Man-Woman Relationship – A Survey

Man comes in this world alone but cannot live alone. The birth of a child ipso facto does not follow its growth into a healthy human being. The life begins from total dependence on others. The process called socialisation helps develop a whole gamut of human emotions, pains and pleasure, without which we can conceive no life. The interplay of emotions, however, is not possible to take place in vacuum. Other human beings are crucial to our interests as they make for most of our pleasures – companionship, security, love, sexual gratification and admiration. Ideally, we all want an abiding relationship of love with someone. The craving for belongingness is a universal human attribute. It makes one feel important and realise one’s worth.

Karen Horney, a leading spokesman of Humanistic Psychology underlines the need of fulfilling kin relationship when she says that unconditional love is essential for healthy growth of an individual. Abraham Maslow emphasises, “Most neurosis involves, along with other complex determinants, ungratified wishes for safety for belongingness and identification for close relationships”. From the beginning of human life, an individual is placed in the midst of a group of people, though not voluntarily chosen by him. Literature of all lands and people celebrate “relationship”, may it be of conjugal life, filial love, domestic peace, family integration or social harmony. When he grows up, he encounters new faces and the interaction goes on for ever. The interaction between the group and individual is sometimes negative and sometimes positive.

Spirit of the age also influences man-woman relationship. The portrayal of man-woman relationship is not new in literature. Literature of almost all countries has witnessed the theme of “human relationship”, evolving through ages. It mainly depended on the role of women in society but as far as the portrayal of women in literature is concerned, it had been undoubtedly biased. It was mainly due to the fact that literacy was strictly limited to male and those who could write were males, though the contribution of women to oral tradition cannot be ignored. Fielding, D.H. Lawrence and Virginia Wolfe have dealt with these relationships. This theme is also popular in Indian English novelists. Apart from Kamala Markandaya, R.K. Narayan,
Raja Rao, Mulk Raj Anand, Bhabani Bhattacharya, Manohar Mulgaonkar and Arun Joshi also worked on man-woman relationship. R.K. Narayan deals with this relationship in his novel *The Dark Room* and *The Guide*: Raja Rao in *The Serpent and the Rope*, Mulk Raj Aanad in *Gauri*; Arun Joshi in *The Foreigner* and Nayantara Sehgal in *Storm in Chandigarh*. Changes in man-woman relationship can be seen with changing times. Though individual differences play an important role, no one can deny the effect of environment and age factor. Man-woman relationship has undergone a drastic change with time. Man-woman relationship today is not the same as it used to be in ancient days and existing relationship will also change in future years. As it has been expressed by Jai Shree Mishra that literature is doing its job as a mirror to society, then, obviously, the depiction of women in books has changed along with society, from Jane Austen's seemingly demure heroines onto Helen Fielding's openly scatty, monthly Bridget Jones, a modern day reworking of *Pride & Prejudice*. Thus the 20th century novelists, be they be American, British or Indian, they treat this subject in a different manner. They portray the relationship as it is while the earlier writers concentrated on as it should be. Now-a-days this theme is becoming more important due to rapid industrialization, urbanization and growing awareness among women of their rights to individuality, empowerment, employment and marriage by choice.

Man and woman were created equal, but gender discrimination has disturbed this equality between the sexes. Gender is a category that will not easily vanish. It is a global phenomenon. In 18th century England women scarcely had any career. No position was open to women unless they were queens. A woman had few property rights beyond a dowry that went to her at her husband's death. On her marriage, her property vested in her husband. Even earnings acquired by her own labour belonged to her husband. Legally, she was treated as a "minor" or a "ward". In America, the same conditions generally prevailed. The law of colonial day enforced the principle that it was a duty of women to serve and obey their husbands.

Mary Wallstonecraft's 'A Vindication of the Rights of Women' published in 1791, a work regarded at that time as bold or even dangerous, contained demands which will now be viewed commonplace. She argued that woman should be given a broader education for the business of life and attacked Rousseau who had written that the education of woman should always be relative to that of men, for they are specially made to please men. That this conclusion should have satisfied Roussean,
the great radical theorist of 18th century, is itself a revelation of the mindset of that age. Virginia Woolf raises voice against it and writes, “a woman must have money and room of her own if she is to write fiction”.

Under the ancient Indian law woman was subject to three successive obediences: to her father and mother; to her husband; and, if a widow, to her son. In ancient Palestine, the father could sell his daughter into servitude. In ancient Rome, the patria potestas meant the power of life and death. In principle, almost complete social subordination marked the position of the wife. She could not own property in her own right; she had no standing before the law over her husband. In earlier days among the Jews, Romans and the Chinese, she could be divorced on certain grounds at the will of her husband, though, of course, she had no reciprocal right. Occasionally, an individual woman would achieve great fame, usually as ruler or artist, but this was the exception. Women seldom participated directly in public life and received no general education whereas men did get rigorous training. At Athens wife and daughters were secluded in the “woman’s apartments” and were not expected to leave without the husband’s permission. The position of women in 18th and 19th century India has been no better than this. The patriarchal rule, with its subordination of women, still flourished until the 20th century felt the impact of economic forces which the last century had brought to birth. In the context of Indian culture, marital and filial bonds assume great significance since the familial ties are considered sacred in our country. All relationships whether matrimonial or filial are based on the idea of doing one’s duty ungrudgingly. All successful and satisfying bonds are based on a spirit of sacrifice and self denial. In ancient time, woman was considered equal to man. She was not only equal but also venerable in the society. If we peep into ancient culture of India, a harmony in the man-woman relationship can be seen.

A cultural survey of man-woman relationship in ancient India reveals that in the early Aryan society as represented by the Vedic literature, women enjoyed high and respectable social, religious and political position. Examples of a many woman’s names who achieved great eminence as philosophers and Brahmavadini can be cited. In the domain of religion, all spiritual obligations, sacrifices and worshipping were considered complete only when the husband and wife jointly performed them. In the Riga Veda there is a story of Brihaspati and his wife, Juhu. Brihaspati left his wife and went away for practising penances, but the gods explained to him that
penances could not be performed without wife. This implies that they shared one another's gains and losses being one in body and soul. Similarly “a wife is not independent with regard to the fulfillment of the sacred law”.

The Satapatha Brahmana also regards woman as an equal sharer of the religious responsibilities. When the husband is about to ascend the sacrificial altar, he addresses his wife in these words: “Come, wife, let us ascend to heavens; and the wife answers ‘yes, let us ascend’. Wife is regarded as ‘Ardhangini’ and in order, to become a complete individual a man has got to have a wife and propagate his species: “One who has not married is not competent to offer ritual prayers and sacrifice”. There are, however, other passages in which a woman is described intellectually inferior to man. She is regarded more emotional and less rational by nature than man. Therefore she is apt to fall an easy prey to external appearances and lacks the ability for true appreciation or balance of mind and does not possesses depth of reason.

