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Role of ambitious nature in Kamala Markandaya's "Two Virgins"

Megha Arsh, Dr. Subhash Sharma*

ABSTRACT

The socio religious reform movements of the nineteenth century advocated a reform of Hindu society whose twin evils were seen as the existence of caste and low status of women . The chief reformers of the time hindered the practice of sati, child marriage and enforced widowhood . " Two Virgins " from Kamala Markandaya. The novels reveal that women mirror a women ambitious, feeling of fear, bewilderment, isolation and emotional vulnerability as an image of fertility and life, growth and abstinence, decay, regression and death.

KEYWORDS: Ambitious ,Contentment, City, Glamour, Lifelessness

INTRODUCTION

Markandaya's novels explore the relationships of the individual society and search for the mechanism of progress and possibilities in the individual that are converted into society in general. The naturalization of the exploitation of women isn't considered either. She moreover speaks about woman and her concerns in the society. In the words of Rakhi : Kamala Markandaya's attitude to feminism is established personal, analytic and exploratory rather than public, political or polemical. She does not create woman world she creates real world. She investigates the actual social and emotional bonds that shackle woman. She doesn't make the world of woman however it exhibits this present reality, something that raises genuine questions about the contemporary attitude towards women, men and marriage. She explores the emotional and social limits that bind women. The Indian woman in her novels characterizes herself by a lot of relationships and methods of conduct within a man made society. She faces against a custom intended society and acquire to live under the twin ropes of legacy and innovation. Markandaya's novels are not the promotion for refinement but they reflect the equivocation of change in women. Being an orthodox feminist, her feminism is implicated in her novel Two Virgins. It is the story of two adolescent sisters of a village, the elder one is Lalitha and the younger Saroja. Lalitha runs after a film director and falls in to grief and the younger one moves from innocence to confronting living in the horrible experience of the city life.

In the novel Two Virgins she depicts race conflicts, temperamental disparities, cultural divergences and sexual perversions as factors working in the forms of barriers of communication. This understanding of the past that India has come through is relevant in the way that it focuses on the present situation of our country. The plight of the farmers presented in Markandaya's first novel written way back in 1954 continues even now. Though they are considered to be the breadwinners of Kamala Markandaya has in her novel "Two Virgins" presented the east as being spiritual and traditional whereas the western values are often viewed as modern and materialistic.

*Megha Arsh, Research Scholar, Pacific Academy of Higher Education And Research University
Dr. Subhash Sharma, Associate Professor, Dept of English, Pacific Academy of Higher Education And Research University

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It is a sensitive coming-of-age story of two sisters — Saroja and Lalitha — who have very different ideas about life, their goals and ambitions. *Two Virgins* was first published in 1973; the story centers around two sisters – Saroja and Lalitha, the former being rooted in Indian tradition and customs and the latter being influenced by the western ways of living. Lalitha, the elder and the more fairer and beautiful one. She's Appa's blue-eyed girl, so she gets to attend Miss Mendoza's East West The me in expensive school where she learns maypole dancing. But it's not just maypole dancing that Lalitha imbibes; she also acquires elitist tastes and culture, which ultimately spells doom for her. What Lalitha begins to understand is that she's not cut out to lead the impoverished life of Appa, Amma, Saroja and Aunt Alamelu. In the novel she has constantly made the two sisters Saroja and Lalitha to choose between the Eastern and the Western way of perceiving the world around. The contrast between tradition and modernity between India during and after British rule, between the older and younger members of the family, between the sons and the daughters are all there around the two, in their school, at home, and in their upbringing in general. *East West Theme in the Novels of Kamala Markandaya– Two Virgins*. She wants to pull herself out of the quagmire, not knowing that she was landing herself in a deeper mire of the glitzy, glamorous city-life, from where there is no point of return. She finds herself at the crossroads and eventually loses her way in the city maze. Saroja, the younger and not-so-good looking sibling, goes to an ordinary school, takes care of the buffaloes, rides bikes (between the sisters, she's the better rider!), enjoys Chingleput's sweets, wants to get married and have lots of cuddly children. She has, what Lalitha calls, a peasant's ambition'. But Saroja never feels humiliated; in fact there are very many qualities of the peasant that Saroja greatly admires.

