Hong Kong International Journal of Research Studies, ISSN: 3078-4018
Volume 3, Issue 1, January-June, 2025
Available online at:https://octopuspublication.com/index.php/hkijrs

The Female Protagonists in the Selected Novels of 'Kamala Markandaya' - A Critical Study

Dr. M. Manimozhiselvan[1*], G. P. Ragini[2], M. Jayasree[3], M. Kumar Babu[4]

[1]Associate Professor of English, Vignan Institute of Technology and Science, Hyderabad, Telangana State, India
[2,3,4]Assistant Professor of English, Vignan Institute of Technology and Science, Deshmukhi Hyderabad, Telangana State, India

***Corresponding Author**: Dr. M. Manimozhiselvan

ABSTRACT

The purpose of this paper is to trace the parallels and contrasts in the select novels of the Indian English woman novelist named Kamala Markandaya. The earliest and the latest novels of Kamala Markandaya especially with female protagonist are taken for the study. The Indian woman can take up a cause, espouse a rebellious or revolutionary standpoint, but she cannot escape the burden of her traditional roles, responsibilities and postures, all of which have been handed down as part of her Indian heritage. And so she is hardly ever an individual by herself. This is because the Indian psyche has been, over millennia, nurtured in such a tradition. Within these limitations, of course, the Indian woman can aspire for degrees of freedom and individuality. This is the Indian woman's predicament. That is what Indian writers, particularly women writers, attempt to drive home in their writings. A close reading of the two novels of Kamala Markandaya shows a marked progression in the condition of the Indian woman. Despite the changing times, the woman keeps changing in outlook and action. She is more aware, more mature, more balanced and have a wider outlook.

Keywords: Feminism, Womanism, Parallels and Contrasts, Equality and Liberation

INTRODUCTION

Indian culture has always been male-dominated and early Indian literature, especially fiction, reflected this fact, especially in the portrayal of the women characters. The Indian woman is now beginning to stir out of their placid stoicism. She provides a fascinating glimpse into a hitherto scarcely known aspect of Indian fictive and social life. She seems to have emerged from her shell. She seeks to be emancipated by being delivered from manipulation. The novel in India constitutes a rare region of enlightened lucidity wherein the Indian woman picks up enough courage to raise her head and ask a few awkward but pertinent questions.

The awakening of woman's consciousness establishes a new set of values in the fictive system. The typological experiences of these women have constant elements like an abrupt awakening, intense introspection, a stasis in time and action, and an abrupt ending with a conscious decision. The ending does not lead to a resolution of her problems, but the fictional shaping of a very specific kind of crisis seen through her eyes is rewarding, for it leads to inner enrichment, a sense of exhilaration and achievement as we see her battling through harsh reality. All the options from childhood through motherhood and manless life style are now open to her. *Equality* and *liberation* are the two operative words here. It is seen that it is difficult for the woman to reconcile these concepts with the reality of her life.

Despite the changing times the predicament of the Indian woman in Indian society is still subject to certain limitations emanating largely from the tradition-bound Indian ethos. This precludes any identification of the Indian woman with advanced concepts of feminism in vogue in the West. Such concepts may be debated upon in the rarefied ambience of academia or even glimpsed at in the higher echelons of elite society, but can hardly be even dreamt of in ordinary Indian society. Possibly because of the changing times, the woman keeps changing in outlook and action. She is more aware, more mature, more balanced and have a wider outlook. The present study attempts to find the parallels and contrasts, by analysing the two different novels of the Indian English woman novelist, named Kamala Markandaya. The novels selected for close study are Kamala Markandaya's *Nectar in a Sieve* and *The Golden Honeycomb*.

Kamala Markandaya, who was born Kamala Purnaiya in India, in 1924, but lived most of her adult life in England since 1948, is one of the more prolific Indian English novelists. Because of her long stay in England, she is often classified as an expatriate writer. Kamala Markandaya published ten novels during her lifetime: *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), *The Coffer*

Dams (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honeycomb* (1977) and *Pleasure City* (1982). Her eleventh novel, *Bombay Tiger*, was published posthumously in 2008, four years after her death.

All over the world there is a huge cry for women's rights. In Western societies the sexes have more or less become equal. In very backward and conservative societies the women's cause has hardly yet been mentioned. However, in middle societies like the Indian, where economics and sociology have progressed to a level approximating Western norms, there is a dilemma. Materially the sexes seem equal, but the ancient tradition of patriarchy refuses to die.