Apart from the Satapatha Brahmana, there are similar views regarding women in the Mahabharata and other works. In Anusasana Parva of the Mahabharata, Yudhisthir requests his grandfather Bhishma to enlighten him on the nature of women. Yudhisthir says, ‘it is said that woman is the root of all evil and that she is narrow minded’. Bhishma replies that, in a sense, woman is naturally a temptress and a lurer. She is not endowed with strength of will enough to resist temptation; therefore, she always stands in need of protection by man. There are two types of women, the virtuous (Sadhvi) and non-virtuous (a-sadhvi). The virtuous ones are the mother of earth. The non-virtuous ones are given to sinful behaviour and can be recognised by the signs (lakshana) expressive of the evil that is in them.

In other passages of the same parva Bhishma holds women in high reverence and tells, “Where women are treated with honour, the very Gods are said to be propitiated; and where they are not honoured, all acts become fruitless”.

The Goddess of prosperity resides within the woman who is given to truth and sincerity and who pays due respect to the gods and Brahmans, who is pleasing and auspicious in appearance and is gifted with virtues. In the Smritis also we find similar nature and status of women. Manu regards women as created by God to be mothers just as men were created to be fathers; therefore all the religious activities have to be performed by man and wife together.
However, in some of the Smritis woman is allowed little independence. She is subjected to the guardianship of the father during her childhood, of her husband's during her youth and of her sons after the death of her husband. She is not allowed to do anything independently in her own home.

For woman, the marriage ceremony is equivalent to the upanayana ceremony of the boy, while serving the husband's house and doing her household duties is equivalent to the daily sacrifices and worship of fire by man. On the whole, in ancient times man-woman relationship was based on co-operation and love. Woman was an active partaker in the domestic and social spheres of life. She was considered the master of the family because of her importance in religious and economic matters. But her main duty was to take care of her husband as god. Though polygamy was also prevalent among the nobility, yet the system of having one wife was generally followed.

In the vedic and pre-vedic times (around 2000 B.C. and before) a woman enjoyed equality with man, at least to some degree, for she could sit next to men and perform Yagnas (Vedic sacrificial rituals). Ancient India produced philologists and grammarians like Gargi and Maitreye. There are female deities who represent knowledge (Swaraswati) power (Shakti) and wealth (Lakshmi). But these aspects of women are totally eclipsed by her relatively new subservient role. The one work which describes the inferior status of Indian women is Manusmriti, a compendium of code on living in society. We must respect women because they are equal to men. They are as powerful as men. They are the best house makers.

A woman is not free from the hold of man. Throughout her life she needs the shoulders of man to lean upon. Women are not given full freedom. They play different roles in the society. Sometimes; they play the role of a mother, sometimes; they play the role of a wife and at old days they play the role of a nurse. We know everything still we do not proper respect to women. This is the great fault of our society. Even in sexual matters she has very little choice and has to surrender to her husband's needs.

In the later Vedic period women could not participate in the religious ceremony because of complexity of rituals and also because of male attitude towards them. Later on, in Mauryan Period women enjoyed considerable freedom. They could even divorce their husbands. In some cases they could also register a case against their husbands. Some women remained unmarried and used to study
philosophy. Polygamy was prevalent among the nobility. Magesthones quoted in his Indica about the sale and purchase of women. Thus man-woman relationship in ancient India was quite different from that of today. It was based on love and sacrifice whether matrimorial, filial or sibling. It rested on the ideal belief of accomplishing one's duty ungrudgingly. The main string that kept man-woman relationship together was sacrifice. It is this quality in woman that makes her such a survivor, emerging from pain, deprivation, neglect and countless personal traumas to meet life head on, undefeated. It is the power of her spirit that makes her undoubtedly one of the most beautiful of women in the world. Despite the hurdles that mark her life, she holds onto an inner equanimity that keeps her eyes soft and translucent.

The life of woman is always ups and down. They are not independent in the society. They are not able to take their own decision. They are bounded by rules and regulations. But there are no rules and regulations for men. In the family itself her position was almost invariably an inferior one. That's why man-woman relationship was not a Wealthy one, rather women were inferior in the eyes of menfolk. This was the situation at the turn of the century which saw the beginnings of the Indo-Anglian fiction.

Change in man-woman relationship came when the spirit of patriotism gave a spur to the movement towards amelioration of women. The efforts made by Raja Ram Mohan Roy, Jyotiba Phule, Dhondo Keshav Karve, Gopal Ganesh, Agarkar led to the abolition of sati and widow tonsure, and child marriages came to be looked down upon. The passing of the Sharda Act led to the raising of the girl's marriage age and to the spread of woman's education. When Gandhiji directed the nation's spiritual and moral strength to the non-violent struggle for freedom, there was a far-reaching change in woman and her position in the family and society. She no longer remained the dumb creature she was earlier. Besides, western influence coming mostly through education either her own or of some member of the family forced new values upon her. It was a time of political social and cultural turmoil and though woman still remained in the family she was part of the stirring movement. Inspite of the efforts made by the social reformers and women themselves, the overall scenario remained pessimistic as far as their position in family and society was concerned. Defective economic policies, unavailability of adequate educational facilities kept her at the margins.
The early Indo-Anglian writers presented woman as the traditional Sita-type. But later writers tried to depict the emerging new woman. Novels written by Indian English authors reveal human relationship with all its complexities. The novels written in pre independent India depicted the contemporary social problems and experiences especially of people participating in struggle for independence either directly or indirectly. Man-woman relationship was not analysed in detail. Novelists like R.K. Narayan, Mulk Raj Anand and Raja Rao presented women in most of their novels in traditional role of homemaker, keeping herself confined to the bonds of marriage, inspite of marital discow. Gradualy, perceptions changed and novelists tried to portray the things from women’s perspectives. Arrival of woman novelists at the scenario provided opportunity to examine and analyse man-woman relationship from entirely a new perspective. Patriarchy was challenged.

The times, however, have changed. On one hand woman is subdued and the birth of a female child is looked upon with inferiority, but on the other hand with the impact of westernisation she has started raising her voice against man. Now she does not regard herself as an instrument to please man. The influx of western culture has brought about a change of attitude.

In *Nectar in a Sieve* Kamala Markandaya depicts Rukmani and Nathan's relationship as traditional one apart from other familial relationships. Rukmani after all odds and evens in her life lives with her husband. She bears everything without a note of complaint on her lips. Like any traditional Indian woman, Rukmani has an absolute trust in Nathan and does not take offence if he loses his temper or uses harsh words. She believes that he cannot be in considerate to her. She even interprets his outburst of anger or impatience as the outcome of his concern for her welfare or his being distracted by something really beyond his control. Being unable to pay the amount once Nathan decides to sell everything including the seed for the next crop, but Rukmani does not agree to this proposal. Nathan feels crossed and shouts at her : “Do you think I am blind and do not see or so stupid as to believe that crops are raised without seed?”

