PREFACE

The quintessential worth of literature lies in its socio-humanitarian relevance. Kamala Markandaya is foremost amongst such intellectuals whose creative pursuit synchronizes with socio-humanitarian objectives. She reckons the novel as a serious art form not only to configure her social political commitment but also to vivify her vision of life which is eloquently prophetic verging on the realistic. The thesis is divided into five chapters. The first chapter is introductory in nature followed by the novelist’s social perception, political perception and cultural outlook. The last chapter concludes the findings of the thesis.

Kamala Markandaya is a critical artist with a rare quality of objective perception and presentation. One who goes through her novels will not fail to notice her aesthetic distance from what she has presented and described; but at the same time one does not find much difficulty in pinpointing her message to the reader. Patience and perseverance in Nectar in a Sieve, non-violence and passive resistance in Some Inner Fury, national faith and belief coated nationality in A Silence of Desire, mental equilibrium and gratitude in A Handful of Rice, spiritual kinship and emotional purity in Possession, love and duty in the Coffer Dams, sympathy and humanity in The Nowhere
Man, virginity and simplicity in Two Virgina, healthy morale and dealings in The Golden Honeycomb, and friendship and hospitality in Pleasure City may be dug out from the centre of her fictive art. She does not wander man to be as good as angels or as bad as devils; she wants that man should think, feel, and act as man, and there is no greater virtue than the love of mankind. She is a cerebral thought provoking novelist with an uncompromising commitment to humanity at large.

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