A list of works cited is appended to this research paper and it is written and documented according to the guidelines provided by the *MLA Handbook for Writers of Research Papers*, by Joseph Gibaldi, 7th edition (New Delhi: Associated East-West, 2009).

Parallels and Contrasts

The Indian woman is conditioned by generations of tradition. Her hoary tradition invariably places her below the status of the male in a patriarchal society. Education and exposure to the outside world may incite her to rebellion and resistance. But there is always a limit to the resistance. The Indian woman may be modern in dress, outlook and relationships outside the home, but within the home, her place is at the feet of her lord and master. She is conditioned to the fear of the unknown and the wide world. Any foray into the outer world is fraught with risks and dangers and the woman with progressive ideas soon learns to curb them and seek refuge again within the home. The woman writers are well equipped to deal with any theme. However, given their different backgrounds and circumstances, they do differ in certain respects in their writing. For instance, they differ in their choice of characters and situations. However, they present a growing maturity.

Kamala Markandaya writes more from reminiscence and the imagination than from current experience, since she left India at the beginning of her adult life and lived in England ever since, married to an Englishman. That is one of the reasons why the locales of her novels can hardly ever be pinpointed with any degree of geographical accuracy. The nearest identification possible is to state that her novels are located in South India. For instance, Rukmani's native village as well as her husband Nathan's village, where the major part of the action of *Nectar in a Sieve* takes place, can be any representative village in South India. It has the typical rural ambience, with paddy fields and a river and woodlands that afford roots and grass in times of famine. The kingdom of Devapur in *The Golden Honeycomb* could be located anywhere in South India, which finds no mention at all in the novel.

Rukmani's family is representative. It is a typical South Indian rural family. That her parents were once well-off, but became impoverished after marrying off a succession of daughters is the stereotypical Indian story. At the same time it accounts for the superior intellectual attainment of Rukmani, who, unlike her husband or her fellow villagers, is literate. However, her intellectual attainment does not corrupt her basic rural character, particularly her endurance, forbearance, resilience, resourcefulness, tenacity and optimism. Her unobtrusive dominance over her husband is absolute and that too is typical. The composition of her family is part of the stereotype. Rukmani's initial inability to produce sons is a typical deficiency in rural India. She solves it in an unorthodox way, but her concealing the truth from her husband is typical. The series of sons she then produces may not be biologically typical, but it makes for the usual complication in the life of a poor tenant farmer. Kamala Markandaya solves the complication by bringing in a tannery and introducing emigration to Ceylon, both typical occurrences in India around the time of independence.

Rukmani's family experiences the usual ups and downs of a typical South Indian peasant family, always under the control of the matriarch. This stereotypical aspect is crucial to Kamala Markandaya's fictional design, because she intends to pen the story of Rukmani as narrated by her. Rukmani is the mother hen and she is in total control of her entire brood, including her husband. Rukmani battles against all the storms, physical as well as metaphorical, natural disasters as well as man-made calamities like the advent of industrialization in the form of the tannery. The emigration of two of her sons, the departure of one son for urban pastures, the murder of one son and the life-choice of another all leave her virtually son-less, but she takes them all in her stride, because she is a typical mother and some more.

Rukmani and Nathan find themselves in dire straits after their landlord deprives them of their mainstay—their leased land, which they have tilled all these years. But Rukmani's nature will not let her despair. She makes Nathan lug his creaking bones to the far-away town where one son has migrated. When they fail to connect with him, the traditional Indian philanthropy at the temple sustains them. Rukmani makes a feeble attempt at a livelihood by calling upon her literacy, but the move is foredoomed. Under the direction of a leprosy-wasted waif they pick up in the strange town, they try to eke out a living as stone-breakers, but Nathan's stout heart gives way and Rukmani cannot but heed the call of her village. She returns there with Puli, the waif, and rediscovers contentment. Since *Nectar in a Sieve* tells a typical tale of poverty of rural India, Kamala Markandaya requires only some acquaintance with well-known stereotypes, some imagination and verbal wizardry to spin a tale marked by masterly realism. No reader can question the verisimilitude of

the events that are moulded by the novelist's imagination, though some may baulk at the biological aberration of an albino child being born to Ira out of wedlock. Even that double tragedy is deliberately intended to enhance the degree of Rukmani's stoicism. What makes the stereotypical tale absorbing is Kamala Markandaya's portrait of the matriarch Rukmani, who is a stereotype all right but one who will never succumb to circumstances.