Rukmani's struggle to survive is, however, a more spirited one. She comes to her husband's house as a very modest bride but shows her disappointment with the half built hut. But as soon as she learns from the neighbouring women that Nathan, her husband, built it with his own hands, she becomes proud of him and helps him by raising a kitchen garden. She matures fast as she has to face bitter experiences.
Just when she is happy after having given birth to boys, famine strikes the area. The starving children go to the tannery to seek work. One of them is killed, others drift to the city and to Ceylon. She has to stand the sight of her youngest son wailing for food, her daughter's famished face and her husband's loss of strength. Even the discovery of her husband's illicit relation with Kunthi and the act of stealing rice for her does not kill her devotion to him. Rukmani goes to the city with Nathan, becomes a stone cutter and remains with him through thick and thin. The fires of suffering in her case have a cleansing, cathartic power and the power of understanding and a sense of values of which she is not philosophically aware.

Like any traditional Indian wife Rukmani leads her life without any grudge against her husband whether he flouts the moral code of conduct or ill treats her. The idea of leaving her husband does not occur in her mind. In the end when she loses everything—her sons, land and money, she does not loose her heart. Even during adverse period she does not leave her husband in the lurch. The relationship between Rukmani and Nathan is angelic and almost divine. They live together in misery, unhappiness and disappointment, yet they face life with full confidence and trust in each other. Rukmani feels Nathan to be with her even after death.

As a research analyst on the roles of women, Kamala Markandaya emphasizes the traditional attitude towards women in her novels. Rukmani receives her eldest daughter and believes that she has disappointed her husband, her family and society. Nathan, though a caring and lovable husband, is not free from holding orthodox beliefs. He wants his son to help him in the field. That's why Rukmani closes her eyes when she hears that she has given birth to a girl. This attitude arises partly because of rigorous dowry system (she herself had suffered from it) and partly out of the traditional view that a son is the father's prop.

Rukmani even after knowing her husband's relationship with the other woman does not think of revolting against him. She, due to her spiritual superiority or perhaps years of indoctrination, can condone his pre-marital and extra-marital affairs. She hides the fact of going to Kenny, a British doctor to conceive sons, lest he should doubt her fidelity. For her, life revolves round her husband. Even when they go to the city, she works to support her husband and saves enough money to return to her village. While he dies, she survives the ordeal. This is proof enough to believe that she is the silent suffering woman who by negating he own personality can survive.
Rukmani like a typical Indian woman believes in the superiority of husband. She is willing to accede to her husband's wishes and idiosyncrasies. She comes from a better background than her husband, Nathan but she never poses her superiority over him. She is literate to some extent and her husband is not but these differences do not deter her from admiring him. In fact she is grateful that he does not condemn her.

_Nectar in a Sieve_, thus, incorporates an ideal fulfilling man-woman relationship against the backdrop of a life of harrowing experiences. The traditional matrimonial bond between Rukmani and Nathan rests severely on the solid foundation of trust, faith and understanding. Moreover, they prize their relationship with each other above everything else. “A woman’s place a is by her husband”, is the strong conviction of Rukmani. She also believes in compromise and one’s capacity to rise above his or her misfortune, “what profit to bewail that which has always been and cannot change”.

_A Silence of Desire_ deals with man-woman relationship from the viewpoint of ideological adjustment of an urban middle class couple. In this novel Kamala Markandaya works on the hypothesis that adjustment is needed at all stages of matrimony. Though in the early phase it is more significant, but it is important in the entire span of matrimonial ties. The novel explores the theme of human relationship through a clash between traditionalism and modernism, between faith and logic represented by Sarojini and Dandekar. In _A Silence of Desire_, Kamala Markandaya depicts the life of middle class couple blessed with children like any other Indian couple belonging to their class and caste in the Indian community. They lead a placid life, running on the smooth path—the husband brings a steady wage packet home in return of which he is treated as lord or master in his own home by his wife and children.

Sarojini is portrayed as traditional Indian wife, whose chief concern is to look after her husband and children. She tends the children and looks after the household on a tight budget. She never makes complaint of trifling matters of household. She feels contented with whatever her husband brings home. Thus she falls into the category of ‘pativrata’. She accepts her husband without any grudge.

Sarojini, a housewife, derives pleasure from looking after her husband and her children. She is obedient, loyal and understanding. She never raises tickling questions and feels satisfied with her relationship with Dandekar. The questions of
autonomy, liberty, rights and never raised by Sarojini, rather she is concerned with her duties. Like a typical Indian wife she fulfils the physical and emotional needs of her husband.

Sarojini knows the tactics to please her husband. She seems to know the traditional concept of Indian wife that 'a woman's place is by her husband' She leaves no stone unturned to please her husband physically as well as mentally. When Dandekar brings presents every month, she always shows the expression of surprise after receiving those presents.

Sarojini agrees with her husband on all points. She never shows her disagreement in high tone or quarrelling. Ungrudgingly she lets him have his own way. She does not impose or assert her will. One day when Dandekar reaches home late, she waits for him and for the first time she very calmly says that he is late. It was not an indictment, not even a question. She simply made a statement of fact. She had never done otherwise, he thought fleetingly, she had been a good wife, was and is, he amended and amended that still further to, was and will be.

Domestic harmony is fragile enough to be taken for granted for any length of time. Theirs is, in essence, a traditional marriage- it runs smoothly as long as the husband is in control. He is in control so long as the obstacles encountered are known, explained away easily and are subject to his control. But the problem arises with a sudden inexplicable growth in Sarojini's womb. Who shall exercise control over her reproductive system, herself, or Dandekar or the mystical Swami, the faith healer is the question to be answered.

Sarojini is not like Rukmani of Nectar in A Sieve, who goes to Dr. Kenny secretly to be treated. She does not hold modern views. She is as simple as any traditional Indian woman of rural area. Sarojini like Rajam, her cousin, sticks to her faith. The Swami teaches her to relegate the body to a second place and "to turn the eye inward and find there the core of being".

Another trait that traditional women possess is that of remaining silent. She bears all without a note of complaint. She does not tell her husband about the growth in the womb. Not only this but she also keeps mum at the visits of her husband to the prostitutes. She thinks her own illness to be the main reason of her husband's escapades. She takes the blame on herself and bears the suffering in silence.

Dandekar is also a husband holding traditional inhibitions. He believes in physical intimacy rather than the emotional one. Both of them as husband and wife
enjoy perfect harmony in matrimonial life, but they do not discuss intimate aspects of
the man-woman relationship between them. Since time immemorial woman's views
regarding sex are not welcomed. They are supposed to keep silent on the matter of
their very personal life. It is a man's world. Despite being a considerate and modern
man, Dandekar finds it difficult to tolerate the intelligent questions and enquiry made
by Sarojini. When he expresses his opinion about the behaviour of young girls, she
makes searching questions which disturb him: “He knew he ought to be satisfied,
but somehow her words chilled him ... He felt slightly cramped, mentally, and he now
realised, physically as well.”