Both sisters are contrast to each other, while Lalitha is good at financial plans, it is Saroja's realization that considers, perceives and sets the proceedings. Saroja, who is totally customary, is a good example for a young woman. Obviously, she isn't pretty, yet she has the excellence of the spirit. The physical beauty of Lalitha is overshadowed before Saroja's excellence. She has accomplished a superb stability and balance given by Aunt Alamelu and to some extent by gaining from her sister's happenings. She is the perfect picture of honesty and humility. Saroja never feels jealous of her sister's intelligence and beauty. She never experiences any feeling of inadequacy for not having an attractive identity like that of her sister. Lalitha desires her sister to become bubbly, vivacious and stylish like her. It is as, "It is an art, said Lalitha, which either you have or you haven't. Saroja knew she hadn't she knew she was slow, she was often compared with Lalitha on the score and found wanting" (*Two Virgins* 58-59). She is ethically bold and demonstrates a perfect sister's quality by preventing and comforting Lalitha from perpetrating suicide.

Saroja, plain and practical, grows up there with her far prettier sister Lalitha -- Lalitha who gets a chance to dance a small part for a traveling film unit, Ambitious and spoilt, she has dreams of being a movie star that are fulfilled when a film-maker casts her in his documentary on village life. Overnight Lalitha becomes the talk of the town; her latent sexuality manifests itself and she uses her elevated status to her advantage. Basking in Lalitha's reflected glory Saroja tries to imitate her womanly wiles, which results in confused ideas about sexuality and ambition. But when the family is faced with a scandal, Saroja emerges with a practical outlook on life. Lalitha who goes up to the city and returns pregnant, Lalitha who has an abortion. . . . The trail of events leading to Lalitha's unwanted pregnancy,

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her abortion, her sudden disappearance, and then the frantic search by her parents and younger sister Saroja to find their 'beloved Lalitha', takes place fast and furiously in the second half of the book, leaving immensely perturbed. Like the protagonist, Saroja, one can't help questioning herself: Why does society have to be the beastly tamer? Why can't it let the children of sin — who, the conventionalist, call 'fruits of unbridled lust' — survive? Why can't society stop meddling and probing into the lives of others, of innocent children and their unwed mothers? Would the world be less happy, if it had to accommodate them? Perhaps, yes. Which is why, they need to be eliminated, because there's no room for the children of sin'. If only society was less harsh and more forgiving!

Among which one to be considered is the women's rights movement, which has an increasingly greater influence on society. There is a logical inconsistency between the new realities and the absence of opportunity in the community to confront them: while expanding women's awareness, they are never again happy with the forced generalization of social roles, where motherhood and family are the main qualities and roles for all. From all the above mentioned, there is a need to think about the objectives, nature and achievements of the women's development for rights in the twentieth century. With the historical backdrop of the development for women's rights and changing the role of women in the public arena, the beginning of the women's rights movement is viewed as the end of the War of Independence

The study of Kamala Markandaya's novels reveal that women mirror a feeling of fear, bewilderment, isolation and emotional vulnerability as an image of fertility and life, growth and abstinence, decay, regression and death. The awareness and experiences that Kamala Markandaya demonstrates are an inward feeling that suggests the prelude to a fresh arousing. Her literary creation is full of man-woman confrontation, self preservation and freedom, latent pleas for equality, explicit problems of adolescence, the conventional production of the sacred tradition and even risking the normal protection of man.

Saroja needs to make her dynamic, vivacious and insightful like her. She is oversensitive to straight forwardness, which is noxious to be progressed. She gives the exhortation of the dynamic life for her sister: "You have to be quick. You have to seize your opportunity before it passes you by, you have to quick with your answer if you want to get anywhere. The life of the city tempts her when she says to her mother: "It's barbaric, nor having a fridge"

In other novels of Kamala Markandaya we see the degradation taking place because of poverty, hunger, search for identity and independence. However in this novel Lalitha goes with moral degradation, ethical degradation only to show case her beauty and to call herself for modern. She becomes adamant, doesn't care for parents, Saroja, other family members as well society. She becomes so blind in lust as well as pride where she doesn't care for her own life and abandons the family for ever and ever only for fame. Women throughout the world share a sisterhood that unites them in a perpetual relationship inspite of their moral, cultural and territorial differences. They are diverse however meet with respect to their experiences as women. What instantly grabs the eye of a reader is the writer's reaction to the movements of women in India communicated through their characters and the choices they make.

CONCLUSIONS

Two Virgins reflects the author's fluid and magnificent literary style. The unfailing curiosity with which Markandaya takes us through the dreams, ambitions, revelations and journeys of

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the two girls, keeps every one hooked to the novel. Her writings touches to the traditional ways of Indian rural life and the damage brought by the impact of urbanization. Therefore, the novel offers a wide variety of sensitive themes related to women that demand a careful examination of the state of women in our modern India. "Sisters" term can be utilized as a representation for all of those women who fight for their libertarian position in the society.

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