Given the assumption that Kamala Markandaya has a Western reading public in mind, Rukmani's story rings quite true and can hardly be challenged. Even Rukmani's dismissal of Nathan's youthful adultery is in character and lies within the bounds of credibility. In fact, it enhances the stature of Rukmani in the eyes of the reader. It is part of her capacity to take things in her stride. She will not battle shadows from the past but will move on to the future. Thus, Kamala Markandaya pens what she knows about rural India and what her fecund imagination can conjure up. Nothing in the novel need have come from her personal experience. The havoc that nature plays with the lives of poor peasants, the invasion of the idyllic countryside by the cataclysmic tannery, the deviation of Ira from time-honoured moral values, Ira's selfless love for her starving sibling Kuti, the strange attachment of Puli to Nathan and Rukmani after they honestly confess that they have no money to pay for his pains are all part of the rural Indian scenario. What is different, what is out of the stereotype, is the tenacity of the mother figure Rukmani.

That, perhaps, is Kamala Markandaya's message to her readers in the context in which she pens the story—the rural matriarch who, instead of indulging in lachrymose litanies of her privations, draws upon her upbringing and, girding up her loins, goes to battle with the forces of nature, human exploitation and accidental circumstances. This marks her individuality. In *The Golden Honeycomb*, Kamala Markandaya again transports the reader to an absolutely imaginary but highly representative world. Devapur State is representative of the hundreds of kingdoms in Royal India during the period of the British Raj. It goes through many of the vicissitudes of a native kingdom, including the dethroning and incarceration of its legitimate ruler because he dared raise levies against the British Empire, the British attempt to replace him by a bania thwarted by the shrewd Dewan on the grounds of inappropriate caste, the subsequent enthroning of a distant young man from the royal family with sufficient guarantees to toe the British line, the grooming of the Maharajkumar into a perfect British puppet and his ultimate ascent to the throne. Maharajah Bawajiraj continues to be a British puppet all his life, humoured by the British with titles and ceremonies but ever held in a Catch-22 predicament by the presence of the Garrison Force.

In this novel Kamala Markandaya chooses to present royal personages as the major characters. The story is about imperial concerns and royal activities. So Kamala Markandaya raises the social level of her characters to the highest imaginable. In the cast of a typical royal household, the novelist includes an unorthodox Dowager Maharani and an unconventional concubine, who represent native womanhood and join issue with the British Empire and, between them, bring it to heel. Maharajah Bawajiraj's royal poise is disturbed by the arrival of a distant relative of the Dowager Maharani at the palace. Mohini soon has Bawajiraj entangled in the coils of her love and, in due course, gives birth to his only son, vindicating his virility and possibly ensuring the succession to the throne, his wife having given birth to only daughters in succession.

Mohini may be a concubine, but she enjoys a better status in Bawajiraj's heart that his tepid wife Maharani Shanta Devi. What is more, Mohini refuses to regularize her position by marrying Bawajiraj and becoming his Junior Maharani. A shrewd woman with strong native instincts and, probably upon the advice of Bawajiraj's mother, Mohini insists on remaining his concubine so that she will remain outside the jurisdiction of the all-powerful British Resident. The Dowager Maharani, Manjula, fills the child Rabindranath's imagination with stirring tales of the glorious feats of arms of his ancestors until superior weapons and superior discipline helped the British traders to enslave Devapur State and foist on it a sham of a treaty whereby the kingdom became a puppet state. Mohini trains Rabi to grow up as an Indian. She insists on his being educated by a local Pandit rather than by teachers chosen by the British Resident or by an English tutor. She refuses to send him to a boarding establishment where the British Resident hopes to catch him young and mould him into a British puppet like his father. The palace gardens afford Rabi the friendship of two playmates, Janaki and Das, from whom he learns about the world of reality outside the palace gates.