Dandekar like all male chauvinists, believe that only man enjoys the liberty of
breaking moral code of conduct. Quite often he relates the behaviour of young girls
at the office, but shocked after seeing the photograph of Swami cherished by
Sarojini. He does not have moral courage to ask her about it. Dandekar at first
suspects her of infidelity. When confronted she tells him the truth. Now that he has
come close to losing her, he realises what she means to him, how much he has
taken for granted in life, how his home wouldn't be the same without her. Tossing
between the surgical operation and faith healing, he feels he cannot control his wife's
desires anymore, that the Swani is an external force in his life, that his domestic
peace has vanished for all time. Failed and frustrated he turns to prostitutes, his
children and the house are abandoned while Sarojini sits at the feet of the Swami.
The happiness generated by a quiet woman like Sarojini can be valued only in its
loss.

As in many other life situations, in love too, there is no touchstone which may
be scrubbed to verify its depth one might claim in respect of the other one. Yet,
jealousy is quite an indicator of the possessiveness a lover becomes afflicted with.
Dandekar slowly realises that Sarojini being secretive to him may turn herself
towards Swami and he begins to be intolerable of their otherwise meaningless
relationship. Such an misunderstanding is obviously the result of communication gap
between the husband and wife. Infact, communication plays a pivotal role in testing
relationships. This could have solved the problems between husband and wife but
superior-inferior complex, the master-servant attitude prevents Dandekar from
conversing openly with his wife. The difference in their attitudes and their outlooks
make an unsurpassable wall between them, giving no room for truth to come on the
surface.
The Nowhere Man, Kamala Markandaya’s another outstanding novel, describes the story of an Indian couple in the western background. It is a psychoanalysis of human relations and presents the racial animosity. Human relationship not restricted to a particular individual or a particular country rather human relations exist worldwide, though the tenets on which these base may be different. Srinivas, the hero and his wife Vasantha are forced to leave India and settle in England, because their families were suspected of involvement with terrorist activities against British rule in India. Their two sons are born in England, brought up there, the elder marries an English girl, the younger dies fighting for England, hit by a German bomb. Vasantha grown up in England, dies of consumption and the lonely, alienated Srinivas is looked after by a compassionate English lady Mrs. Pickering.

In this novel Vasantha is portrayed as a typical Indian traditional wife. She is religious minded. Throughout her life she remains true to her husband. As a young woman, her future embedded with Srinivas, Vasantha does not have any option before her. She makes the best of the worst bargain and in the process, is closer to her husband. It may be because of living in a foreign country. Though Vasantha is a traditional Indian wife yet she is not fanatic. She adopts what seems to be advantageous and discards which does not suit her temperament. Her adjustment to England is but superficial.

Healthy relationship of Vasantha and Srinivas pervades throughout the novel. There are no evident clashes between the two. They both prove to be good partners in the life's long run. It is the uncompromising Hindu code of conduct that she brings to bear in the remaining years of her life in England. Western culture does not colour her up. She keeps the standard of living modest. Srinivas in deference of her wishes does not expand his spice trade. His wife tells him: “If we live rich, like it or not, it is at someone else's expense”.

So far as Vasantha is concerned, she is aware of only one relationship that of two neighbouring families. While at play she calmly calls him husband and he feigns shyness. She has, as the author states, "a devastating kind of realism" that stands her in good stead in the years to come.

Vasantha, the wife of Srinivas, is a quiet little woman who is truthful to her husband and stands through thick and thin. Srinivas is also compassionate and considerate towards her. In course of time both of them prove to be good partners to each other. Vasantha is aliving presence to Srinivas in the old house. She had
quietly filled Srinivas’ entire being. He feels lonely after the death of Vasantha. Her death creates vacuum in his heart. Though Mrs. Pickering comes and stands by his side during his declining years, but she cannot replace Vasantha.

Besides this, the novel also presents the East-West conflicts on the human as well as cultural level. Fred, Mike, Joe and Bill, the young men of England feel that black people are responsible for the crisis of employment in their country. Fred feel so much obsessed with hatered that he challenges a black man, sweeping the street saying, “Here, you have got no right to be in this country. You beggar off, see?” Once Fred also attacks Srinivas and then he realizes that he is in a foreign country, though once he considered “This is my country. My country, I feel at home in it. More so than I would in my own”. (61). The treatment given by Fred compels him to think as An outsider, in England. In actual facts, I am, of course, an Indian” (242-43) though all of white people are not apathetic to Indians. Here Markandaya’s purpose is to show that we are basically human beings and have a relation with one another. Man made territories simply separate us but could not break human bondages. “He was a human being, and as such felt that he belonged to a wider citizenship” (40).

Vasantha finds it difficult to compromise on the issue of being physically abused by English superintendent, when he inserts his cane under the frill of Vasantha's skirt. She had been raped, according to her, in spirit, and the body is of little account. Like any devout Hindu wife she feels that her chastity has been assaulted. Brought up in Indian soil, Vasantha fails to wipe out this incident from her memory. She remains wholly Indian till her last breath. That's why Srinivas regrets having consigned her ashes to the alien river Thames instead of an Indian river.

It is quite evident that both Vasantha and Srinivas present a model of husband wife relationship in Indian cultural background. Vasantha sticks to the habitual simple way of living and dies as she lived, an average middle class Indian wife and mother. When she whispers, just before passing away, “It has been a happy marriage”, one understands the term ‘happiness’ not in a literal, flat, tonal sense of the word but in the broader sense of meeting life challenges on one’s own terms, at once own pace, in harmony with one’s partner in life. Thus, the novel may be understood not only in relation to the Indian couple, residing abroad but also in a broader perspective, commenting on cosmopolitan outlook in human relations. In the words of A.V. Krishna Rao, *The Nowhere Man* in a paradigm of the values of human commitment and connection it underscores in artistic terms, the need for racial integration, cross-
cultural understanding and a cosmopolitan outlook in order that a man survives as a human being in the contemporary existential chaos”.

In *A Handful of Rice*, Nalini and Ravi’s relationship passes through a rough weather due to financial stress after their marriage. Before their marriage they are seen fun-loving, sucking ices and sitting through movies, enraptured. Ravi, her father's apprentice in his trade as a tailor, courts her as any romantic city-youth would do. But after too short a court, marriage changes it beyond recognition. Poverty not only crushes Ravi, but brutally crushes Nalini.

