II) Review of Literature:

Kamala Markandaya is one of the most distinguished Indian novelists in English of the post-colonial era who is internationally recognized for her masterpiece Nectar in a Sieve, published in 1954.

Markandaya’s deep instinctive insight into women’s problems and dilemmas helps her in drawing a realistic portrait of a contemporary woman. She explores and interprets the emotional reactions and spiritual responses of woman and their predicament with sympathetic understanding. Markandaya is the author of ten novels;

Her first novel Nectar in Sieve ! (1954) is about rural India. It depicts the story of a simple peasant couple from south India. The novel deals with industrialization and its impact on rural life. It focuses effectively on the theme of hunger, social problems such as poverty beggary, lack of family planning, crime unemployment, zamindari system, industrialization and demoralization.

In her second novel Some Inner Fury (1955) Kamala Markandaya gives a very vivid and graphic account of the East-West clash in the backdrop of national struggle for freedom.

In A Silence of Desire (1960) Kamala Markandaya portrays the assault of the views of western skepticism on the oriental faith of Sarojini, the female protagonist.

The novel unfolds a family drama by studying the husband-wife relationship. A.V. Krishna Rao points out: A Silence of desire is an imaginative commentary on the psychological maladjustment of a middle-class woman, deeply religious and traditionalist.
In her third novel A Silence of Desire (1960), Kamala Markandaya portrays the assault of the views of western skepticism on the oriental faith of Sarojini, the female protagonist. The novel unfolds a family drama by studying the husband-wife relationship. It revels how men and women torment themselves and each other by silence on many occasions when they actually require to unburden their hearts by giving vent to their feelings. The novel stresses mainly the internal conflicts of Sarojini, the female protagonist.

Kamala Markandaya makes London a partial setting of her novels. Possession (1963) and the No Where Man (1975). Possession, like A silence, is a novel which affirms the supremacy of spiritual powers over the temptations of material forces. There is considerable suffering in the story and death figures as an important theme. Two characters in this story, Lady Caroline and the boy Valmiki are subjected to varied sufferings possession ends on a note of the triumph of the spirit.

Kamala Markandaya’s fifth novel. A Handful of Rice (1966). Concerns itself like the first novel with the theme of conflict between oriental stoicism and western revolt like the fist novel “Nectar in a Sieve”, this novel a handful of rice, also gives vent to markandaya’s anguish over social injustice.

Markandaya in her sixth novel, The Coffer Dams (1969) delineates the theme of East-West encounter in the form of clash between the human values of India and the technological views of the west.

In her next novel The No Where Man (1972). Markandaya delineates the problem of identify of elderly Indian immigrants. The protagonists, Vasantha and her husband Srinivas find it not only difficult but impossible to create their own identity in England, the land of their
adoption. The theme of racial rancor and hatred figures more prominently in the No Where Man than in any other novel of Markanadaya.

In her eight novel Two Virgins (1977). Kamala Markandaya portrays the encroachment by the modern western values on the traditional beliefs and old established relationships within the family and the village. Markandaya has presented the story of two virgins or girls Lalitha and Saroja in this novel. The need for individual freedom is the central concern of this novel.

Kamala Markandaya’s ninth novel- The Golden Honeycomb (1977). A sugar of princely life in India, portrays the life of a Maharajah who is merely a puppet in the hands of the British. The novel is written in a political backgrounds and fully charged with the feeling of patriotism and nationalism.

Markandaya in her last novel pleasure city (1982), strives to bridge the gulf between two cultures of the East and the West by developing love and intimacy. Rikki, a poor and rustic Indian boy and Tully an English officers as Dr.Patnaik sums up, we may say that the one persistent theme, that underlines all the novels of Kamala Markanadaya, is a constant search for identity mainly by the female protagonist.6

In her novels Kamala Markandaya’s has shown that women are not lesser human beings, rather they are sometimes more dignified than men because of their greater human virtues and qualities. Markandaya’s has made us here the pronounced voice of women her fiction, as it may lead to the welfare of entire mankind. Thus Kamala Markandaya’s has immortalized herself in English Literature.

Kamla Markandaya had dealt with several problems concerning various aspects of india like social, political, national and international the form of the East-west confrontation.
Reference to human degradation could found in almost all her novels. Her tragic vision found its best expression in novels which she filled with her social concerns. She did it for the sake of human amelioration and betterment. “Kamla Markandaya’s novels are generated by the tragic vision that finds in contemporary life a fruitful seed-bed for conflict”  

Kamla Markandaya presents a true picture of rural and urban India on a number of her novels. The poor suffer from irony of fate. They work so hard labour and bright dreams, Nature ruins on account of the excess of rain in which the fields are flooded and crop is rotten, sometimes, there is want of rains in which their fields grow nothing. They starve, villages are devoid of medical aid, people die in want of medical treatment. Money lenders exploit uneducated villagers of simple nature. Growing industrialization provides employment to some villagers. But prices rise with the arrival of townsmen. On account of them many women and girls become corrupt. Kamla Markandaya does not ignore big cities. In her novels she presents a the picture of urban India too. When villagers go to big cities in search of livelihood they suffer bitterly. 