Manjula and Mohini take Rabi on a tour of the kingdom dressed as commoners and accompanied by the Pandit. They acquaint him with his native heritage and the Pandit shows him the ribs of the poor farmers in his father's kingdom. Mohini's persistent refusal to send Rabi away saves him from being indoctrinated in the Chiefs' College in conforming to the imperial designs of the colonising British. Mohini insists on the Pandit accompanying Rabi to the Coronation Durbar in Delhi so as to prevent his being subverted. The Pandit tells him about the uprising of the people against the alien rulers in 1857, which was suppressed by traitorous native soldiers. When the native rulers are presented to the representative of the Crown, Rabi sees his father backing out of the royal presence backwards like a lackey and he perceives that his father has no real power. Rabi accompanies his father to Bombay, witnesses a procession of striking mill-workers, has his first taste of sex with one of them named Jaya, learns about the privations suffered by the empty-belly race and returns to Devapur a sobered young man. He straightaway goes to school with the Dewan to seek ways

of setting things right. Manjula and Mohini always support him and encourage him to imbibe his native heritage. When World War I commences, Bawajiraj sets out to orgasnise an Expeditionary Force of Devapuris to aid his British suzerain in the war against the Hun. The Maharajah assumes that his son Rabindranath, now recognized by favour of the Viceroy as the heir to the throne of Devapur, will become his second-in-command. But Rabi, prompted by his mother, his grandmother and his own growing sense of propriety, declines his father's invitation to glory. Instead, he retreats to the wilderness and the mountains to build a dam to make water available to his people during summer. After the war, when the Gandhian revolution spreads to Devapur and is headed by Usha, the youngest daughter of the Dewan, Maharajkumar Rabindranath patronises it. The Gandhians confront the Maharajah and the British Resident and win a battle. The novel ends with the hope of a completely native rule under Rabindranath and Usha, who plan to marry. The entire development is due largely to Mohini. She makes a great sacrifice in eschewing formal marriage to Maharajah Bawajiraj, but, in the process, she retains her individuality. Time and again she makes it clear that while she can give him the greatest pleasure in the world, he can never take her for granted. She disputes his claim to be all powerful and even calls him a *nam ke vaste* king. She refuses to be ensconced in a palace of her own, preferring to dwell in the Dowager Maharani's secluded wing of the palace and under her wing. She deliberately opts to live in the shadows, in virtual purdha, allowing the lacklustre Maharani Shanta Devi to bask in the limelight though it is she who holds the heart of the Maharajah and her son is the recognized heir to the throne. All this is of her own choice just to retain her freedom and bring up her son as a truly native prince rather than as a brown Englishman.

At the same time, Mohini does not cease to be a woman or a wife. Given her royal status, she does not fail in her wifely duties. As the people stir against years of injustice and demand their rights, Maharajah Bawajiraj becomes a lonely man, acutely aware of his alienation from his subjects who identify him with the unjustly taxed salt and his son Rabi with the water flowing in cascades from the dam in the wilderness. Mohini senses this and tries to relieve his tension through a mixture of love and good-natured banter. She counsels him to be a real father to his people, go to them and enfold them in his protective arms. She also pleads with Rabi to be kind to his father.

In *The Golden Honeycomb*, Kamala Markandaya moves beyond the paddy field and the hearth to the national arena. The crisis here is the confrontation between nationalisn and colonial hegemony. Against the backdrop of the venality of several ruling houses of India, which history has recorded, Manjula and Mohini, between them, prove that a greater degree of nationalist commitment on the part of royal personages could have easily brought the British Empire to heel much earlier. This is the message of the novel.

The woman in fiction often serves as the symbol of the seething discontent raging within the heart of the ordinary Indian woman, who has vowed to throw off centuries of gender discrimination and exploitation. The Indian woman is now a symbol of personal growth and development, which marks her off from her forebears. She prefers to be an individual first and anything else only afterwards. The awakening of woman's consciousness calls for a new set of values. The ending of the experiences of the woman may not lead to a resolution of her problems, but the projection of the experiences is rewarding, for it leads to inner enrichment, a sense of exhilaration and vicarious achievement as we see her battling through harsh reality. The figure of the Indian woman—despite the persisting appendages from past tradition--serves as an inspiring light of hope for the future.