Nalini is a picture of a sad woman bearing male tyranny without a word of protest. However much she may be subjected to ill-treatment, she is quiet. She is weak and malleable. Ravi throws her frustration, but is still a model of the old-world Indian woman. He slaps her, nibbles her with bitter words, commits incest with her mother and makes life miserable for the family. Nalini observes the crisis in a stoical silence. She does not try to correct her husband’s excesses as if she wanted to see things resolve or dissipate. Although it was not caused by the treatment her husband inflicted on her, she showed extraordinary strength to continue doing the tasks only one day after giving birth to the binoculars: Nalini never denounces. He had seen her struggle to catch her breath, secretly rubbing oil on the livid marks of her abdomen or arching her against the granite wheel, but he had never heard her complain. Neither the evils of her pregnancy, nor of him

Nalini does not ask for anything which is beyond the reach of her husband and skillfully assures him that she is happy with him. She gives moral boost to Ravi for making progress in his life, while she feels strait-jacketed by poverty.

Nalini seems to believe that a woman’s place is at her husband’s feet. As a traditional Hindu woman, the word “divorce” is foreign to her. He never hits her. In her struggle for life, she accepts adversity passively: “She was used to obedience and saw no point in banging her head against a stone wall”.

Ravi is not callous by nature. The trouble springs from his itch to better his lot in life. He loved Nalini before marriage but his gentleness evaporates in a hostile environment. He evokes pity not hatred. When Apu, the chief tailor, dies, he loses his customers and his income steadily. Driven to desperation he falls an easy prey to booze. His total degeneration in the convoluted journey of life becomes obvious when he commits incest with the mother of his wife. He does not seem to be burdened with the responsibility of trying to save the morals of a good family.
Nalini does not succumb to extreme pressure, violence and stoic silence, even when she is expelled from the house with a charge of infidelity. It seems to be a lesson in moral victory when Ravi remembers her at home and returns in silence. She does not say anything. Without consciously supporting the virtue of silence, Nalini presents herself as the typical image of a Hindu woman who sacrifices everything, her voice and volitions, her pride and her privileges before masculine authority. Looking at what she is suffering, she perfectly embodies the status of women in an orthodox Hindu family.

In Kamala Markandaya's another novel *The Coffer Dams* we witness the maladjustment between man and woman relationship due to lack of time and emotional setback. The novel presents the clash between the human values of the Indian tribals and the technological values of the British. The clash between Howard Clinton, a British chief engineer and his wife Helen springs from being poles apart in their attitude towards Indians and also because of lack of understanding. One is totally engrossed in his work and the another feels suffocated when the former turns deaf ear to her emotional demands. Clinton is harsh towards Indians. He is only interested in the completion of the dam. He spares no time for his wife. He does not even think of changing his work schedule and therefore the construction of the dam is associated with the death of a number of labourers, and the festive ceremony at the end of the work is lit up with the light of Fires on which the corpses are burnt. Clinton builds the dam for the Indians but does not consider them worth his attention. Sometimes confrontation or divergent opinion on some issues create a wide gulf in man-woman relationship. Clinton's wife is able to perceive the vastness and depth in the tradition-sustaining tribal people. To her they are not 'black apes' but alive and feeling men and women, not "black opacities of total incomprehension".

She feels a kind of infatuation towards India and its people. She really wants to overcome the feeling of 'we' and 'they'

Clinton feels irritated at her inclination towards Indians. He wants his wife to think like him. Her divergent views hurts his ego. He cannot bear the healthy rapport of her wife with them indifferent attitude of the man also contributes in widening the gulf of differences. Clinton's busy schedule creates a vacuum in Helen's heart. Her emotional needs are not fulfilled. This emotional imbalance upsets her and she is drawn slowly towards Indians especially Bashiam, the tribal engineer.
When Clinton gets busy in the construction work of a dam, Helen also takes refuge in building a dam of good relationship. She has sincere and genuine sympathy for the tribals. She visits them quite often to have closer communion with them and is overwhelmed by their overflowing warmth, courtesy and hospitality. Helen is greatly shocked at the cold inhumanity of the British in making the tribals vacate a place to make bungalows with the best view for them. This cruelty is unforgivable and unredeemable according to her scale of values. In fact, Helen feels attracted towards tribals.

Seeing her husband embarrassed and puzzled, she remarks lightly, “I expect it's something to do with being born in India in my previous life”. Thus, Helen begins to walk away from her husband due to his reckless behavior. She feels emotionally neglected and accuses her of being inhumane and apathetic with her workers and their problems in general and with her in particular. Sprinkle with everything, shake hands. The hands that belonged to her, it does not matter, they hold her on the ground, physically enjoy the jump and twist under him and push deeper and produce nothing, the spirit disappeared and the belly closed, just a paper thing in its the arms (The dam of the chests, 142).

His relationship with Bashiam and his sympathy for the tribes show that Halen really wants to expand the field of human understanding. He thirsted for "the fullness of life," while in England and India he had the freedom to savor it. Suddenly, here, there was color and confusion, an overflowing heat to which he responded, associating an extravagance offered to a deep and silent pleasure that the member of the tribe, after an initial agony and a search of the heart. , correctly interpreted English woman.(The dams of the chests, 142).

She does not believe that it is imperative to ask her husband for permission or to accompany her when she moves in the middle of the Indian forest, the natives or embraces her culture and her dialect. we see that at many times the clashes between Helen and Clinton arise due to their different attitude towards Indians.

. Technical and material progress at the expense of human values has irritated Helen. Helen's heart is filled with the milk of human kindness for all the creatures of the earth. She is attracted to Bashiam, the human tribal technician. He gives emotional support and fills the void created in his heart.

As the novel proceeds, we find Helen's bent of mind towards Bashiam. A good understanding it formed between the two which is lacking in her relationship with
Clinton. Although Bashiam is greatly impressed by the great efficiency of the machine, and is on the verge of being influenced by the values that Clinton embodied, yet it is difficult for him to resist the advances made by Helen. Her unfulfilled desires get expression in the company of Bashiam. Clinton gets failure in building the dam of love over his wife's heart. As a result his wife drifts apart and gives herself to Bashiam. She receives solace and a feeling of satisfaction in his company.

Clinton cannot be termed as a perfect husband as he does not see the emotional needs of his wife due to which she is drawn towards Bashiam. In fact the union of Bashiam and Helen transcends the barriers of race and culture, and indicates a possible solution to the racial problem. Moreover, their relationship symbolises the farce of human attitude still existing in the world torn asunder by rancour and polluted by industry and technology.

Helen belongs to a race which suffers from superiority complex, but she herself is not so. She is totally away from their shackles of superiority or inferiority complexes. She feels a sense of universal affinity, as after her consummation with Bashiam, she expresses her exultation: "I belong. I'm not alone. Everything is a part of me, and I'm a part of everything - not just a pop up card-board figure".

Kamala Markandaya describes, that having perceived universal affinity in her union with Bashiam Helen "felt the release as she spoke, a peace that was to do with her. Third as consummation had been for her body, the fusion making her whole in a way that she could not recall having achieved before".

Actually, the Helen-Bashiam relationship in the novel symbolises the consummation of kindered spirits. It is a union of mind rather than of bodies, of cross cultural human affinities rather than promiscuous sexuality. Actually Kamala Markandaya shows through the relationship of Bashiam and Helen that real companionship is a union of mind not of body. She also stresses on the point that if man and woman's relationship is not satisfactory, then they try to seek consolation from outside and which is a potent reason of breaking of relationship. In husband-wife relationship, absence of affectionate feelings can lead to disharmony. Bashiam gives Helen what she is being denied by her husband.