Prof. U.S.Rukhaiyar’s conceives Markandaya’s “Nectar in Sieve” as a big piece of irony and has categorizes them as secondary and tertiary ironies, which develop, sustain and repeat the keynotes of the novel and look like imagistic variations upon the central irony .Prof.U.S.Rkhaiyar observes that the entire novel shows the use of four kinds irony, viz. (a) structural irony; (b) dramatic irony; (c) tragic irony; and (d) cosmic irony, in varying degree and often overlapping one another. He cites one example of the first great irony in the very couplet by Coleridge that gives the title to the book. It implies that work without hope draws nectar in a sieve. No doubt, it does so. But experience shows that very often work with hope too meets the same fate. A great part of our life is determined by destiny. Hence, if destiny
is not kind to us we have to fail, with hope or without hope. There are innumerable people who work hard all their life and that with all hope and still gate nothing in return but only failure and despair. Further, it is also pointed out that no amount of hope can fetch anything until it is aided by manipulation, fraud or by the grace of god. Kamala Markandaya, in her novels, shows how the wicked thieve wife while the honest remain languishing in the shackles of old values like honesty and integrity. In nectar in sieve all the leading characters work hard throughout their life with all hope but only to reap despair and frustration. Nathan, his wife Rukhmini their daughter Irawady and their children remain tossed throughout their life by the buffets of the cruel fate.9

The analogy between Nectar in a Sieve and Pearls buck’s masterpiece, “The Good Earth,” which also shows a life of suffering and struggle: leaving the village and going to town in search of bread during a famine and the trial of million kinds. The scholarly investigation of irony has a very old history and a very broad base thinking and commentary about irony in all its forms goes back to some of the earliest recorded philosophical works. The historical and contemporary studies of irony can also be found in fields as diverse as anthropology, literature studies, linguistics, cognitive, social-language, and clinical-psychology, philosophy, cultural studies, and more. And the topics related to irony are as widely arrayed as art, literature, dance, music, media, language, speech, image, thought, cartoons, journalism, theatre, politics, situations and many other.10

While focusing on a brief history of irony, Colstan & Gibbs refer to Wilson & Sperber(1992) “Wilson & Sperber(1992) argued that a speaker who was verbal irony is employing a long-standing philosophical distinction between use and mention. This distinction follows for the difference between using a remark to experts one’s true position or feeling, versus the mention of, or reference to, a particular position or feeling that on isn’t currently expressing.
This use/mention distinction opens up the possibility for then making reference to some state of affairs that was predicted, expected or desired, either because some explicit prediction or based upon a mutually shared domain of knowledge.\textsuperscript{11}

In a different approach, Clark and Gerrig (1984) proposed that verbal irony is really an instance of role-playing that must be recognized as such for correct comprehension. According to Clark and Gerrig, a speaker using verbal irony is, “pretending to be an injudicious oerson speaking to an uninitiated audience; the speaker intends the addressees of the irony to discover the pretense and there by see his or her attitude toward the speaker, the audience, and the comment”.\textsuperscript{12}

The Attardo (2001) article is the most recent contribution to theoretical discussion of irony discussed here. This paper first presents a very thorough review of some of the definitional issues surrounding verbal irony and then reviews the views of irony, both as a figure of speech and as insincere act. The family of ‘mention’ theories of irony comprehension is then criticized for being unable to encompass a wide enough array of irony examples to serve as an encompassing theory of comprehension. Pretence is included in this discussion but in our opinion is fairly treated as a much broader phenomenon, allowing explanation of dramatic and situational irony. Attardo then moves on to a criticism of psycholinguistic amounts of irony understanding Gibbs’s, (Gibbs, 1986, 1994; Gibbs & O’Brien 1991) direct access comprehension mechanism and relevance theoretic approach that call for a one-stage model of irony comprehension. The paper then concludes with an expression of an irony comprehension account based upon relevant inappropriateness.\textsuperscript{13}
Most prevalent in Attardo’s (2001) criticism of direct access is the argument that a one-stage processing approach is logically incapable of accounting for novel information has shown the literal meaning to be incorrect. The Gibbs paper made such a challenge for verbal irony.14

The next study (Pexman, Ferretti, & Katz, 2000) took the evaluation of context, science and processing to a new level by using a moving window paradigm than more precisely reveal online processing of verbal irony.15

The most commonly used form of irony is one in which the speaker says something positive to convey a negative attitude (eg, “Great game” after a losing game) this type of ironic remark is referred to here as an ironic criticism. Irony can also take the form of negative statement use to convey a positive evaluation (eg. “Terrible game” after a winning game). This form is referred to here as an ironic compliment. Sarcasm is a form of ironic criticism that targets an individual and is intended to chastise (Long and Graesser, 1988)16

Although, research has investigated how ironic utterances are processed (Gibbs,1986 a, 1986 b ), very little is known about why people use irony. We know little about speakers do not say what they mean directly, but rather cloak their meaning in the indirect form of irony. A theory of irony must include not only how irony is processed but also the conditions under which irony is used and the effects of using irony rather than literal language.

A number of theories of irony have recently been put forth (Clark and Gerrig, 1984; Kreze & Glucksberg, 1989). The major thrust of this theories has been to capture the defining characteristics of irony, this theories have only informally addressed the question of the functions of the irony, that is why irony might be used in place of literal discourse. The goal of this studies was to investigate directly the functions of irony.17
Social functions of Irony-

We investigated four possible functions of irony; humour, status elevation, aggression and emotional control. This four social function were posited to be those most often associated with irony.