

**KAMALA MARKANDAYA PORTRAYS THE CONFLICT
OF PERSONAL AND POLITICAL EMOTIONS IN A SETTING
OF EAST- WEST CONFLICT ALONG WITH THE
COMPLEXITIES AND CRISES IN THE LIVES OF INDIAN
PEOPLE IN HER SECOND NOVEL SOME INNER FURY**

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The talented writer of Nectar in a sieve ,a miniature epic of Indian village life looks back towards pre independent India' s rural scenario for a novel sketched upon the complicated lives of Indian people moved by Europeanization and a developing desire for freedom. The tragedy, Some Inner Fury by Kamala Markandaya is designed by the political uncertainty of the thrash about for sovereignty, intercultural affairs, uprooting from one's own culture and associated troubles, particularly with influential political stress distressing the existence of the typeset. Here also the heroine speaks for her as a pretty, sensitive , young lady of higher blood fallen in love with Richard, an Englishman whom Kit, her Oxford educated brother brings home on an appointment . When Richard first visits elegant Kit's house is not at all aware of the fade wrinkles of Mira's life and her family and the heavy tempest which finally cracks the lovers, both have to declare a devotion which cannot be deprived of for his own nation. But before happening this Mira and Richard achieve genuine love. Kit marries cute and timid Prem for whom Govind, Kit's younger stepbrother who becomes nationalist

terrorist has deep love. Mira works in the paper under Roshan, an active lady leader frequently imprisoned for the reason of independence. The conflict of personal and political emotions crack when Prem and Kit individually become victims in a fire executed by terrorist which burns the mission school, and when the court remains unresponsive to give justice, moreover makes the partiality deeper between British and Indians.

Kamala Markandaya, in her second novel, *Some Inner Fury* (1955), has given a very brilliant and realistic description of the East- West conflict in the background of nation -wide fighting for independence, by presenting three magnificent female characters- Mirabai, Roshan and Premala who reveal exceptional and distinctive qualities of adoration and devotion, companionship and perception. The distinction between the female characters of *Nectar in a Sieve* and *Some Inner Fury* is very much significant. In her first novel the female characters are unqualified and backward in their attitude to life. But in her second novel becoming sophisticated they affirm their existence. Loving Richard, an Englishman, and Mira opposes Govind's and her parents' desires and Premala acquires a child against Kits' will.

In *Some Inner Fury* Markandaya presents a national impression and loyal awareness in innumerable shapes by describing the strange responsiveness of the contemporary learned and sophisticated Indian ladies. Like Markandaya her female character Roshan possesses an international viewpoint and stands for the unconventional woman of present India. Mira and Roshan have much likeness and consideration for the Western entities and like Markandaya they take part in political movement against the British without their heart's consent. They have faith in Western principles but at the same time feel deep love for mother India. Roshan abandons husband, parents and noble life at the cost of patriotic devotion and does not waver to be imprisoned. Roshan becomes the icon of arousing Indian women during the episode of national movement for freedom, who do not hesitate to sacrifice the solace of life for some gracious reason.

Mira and Richard have a plan to celebrate their love in the shape of marriage but they are attracted to take pleasure in attaining the idealistic love and then comes the catastrophic end of their love. Indian revolutionaries kill Richard cruelly which makes Mira completely upset. The clash between the English and the Indians reaches to its climax at the end of the narrative when the Indians rush forward to assassinate Hicky and the associate Englishmen ran to defend him from the charges of Indians. Mira becomes filled with desolation.

For the sake of better nationwide interest, a few personal losses by discharge movement are unimportant. Mira thinks that personal loss is immaterial in the occasion of noble cause. Kamala Markandaya, through the character of Mira, reveals that personal losses are unimportant for the noble cause. Mira dedicates her love for the national devotion. In the opening of the novel the passionate love of Mira for Richard is to cross the border of detestation but as they are from two different cultures as well as from two races that is the ruler and the ruled so finally their love goes in vain. The life style of Premala, another female character is different. Premala, being an idealized and stereotyped woman becomes the idol of Indian culture and tradition. Even in her married life, she is depressed of love. She shows Great Spirit of love and sacrifice with much patience. Her Anglophile husband Kit, does not respond her love. Her love becomes submissive and finally is diverted to the social purpose, when she becomes an assistant of an English Missionary Hicky in running a school in a village. In the mind of a great English revolutionary, Govind, extreme love for her is grown. Regardless of her response to it from the center of heart this love does not blossom and she is scorched within the school by the Indians. Henceforth, an alteration of Kit, her husband is noticed, he repents but all go in vain. The fire of revolution engulfs him.

When Govind is charged in the court for murdering Kit, then Mira takes decision to abandon Richard as he is from the society of the British rulers. The ultimate separation between Mira and Richard is representational to the separation between India and England. The effort which Mira takes to congregate an Englishman on emotional and romantic height for linking up the gap between two cultures becomes unsuccessful despondently.

Some Inner Fury, in fact, presents the predicament of Mira whose family becomes disastrously concerned for and against the movement for independence. Kit one of Mira's brothers is a pro-British when Govind, her brother is a rebel for independence. Mira herself is worn out between her patriotism and passionate and earnest love for Richard, an Englishman. Kits becomes unfamiliar in his own country for his western attitude. The novel is a semiautobiographical and the story of Mira who is in love with Richard, an Englishman in the confused 1940s when India was struggling for freedom highlighting her conflict because she is worn out between her passionate and earnest love for Richard an Englishman and undeniable political force of Indo-Britain confusion. As a consequence of these, they become

apart and Mira who is more concerned with tender love returns back to the ruthless realities of life.