Lack of understanding and gap in communication serve as major factors in alienating the relationship. We cannot put blame wholly on Clinton for making a hole in their relationship. Helen too does not try to understand the gravity of the matter.
She fails to understand the reason of his negligence towards her. The wheel of nuptial life moves smoothly if the oil of trust and mutual understanding is in a constant flow. She fails to share the burden and mental tension of her husband.

In fact, Clinton's standpoint is hardly assailable. Having undertaken the great project of constructing the dam, Clinton has made up his mind to finish the work in time, and therefore, he gives priority to the construction of the dam over everything else. Being a man of steel, he does not show any light heartedness in his work. In his work he cannot tolerate any hindrance or delay in the work schedule. The threat of impending monsoon makes the work even more urgent. So he speeds up his work at the cost of human values and sentiments and it was here where there was no place for his wife's emotions. Helen too fails to rise to the stature of an understanding wife, who ought to have managed in the reverse current of circumstances.

Put to scale, whether it is Clinton or Helen on the wrong, it is obvious that Clinton's insensitivity not only hurts the Indians but also his own wife. The abode of his personal life gets shattered due to his indifferent behaviour. Clinton and Helen symbolise two different worlds. This dissonance exists owing to their divergent attitudes towards life. While Clinton is a man of convictions having a technological bent of mind, Helen like Indians, is a creature of emotions. She appropriately says that the climate of India 'agrees with' her.

Modern man-woman relationship is different from traditional one. Today everybody seems to be running after liberty and individual freedom to take his or her own decision. Commitment is no longer the key-word in a relationship. Today's generation seems to have a different definition of love-one that is sans emotion and believes in conscience and mutual benefit. And this trend seems to have enveloped almost everyone in its fold. Men and women move from one romance to another without ever experiencing the beauty of love. The range involves young teenaged boys and girls who are yet to develop a value system, as well. This arrangement they say, works well and is convenient without too many strings attached.

Younger generation of today argue that they find a ready companion for all the social parties and discos which are generally open to couples only, yet they are not answerable to each other. But it is certainly not a mere friendship because it does involve certain emotions too. Some think of it as a sensible way of life style, an ego booster of sorts, while others raise eyebrows and disapprove of it completely.
In trendy relationship, they feel that buffet phenomenon of trying out new partners breeds rigidity and inflexibility in human beings. They become cynical about relationships, that is why they prefer to be unmarried. After all, the best relationships are those of stability and continuity. There are some people who form temporary relationships and frequently seek fresh partners. Sociological experts feel that such people get emotionally drained out and by the time they try to settle in serious long-lasting relationship, they have no feeling and respect left even for themselves. Positive relationships are those which are long-lasting and based on commitment. According to psychologists they alone provide emotional food for the person and contribute to his general well being and increase a person’s self-worth.

In modern times woman does not think that she should live with a husband who maltreats her. Now she thinks in different terms. If she finds the relation unmaintainable, she is even ready to break it. Earlier the word ‘divorce’ was alien to women, but now they consider it their right which they can avail at the crucial tune. That ‘pativrata’ concept is outmoded Today women look for something new and exciting to experiment with whether it is sex, relationship, alcohol or drugs. It is a part of today’s hedonistic culture and indulgence in this hedonism and experimentation is seen as freedom by the so called ‘liberated’ young women of today.

Comparatively, modern woman is less dependent on man. She does not turn towards man for all decisions and wants to participate in every social or political activity. She is not content with merely being a good wife and a good mother. She wants to establish her own identity, which has brought a change in her attitude towards man. She considers herself equal to man and thinks herself capable enough to take her own decisions.

However, educated women quite often comply with the traditions of society. Some because they are too unwilling to face social ostracism, others because they are too imbued with traditional concepts. Even where the daughter, wife or mother works due to economic necessity, her freedom ends when she leaves her work place and enters home. She may have more of social, political and economic awareness than those who do not go out to work, but she still yields to the threats of conventional decorum. Very often there is frustration, anger, dejection and disappointment, but it is the strong resilient character which wins. Most women, in spite of their grievances, give in to the system, for they are not able to break away from tradition. Very few are bold enough not to care for society’s reaction. While they
may have legal sanctions, most women still abide by social attitudes and beliefs, and binary oppositions, as the pure a-sexual, good angel on one hand and the sexual, impure, whore on the other. They cannot see a woman as a healthy combination of both sensuality and goodness.

In Some Inner Fury, we find modernity in the relationship between Mira and Richard. Mira belongs to a traditional Hindu family, but was raised in an Anglicized manner. She falls in love with Richard when he comes to India to assume his duties as doctor A.D.C. To the British governor, he spends a few weeks in the house of his friend Oxonion, Kitsamy. They attract each other. Richard leaves and after three years, they find more love and understanding.

Like modern girls and boys they too tell their choice of marrying each other but Mira's mother is quick to respond by announcing that the marriage cannot take place before a year. Mira, meanwhile enjoys the happiest moments of her life. They live like husband and wife before their marriage on the pretext of enjoying good friendship. They do not care for the society and do what they like. The way they spend their time is not possible in traditional society, where the thought of being with the man before marriage is considered sinful. They want to be together, do things in a twosome. For almost one full month, they enjoy each other's company to see a fair, a festival, the birth of the new year of simply sit together on the steps of the tank in the centre of the town. They throw the social norms to the winds. Like modern woman, she relishes this freedom and tells Richard that his company is the real source of pleasure for her: “I could never explain how those paper chains could hold me, and I said instead “It would't have been much fun coming along”, and he laughed and agreed with me”.

The love of Mira for Richard instils in her a confidence and courage which is unusual in those who lead their domestic life within the norms of a closed, tradition-based society. It is quite unbelievable for a normal girl of respectable Hindu family to suggest her lover to take her along for the sake of company. But Mira makes a fervent appeal to Richard when he envisages to leave for a period of six weeks to convalesce. Richard is, however, a level-headed youngman showing discretion and intelligent understanding of the Hindu society. He visualises the implications of allowing Mira to accompany him or the possible outcome such a proposition may bring about. The instance, however, speaks of the element of freedom that a girl may
have taken to her in face of the conventions of her home. Richard does not want
Mira to take such bold decisions in hot haste and thereby invite avoidable trouble for
both of them. He also perceives that a flat refusal to Mira may be misconstrued. As
an agreeable and thoroughly considerate person he coolly advises Mira to stay back.
He does not want Mira to act impetuously and tells her that he cannot take her along
as “I love you so much. If you regretted it later... you have been brought up
differently. I've stayed with you, I know your family. You're not like other women”.