However, the Indian woman still has to live her life within the tradition-bound Indian society. The norms set by millennia of tradition and custom cannot be overthrown overnight. Prejudices still linger, rendering any progress difficult. So the liberation or emancipation of the Indian woman can be brought about only gradually and by a great effort. An interesting aspect of Indian English fiction is the growth or development of woman, particularly when portrayed by women novelists. Possibly because of the changing times, the female protagonists keep evolving, until the novelist fashions a female protagonist who is completely different from her earliest protagonist in outlook and action. The difference lies in the way they tackle issues. The latest protagonist is no longer at the mercy of a cruel fate; she no longer blames the gods; she meets her problem head on and tackles it the best way she can. She is more aware, more mature, more balanced and has a wider outlook than the earliest protagonist for the simple reason that times have changed and she has better resources to hand. She is better informed, suffers from fewer inhibitions and is not awed by the aura of masculinity. Above all, she exhibits a mind of her own. The present study has attempted to trace the parallels and contrasts between the selected novels of the Indian English woman novelist, named Kamala Markandaya.

The protagonist of Kamala Markandaya's first novel *Nectar in a Sieve*, Rukmani, is a traditional Indian *pativrata*, to whom her family is the be-all and the end-all of her existence. Her primary concerns are the happiness of her husband, the bearing of sons, the growth of her children, the marrying off her daughter. When evil days befall the family, she is the anchor of the family. When her daughter Ira returns home branded as barren, she accepts the shame but takes remedial action. When starvation stalks them, she manages her household better than her neighbours. When all hope is lost, she leads her husband away, in search of a long- departed son. Suffering misfortune after misfortune, she ultimately watches helplessly as her husband's life ebbs away. At last, having done all her duty as a typical Indian

housewife, and finding herself without a family to serve and manage, she looks outside the family and adopts Puli, a waif with leprosy-eaten hands and promises to have him cured. It is at this moment of looking outside her family that she achieves real contentment again in life.

Kamala Markandaya's last female protagonist, Mohini, is a breaker of traditions. She is not even a wife but a concubine, who adamantly refuses to become a Junior Maharani because that will baulk her nationalist mission to bring the British empire to heel and end the long history of Indians selling their souls to the British. Ostensibly she has been tutored by her relation-employer, the Dowager Maharani Manjula. Manjula and her husband were brought from their valley and placed on the throne of Devapur by the British because their kinsman, the original monarch, proved recalcitrant. Manjula had to give in to too many things that went against her grain for the sake of the State. Now, as Dowager Maharani, she is outside the pale of the British Resident. So is Mohini, the royal concubine, who has produced the Maharajah's only male heir.

Mohini is determined that her son Rabindranath will not grow up into a brown Englishman and a British puppet but remain an Indian true to his native heritage. She baulks the several attempts of the British Resident and the Dewan to seize the soul of the only heir to the throne of Devapur State. She is sharp enough to gauge the changing political current in the country and silently assists her son's schemes for the welfare of the people of Devapur, because she is more sensitive than the Maharajah himself to the pathetic predicament of the people. She argues interminably with her doting lover to awaken him to his real duty to his people, but finds him absolutely incorrigible, thanks to the excellent grooming by his English teachers. Ultimately she derives satisfaction from her son's nationalist victory over the British Empire as well as his own British-moulded father, ably assisted by his beloved Usha, the last daughter of the Dewan.

The ending of the novel holds out the promise of a free India with Rabindranath and Usha dispensing well-being to the people of Devapur State.

CONCLUSION

A close reading of the texts of the two novels shows a marked progression in the condition of the Indian woman. It would appear that Kamala Markandaya, in her maiden novel, *Nectar in a Sieve*, keeps close to the familiar track and fashions a traditional South Indian housewife whose breath is her family—husband, sons etc. Her whole life is spent on battling the forces—human and otherwise—that threaten the domestic harmony. But she is defeated and loses all. Then, for the first time, she looks outside the family and finds the means of salvation in a waif whom many others would shun as loathsome. Since the novelist wrote only what she knew quite well, the novel was a success. This obviously emboldened her to try out other themes and combinations of themes but generally conforming to the pattern of the first attempt. In *The Golden Honeycomb*, the novelist fashions an altruistic protagonist who is absolutely selfless and interested only in the people and their freedom. The result is Kamala Markandaya's masterpiece. Two reasons may be attributed to this growth or development of woman: one is the impact of changing times, calling for more complex and multidimensional characters, and the other is the novelist's growing confidence in her art. Whichever be the case, it is undeniably true that Indian English literature, particularly Indian English fiction, has become richer because of the growth or development of woman in Indian English fiction.