Some Inner Fury as a tragedy is designed by the political perplexity of the movement for Independence, relationship between different races, eradicating from one's national culture and associated problems, particularly with influential political force, upsetting the existence of characters. The novel presents the story of westernized, sophisticated, educated Mira, Kitsami, Roshan and a freedom fighter Govind detested with westernized etiquettes, Premala is a personification of Indian culture, Richard a British tourist to India and Mira's fan. Kitsami is educated in London, methodically as a westernized son of a fairly advance family. He is an Indian who adapts English manners, completely faithful to British culture and annoyed with conventional attitude. He is self-decadent and self-centered, unaware of causing inconvenience and hurt to others. Mira points out the contrasting nature of Govind with his western attitude of life. Kit does not simply practice it but he is an element of it. His attraction to west is not a mere flirtation. The world in which Kit lives is half- Indian and half-Western and he has to suffer the inner conflict between them. He marries Premala, an Indian girl who practices the Hindu rituals of the community anyway. He possesses bi-cultural individuality, so his individuality is threatened by duality of culture. He has an estranged personality; he remains clinging to the British ruler like vine without having any personality. Premala who is very humble, modest and innocent seems to be spanning between two different cultures. She possesses one collective culture by heredity with its great impact on family relationship and the other is westernized etiquettes for which Premala is anticipated to be accepted by her husband. Premala symbolizes Indian culture which has long acclaimed values of sacrifice, service, self-denial, self-effacing, and suppression among Indian ladies. European amusements like tennis, club, parties are intensely unfamiliar to her but her husband considers her according to western social elegance. Premala tries to make gallant effort to adjust with Kits' demand but ultimately proves to be unfit for his world. As a consequence of it she becomes alone and depressed without an exit for her unexpressed love. Premala is torn between ancient and modern. Her fighting seems to be the fighting of one loosing individuality in the alleged civilized world. Premala seems to be uprooted from her own culture and feels alienated in Kits' world. Premala decides to adopt a girl to fulfill the emptiness of her life. To sublimate her feelings Premala becomes engaged in schoolwork

with Hicky an English missionary. She becomes so much involved in her schoolwork that being frightened from Govind's warning she runs to the school to save it from fire and she herself catches fire and dies. Through the character of Premala Markandaya shows lack of confidence, separation, confusion, and susceptibility which the conventionally brought up Indian women face when they have to alter with Western life style. As Premala is sensitive and calm by nature so becomes besieged by ruthless realism. Premala puts much effort to become a perfect wife and buddy to her husband but ends up being alone and her death brings the end of her frantic compromise. Her catastrophe is caused by the fact that she is transplanted and made rootless and as the consequence of this she loses her individuality. Govind is very loyal as nationalist and deep rooted in motherland who presents himself absolutely in Indian setting. Kit's adopted brother having strong disgust against the British ruler and Western culture. He dislikes intensely Hicky, a well-mannered missionary. In spite of having been brought up in Westernized environment in home he has never shared a culture which is not his own, the culture of a distant and foreign race. Govind with his abundant individuality creates a contrast with Westernized Kit, Roshan a liberated; Oxford educated, divorced young lady, born in one culture and brought up in another culture and receives both the Eastern and Western culture with equal easiness and casual manner. Roshan always puts effort to confirm and emphasize her uniqueness and self-governing distinctiveness as a woman of strong decision and determination. Though she achieves English education but yet she is truly Indian. She is amiably and honestly an Indian at heart and takes vigorous involvement in political warfare of freedom fighting against the British.

In *Some Inner Fury*, Kamala Markandaya highlights the predicament of inter-racial fiction and wedding through Mira's deep adoration for Richard. The eternal and cherished association becomes as feasible as they are from two different races protected in political clash. This political clash brings disaster in Mira and Richard's life. Richard's impression about India and Indians scarcely matters but more significant is that he is foreigner. The lives of individuals are influenced by national identity and obligations. This becomes true in the life of Mira when she becomes torn between her passionate love for Richard and obligation for his native land. When Govind's trial is going on, a huge mob creates crowd at the court ground with shouting slogan, Govind is taken into custody, Mira cannot stay apart without joining her native people and abandons Richard who is her angel and stands beside her in her

sad days. Obviously, being helpless and inevitably Mira gives up her love for her own people and own country even if it goes against her own Richard. They have to suffer due to traditional principles and become vulnerable. Mira and Richard become alienated in to 'our people' and 'your people' due to their national, political, and racial differences. Mira and Richard deeply love each other, who have initially amalgamated their individuality into one, are now alienated separately by political conflict by which they can recognize themselves individually as the members of two different communities as the governing and the governed and this gap becomes too broad to be linked up together. Mira, Kit, Premala all are split personalities and undergo alienated loyalties; they are uncertain about their individuality and gather knowledge about emotional chaos. Here Markandaya presents a surprising and bold setting of familiarity of uprooting and relocation. Markandaya attains a fragile equilibrium between describing the individual's psychological and social predicaments and depicting a wider cultural and political background which creates these crises. In this novel Kamala Markandaya presents the theme of cross-cultural communication in three distinctive relationships. First, in Kit- Premala relationship. Next the theme of East-West communication is portrayed through the love of Mira and Richard in full blossom. At last the theme of patriotism and national movement under the British government. Politically a war –cry against the British government is portrayed in Some Inner Fury. Markandaya very cunningly presents the East –West clash through the above three themes. The British sense of dominance, the set of complexes that restrain, the terror and uncertainty in a foreign ground has been depicted in Some Inner Fury.

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