Mira also shows maturity in thought but at the present moment she is
overtaken by the possible misery she may feel without him. She tells him, “I'm
exactly like other women, I have the same emotion ... I've never looked at anyone
else-there has never been anyone else from the day I met you.” Richard is moved;
picking her up in his arms, he says, “All right darling. We'll go anywhere you like, do
anything you want”.

In the modern world, relationship, individual pleasure and liberty have become
most important elements in man-woman relationship. Social norms play little role.
This kind of liberty is enjoyed by Mira and Richard. They decide to go to the South; it
is like a honeymoon trip for them. Oblivious of the world surrounding them. They get
lost in each other. Caution and inhibitions no longer stand in their way. The
simmering passion boils inundating them both. Richard-Mira affair culminates in
“interpersonal fusion”. They wish to be together all the time.

In modern relationship the word love has acquired an altogether different
meaning. More than guided by heart it is secured by reason and exigencies. In the
relationship of Richard and Mira both bear their separation placidly. The frenzy of the
time is powerful external stress, potent enough to blast away their union. Finally like
practical human beings they reconcile with their destiny and separate from each
other.

Ultra-modern relationship differs from modern relationship in the sense that it
is two steps further. In such relationship everything seems to be free-flowing, without
social restrictions and inhibitions. In India, ultramodern man-woman relationship is
rare but growing slowly under the influence of western culture which is at variance
with the ancient Indian culture. ‘Pativrata’ concept is already scoffed at in literate
society. Husband and wife wish to lead their life according to their personal needs.
Their motto appears to be ‘self- satsifaction’ or 'self-gratification’. The concept of
being faithful to each other remains to hold respectability but in thoughts. Life without
any bondage or restrictions has acquired acceptability in ultra-modern family. In ultra-modern relationship the couple seems to agree with Shelley who believes that love dies when it is put under restraint, and that the indisciplined impulses of passion can not be governed by law.

Kamala Markandaya’s novels give only some glimpses of relationship of ultra-modern man and woman. She depicts such kind of man-woman relationship in two of her novels: *Two Virgins* and *Possession*. In *Two Virgins* she shows the escapade of a village belle Lalitha sadly and irredeemably lost in a metropolitan world full of dangers and shires.

In this novel we find the typical tendency of the modern civilization to seek an escape from the world of old time virtues and time-honoured traditions. Lalitha is initiated into modernity, city life, western culture and also into art. Just as Raju initiates Rosie into the glamorous world of art in R.K. Narayan’s novel *The Guide*, Gupta initiates Lalitha into a similar world. Whereas Raju brings careeristic success but moral ruin to Rosie, Gupta brings complete doom to Lalitha.

In this novel, the story goes that two sisters, Saroja and Lalitha, grow through childhood and budding adolescence in a south Indian village, when tragedy over takes the family. Lalitha goes to the city only to be seduced and abandoned. Following a forced abortion she disappears into the wilderness of urban squalour.

Kamala Markandaya attempts to show that craze to be modern or westernized spoils the life of people. Of the two sisters one opts for the city life and its modernity while the other is satisfied with the normal life of the village.

Lalitha, the elder of the two, is very much conscious of her good looks and the physical needs of her growing body. She uses her beauty as a weapon to realise her ambitions. Her narcissistic tendency is responsible for her undoing. She feels stifled by village-life. She is mad after the dazzle of modernity and the glitter of city-life. Mr. Gupta is only instrumental to her fall, for the seeds of temptation lie dormant in her own self. She fails to overcome her uncontrolled sexuality. In her pursuit of wealth and fame, she rejects her own family, its conventions and traditions. Her drawing of dove and eagle is symbolic of her fate and transformation.

Saroja seems to carry her creator’s message that blind imitation of western kind of women’s liberation can lead to disaster. She is also no less enthusiastic and curious than her elder sister in matters pertaining to the mysteries of sex but she manages to come unscathed out of the temptation that comes in the form of Dev
Raj, Mr. Gupta’s assistant. The most remarkable character in the novel is that of Saroja. It is from her viewpoint that we view the drama of their life. She is less pretty but more balanced. She gives due respect to the age-old conventions upheld by her aunt Alamelu, a symbol of tradition. Her awareness of social norms coupled with her love for children act as restraint on her fallibility. She prefers the stability and the dependability of her life in the village to the attractions of the city.

Laitha is blindly ambitious. The impatience with which she tries to wrench maximum out of life is characteristic of the beleagured present day generation. The urgency she shows seize the first opportunity to success leaves her merely a wreck morally and psychologically. Attracted by the glamorous life of an actress, she yields to Mr. Gupta, becomes pregnant and comes back disheartened. When Gupta disowns her, she gets her pregnancy terminated with the help of her parents, but the traumatic experience does not leave her wiser. Tess was a victim of fate, but Lalitha is responsible for her own downfall. Her story serves as a warning to young girls, who are drawn by the lure of tinsel glamour and modern metropolitan life.

Saroja learns the lesson of exercising restraint on herself through the example of her sister, Lalitha. She vicariously passes through the experience of sex, seduction, motherhood, abortion and snare of the city. She sees a living evidence in Lalitha as to what happens if one goes astray. It seems to her that her sister is destined to shape the stream of her life. Though Saroja prefers the life and values of her village, she is not against modernity. It is clear from her acceptance of the bicycle, a symbol of modernity and change and which shows that she hates moral degradation not modernity. She is a girl standing at the cross-roads of transition from tradition to modernity trying to evaluate both and accept the best out of both worlds. The characters of Lalitha and Saroja present a conflict between the wisdom of time-honoured values and evil in the guise of modernity which might ensnare and ruin those who run after the superficial glitter.

Kamala Markandaya, through this novel, wants to discourage mad persuit of western ways of life. Breaking away from traditions is bound to leave a person rootless. Lalitha is lost because her modernity of views and liberation from the shackles of conventional wisdom do not fulfil her dream of a high status in life. Kamala seems to favour Saroja and her love of the Village including the widowed aunt, the patient buffalo, her bicycle and even the monsoon rain. In the city she can love the sea, but rejects the urban lure and the sexual temptation of Devraj. She has
an adoration for life and a deep involvement with nature and village life. Her sister’s ghastly abortion decisively drives her back to her native roots, back to that ancient, out-dated, loved life of the “Country Mouse”. The other ex-virgin opts tragically for the fate of the "Town Mouse". Despite her modern views, perhaps Lalitha also feels that illegal children should not come into the world and therefore she undergoes an abortion. So for as Amma is concerned, she respects the norms and values of her traditional society and gives an indirect warning to her younger daughter Saroja: “Your sister wandered so far ... She was lured outside the code of our community and is paying the penalty, that is all”.

Two Virgins vindicates the importance of traditions, since ultra-modernization and the on-going revolt against the existing norms and ethical code of society do not help a person in getting rid of them. The novel shows the acceptance of traditional values to a great extent. It can clearly be discerned that Kamala Markandaya’s world view in Two Virgins is the same as in Nectar in a Sieve.