WORKS CITED

[1]. Amanuddin, Syed. "Transnational Sensibility: Random Thoughts." *Journal of Indian Writing in English* 13.2 (1985); [1]-6.
[2]. Anand, Mulk Raj. *The Old Woman and the Cow*. 1960. Rpt. *Gauri*. New Delhi: Orient, 1976.
[3]. Baliga, Jaya. "*Nectar in a Sieve*: A Study in Indian Social Values." *Indian Women Novelists.* Set 2. Vol. 2. Ed. By R.K.Dhawan. New Delhi: Prestige, 1993. 106-11.
[4]. Begum, Jameela. "Glimpses of Indian Women in Kamala Markandaya's Novels." *Commonwealth Quarterly* 13.36 (1987-1988): 17-23.
[5]. Bhattacharya, Bhabani. *So Many Hungers!* New Delhi: Vision-Orient Paperbacks, 1978.
[6]. Chatterjee, Arundhati. "Rukmani, the Mother Figure in *Nectar in a Sieve*." *Studies in Indian Fiction in English*. Ed. by G.S.Balarama Gupta. Gulbarga: JIWE, 1987. 85-92.
[7]. Dwivedi, A.N. "*The Golden Honeycomb*: A Critical Appraisal." *Perspectives on Kamala Markandaya*. Ed. by Madhusudan Prasad. Indo-English Writers Series 5. Ghaziabad: Vimal Prakashan, 1984. [208]- 20.
[8]. Gaur, Rashmi. *Women's Writing: Some Facets*. New Delhi: Sarup, 2003.
[9]. Indra, C.T. "The True Voice of Endurance: A Study of Rukmani in Markandaya's *Nectar in a Sieve*." *Feminism and Recent Fiction in English*. Ed. by Sushila Singh. New Delhi: Prestige, 1991. 64-71.
[10]. Krishnaswamy, Shanta. *The Woman in Indian Fiction in English 1950-80*. New Delhi: Ashish, 1985. Malgonkar, Manohar. *The Princes.* 1963. New Delhi: Orient Paperbacks, 1970.

[11]. Mehta, Gita. *Raj*. 1989. New Delhi: Penguin, 1993.
[12]. Menon, Madhavi K. "The Feminist Echo in Kamala Markandaya's Fiction." *Indian Women Novelists*. Set 3. Vol. 3. Ed. by R.K.Dhawan. New Delhi: Prestige, 1995. 229-36.
[13]. Minocha, Poonam. "The Problematics of Motherhood in Twentieth Century Women's Fiction: A Select Study." Diss. Pondicherry University. 1995.
[14]. Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. 1971. New Delhi: Arnold, 1974.
[15]. Pollard, Arthur. "Kamala Markandaya's *The Golden Honeycomb*." *Journal of Indian Writing in English* 8.1&2 (1980): 22-26.
[16]. Prasad, Madhusudan. Introduction. *Perspectives on Kamala Markandaya.* Ghaziabad: Vimal Prakashan, 1984. [i]-xxxiv.
[17]. Rao, A.V.Krishna and K.Madhavi Menon. *Kamala Markandaya: A Critical Study of Her Novels*. Delhi: B.R.Publishing, 1997.
[18]. Resmi, K. "The Power of Woman in Kamala Markandaya's *The Golden Honeycomb."* Master's Dissertation. Gandhigram Rural University, 1997.
[19]. Sahgal, Nayantara. *Storm in Chandigarh*. London: Chatto, 1969.
[20]. Shirwadkar, Meena. *Image of Woman in the Indo-Anglian Novel*. New Delhi: Sterling, 1979.
[21]. Singh, Avadesh Kumar. "The Element of Protest in Kamala Markandaya." *Contemporary Indian Fiction in English*. Ed. by Singh. New Delhi: Creative, 1993. [117]-24.
[22]. Srivastava, Ramesh K. "Search for Freedoms in Markandaya's *The Golden Honeycomb*." *Punjab Journal of English Studies* 11 (1996): 35-48.
[23]. Walker, Alice. Introduction. *In Search of Our Mother's Gardens*. *Womanist Prose*. New York: Harcourt, 1983. n. pag. Williams, H.M. *Indo-Anglian Literature 1800-1970*: *A Survey*. Madras: Orient Longman, 1976.