they raise their voice against the injustice. If we glance at the life of Saroj, Jaya, Indu, Gulab, Sita, Simrit we find that initially they are mild, submissive, caring women. But, it is their husband's rude and harsh conduct that induces them to rebel. Though they endeavour a lot to compromise with husbands, they could not unfortunately do so because of lack of co-operation of their partner.

Kamala Markandaya (born 1924) is one of the major first Indian woman novelists writing in English. Kamala Markandaya, though like
Jhabvala, Indian by birth was married to an English and settled in England. She presents an excellent picture of the post independence Indian woman with a developed personality, tremendous will power and un quenching confidence in herself. A bring face to face confrontation with the modern values for a discovery of one's own consciousness is a frequent motif in Kamala Markandaya's novels. Her women characters are all in search of their true image, tossing between the traditional values, they have absorbed from childhood and the new values, their education and their association with the west have bestowed upon them. Her novels reflect the East-West confrontation and resultant conflicts. All her women protagonists are made to face pull of irresistible forces tradition and modernity. On one hand they are not able to reject customs, habits, tastes, beliefs and opinions, which have been prevalent in the country for a long time even though outdated, anachronistic and irrelevant in the contemporary period. On the other hand, they are undergoing changes in the attitudes, ideas and beliefs brought about by the impersonal forces of urbanization, science and technology.

Markandaya's writing career spans almost four decades from the 1950s to the 1980s, during which she wrote ten novels, and in almost in all these works she is preoccupied with the social realities and the emergent national consciousness. Kamala Markandaya is, however neither a committed writer nor a propagandist all she does is to project
the image of the changing society by weaving it into a variety of themes and situations. With the publication of her first novel *Nectar in a Sieve* in 1954, she came into limelight as a social realist who could convey her thematic concerns with economy of expression and artistic integrity, without being didactic. This first successful novel was hailed as an "epic" of Indian village life and was followed in quick succession by *Some Inner Fury* (1955), *A Silence of Desire* (1961), *Possession* (1963), *A Handful of Rice* (1966), *The Coffer Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1974), *The Golden Honey Comb* (1977), and *Pleasure City* (1982). Her works have received critical acclaim for their themes, crisp style and rich texture and with each successive novel she seems to have achieved distinction as an important Indian novelist. By presenting the theme of East-West encounter, confrontation between tradition and modernity and the clash of values she weaves a richly variegated picture of life, arranging her ideas and philosophy with deft touches of feminine sensibility. The resultant picture of human suffering and endurance becomes a vehicle of her moral vision without letting the works be framed within an ideological construct. Each of her works shows intense and disquietening perceptions of the way of life going through a nightmarish transformation and the inability to stop that change.

Kamala Markandaya's classical novel *Nectar in a Sieve* is her first novel. It is a realistic epic of rural India. It is Kamala Markandaya's
exclusive novel about the problems of rural society in India. Rukmani, the central character, is the narrator of the story. It is a poignant illustration of the courage and fortitude of a simple peasant woman Rukmani. The novel is divided into two parts. The first part depicts Rukmani’s life as the wife of a poor tenant farmer and the sweets and spoils of such a life, and the second deals with the troubled wanderings of the aged couple in search of their son, their hardships and their final disillusionment. In this novel Rukmani emerges from her troubles a strong self confident woman. Rukmani is not a rebel she follows the norms and values which society has laid down, yet, in the end of the novel, we feel that she has survived and she has discovered an identity. It is with great artistic skill that Kamala Markandaya traces the development of a girl growing into womanhood and finally into unhappy old age. Like her first novel *Nectar in a Sieve*, her second novel, *Some Inner Fury* is a first person autobiographical novel. Mira the heroine is a narrator of the story. Besides Mira, there are also two other main characters Roshan fire-brand freedom fighter and Premala, the quite, shy housewife. Unlike Rukmani, a rural woman, Mira belongs to a highly educated, upper class and ultra modern society but both of them are victimized by violent socio-historical changes. Mirabai of *Some Inner Fury* represents the rebellious young blood of pre-independent India. She is a girl unaware of the complexities of the treacherous world and sacrifices her love for the sake of the country. At this moment she is a
complete woman, traditional and emancipated enough to proclaim her values and priorities in the life fearlessly. Roshan, the rich mill owner's daughter, the most flamboyant of three characters, appears primarily in the guise of a rebel. She exemplifies the woman who has a divided consciousness. *A Silence of Desire*, Kamala Markandaya's third novel shows the conflict between traditionalism and modernism and between reason and faith. The novel is also a subtle study of husband wife relationship. Through a study of husband wife relationship, Kamala Markandaya reveals her sensibility and viewpoint. The conflict between husband and wife is resolved but what is noteworthy is the fact that Markandaya explores the vital formative areas of individual consciousness that project images of cultural change through the subtle study of husband- wife relationship. It is quite interesting to note that in *Possession* Kamala Markandaya has portrayed the character of Lady Caroline diametrically opposed to the women in some of her other novels. In the character of Lady Caroline Bell, Markandaya has transformed the patriarchal suppressed woman into domineering and typical possessor and active victimizer of an adolescent male. She is independent of and even dominating over other men as well. If Caroline possesses Valmiki by money and strength, Anusuya does the same by her kindness and sympathetic understanding and Ellie and Annabel by their youthful charms. In *A Handful of Rice*, Nalini is the most elaborately drawn character, although she remains the typical long
suffering Hindu wife. She is a decent, virtuous and beautiful girl. Her voice is ever soft, gentle and low, an excellent thing in a woman. Ravi falls in love with her and is reformed. She is a symbol of the power of love to perform and regenerate. As a wife Nalini keeps the conscience of her husband. When Ravi returns home late night, she gets angry but she is not able to tolerate others commenting boldly on her husband. She even tolerates beating in early years of their marriage. But when Ravi crosses all limits, her tolerance reaches its dead end. She goes out only when Ravi wants her to get out. However, she returns home when Ravi calls her. Two Virgins is the story of two adolescent sisters, Lalita and Saroja who live with their parents and widowed aunt in a typical Indian village. Lalita is influenced by western culture whereas Saroja is quite happy and content in the old established mode of village life.

All the novels of Markandaya have successfully captured the nuances of east-west confrontation and focused directly or indirectly on the resultant conflicts, which victimize her women characters who remain tossed between the irresistible forces of tradition and modernity and emerge as complete and strong characters through their conflicts.
ENDNOTES