In Possession Kamala Markandaya goes a little bit ahead in portraying the bold theme of love and sex in modern day world. The glimpses of ultra-modern relationship can be traced in this novel where the social fear plays no role. She brings in this novel a character like Caroline Bell who has no sexual inhibitions. She is a rich and divorced lady. She has had several love affairs. In her idea of morality there are no restrictions in establishing physical relationship at will. She feels no qualms of conscience when she takes Valmiki a boy half her age as her paarmour.

Lady Caroline Bell meets him on a remote hillock in South India. He is a young illiterate goatherd, nick-named Val. In him she discerns an extraordinary artistic potential for painting. She confides in her Indian friend Anasuya: “He's a born painter. I don't know where he gets it from, but he's got it. You haven't seen half his work yet”.

In order to develop his latent genius and more perhaps due to her desire for possession, she decides to take Val with her to London.

In India Val pursues the work of painting under the inspiration of the cave-dwelling Swamy who has kindled great devotion and loyalty in him. Before leaving for London, Val takes the blessings of his real ‘guru’, the swamy, who embodies the venerable ascetic order of the traditional India. While by paying a rich compensation to his parents, Caroline Bell snatches Val away from the Swamy, the latter speaks confidently to the English lady of Val’s spiritual allegiance to him: He came to me as a
child ... He was my disciple, during the formative years. Nothing will touch that. Where other men despair, he will turn to God ... If he is fretted by wherever he is, he will return to me and it will not be the joyless void that you imagine, it will be a home coming.

In this novel Kamala Markandaya tries to give a glimpse of ultra-modern man-woman relationship, which is marked by sexual promiscuity. Caroline is shown to have short sexual relationship with different people and audacious enough to ensnare Valmiki submit to her depravity. It is a representative case of the emerging female sexual dominance over man just as it shows the newly acquired freedom of woman to choose a paramour regardless of his being half her age. The picture of ultra-modern man-woman relationship becomes transparent when we find that two other socialites Annabel and Ellie also seek sexual favours from Val.

Through Annabel, Kamala Markandaya brings before us a specimen of liberated English girls of the fifties onward. She develops a liaison with handsome Val and hopes to marry him. The possessive Caroline, however, succeeds in separating him from Annabel. She exposes Val's affair with Ellie in the presence of Annabel who, roused to genuine indignation, breaks up her relations with Val. This lays bare the ways of ultra-modern relationships governed by the instinct of possession and artful manoeuvres and if need be, an easy abandonment without pining for the unrequited love.

**Background of the Research:**

Being a part of the society we live in, we have some obligations towards it. In order to be loyal to ourselves and to the society, we need to be aware of the basic social evils and vices encountered by the common people of the community, and be disillusioned of the truths of the society, so that we can contemplate the fundamental social issues and problems, seek to resolve them, and consequently contribute to the reformation of the society.
Objectives of Research

• To understand the development of Indian English fiction with all its gradually developing characteristics.

• To understand significance of complexities of human relations and establish the fact that these complexities are responsible to lead society in a particular direction.

• To analyse the work of Kamala Markandaya so as to establish her a minute observer of these complexities of human relations in the contemporary society and a successful writer who could portray them in her fictional work.

• To draw a detailed account of Kamala Markanday’s views on human relationship and their relevance in this age also.

• To discover the role and significance of literature in depicting the social truths.

• To evaluate the worth of the literary technique ‘Social Realism’ in revealing contentious societal issues truthfully.

• To identify the factors that instilled in Kamala Markandaya the sensibility towards Social Realism.

• To verify the social truths depicted in Kamala Markandaya select novels by cross-checking them with the details derived from other literary sources.

• To find out Kamala Markandaya’ contribution in the domain of Social Realism through his realist novels.

• To explore Kamala Markandaya’s approach in the portrayal of societal realities.

• To study the impact of Kamala Markandaya’s realist novels on English literature and litterateurs.

• Facilitate and stimulate further investigations in the field.

• To study various literary facets of the significant novelist.

• To appraise critically for the purpose of relationship.

• Try to know the background of interpersonal relationships in theoretical and historical context

• To analyze, interpret and evaluate the novels.

• To highlight the distinct subject-matters and features of the interpersonal relationships.
Research Methodology

No experimental work or data analysis is involved in the present research work. However, a deep and analytical study of the novels of Kamala Markandaya has been done with an angle to understand complex terrain of human relationship. Critical opinions forwarded by intellectuals, scholars and researchers in their critical work has been taken into consideration for authentication and justification of the stated arguments.

The draft of the thesis has been prepared on the guidelines of PMLA style sheet.

Chapterization:
The chapterization is as follows:-

CHAPTER – 1 INTRODUCTION: Man-Woman Relationship – A Survey
CHAPTER – 2 REVIEW OF LITERATURE
CHAPTER – 3 INDIAN ENGLISH FICTITON AND KAMALA ARKANDAYA
CHAPTER – 4 MAN-WOMAN RELATIONSHIP–THE DOEMSTIC CIRCLE AND CONJUGAL BIND
CHAPTER – 5 MAN-WOMAN RELATIONSHIP – LOVE & SEX
CHAPTER – 6 MAN-WOMAN RELATIONSHIP – THE EAST-WEST ENCOUNTER
CHAPTER – 7 SUMMING UP

Future Scope

Research was identified on "The complex terrain of human relationships in the Kamala Markanadaya novels" and the following areas of attention in terms of intervention and research.

1. The reason for concern is very relevant at this time because the relationship is becoming weaker, so the results of the research can be used to reinforce these links.
2. The evolution of the political and economic scenario also affects the relationship. Therefore, in-depth study relationships can also be established from these perspectives.

3. The results of the investigation may also apply to the works of other literary writers.

**Limitations of Research Work**

- The "complex terrain of the human relationship" is a broad subject, but its participation in the selected work of an author is the main limitation of this work.
- To observe more closely the work of an author, it was not possible to take into account other complexities defined by other contemporary authors.
- Since the author is a woman, the interpretations include only a female perspective and the male perspective remains intact.
- Time limitation limited work to compare with the work of other authors.

**Impact and Utility of the Proposed Work**

1. On the basis of available literature and critical literature, the researcher clearly explained the development of English Indian fiction.
2. An in-depth study of "human relationships" has also been useful in understanding the complex dynamics of social and political relations.
3. Kamala Markandaya's novels have been evaluated with a new approach that will also be useful for future research on other authors with the same perspective.
4. The relevance of the complexities of the human relationship has been traced even in the contemporary socio-political context.

**Recommendations**

The research carried out for the thesis has highlighted a series of topics in which it would be beneficial to carry out more research.

1. A comparative analysis of the same point of view could be made with other contemporary writers of Indian English.

The complexity of human relationships can be studied in the work of fiction of some Western writers because existing social, political and economic conditions directly affect human relationships.