

Society and Self in Kamala Markandaya's Some Inner Fury

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Abstract:

Kamala Markandaya is a post-independence female novelist. One can feel the intimate relation of Kamala Markandaya to the South Indian Peasant women. She is close to the native country and its condition during the contemporary life and expresses her feeling, notions and ideas with power. Her ten novels present the vivid description of India after independence. In her novels, one can find the society and self-scene, spiritual quest, modernism, attitude toward feminine superiority, East - West encounter, conflict between tradition and prevailing modernism and somewhat historical attitudes. A lot of work has been done on Kamala Markandaya. The present investigation is my humble attempt in this regard. My study on Kamala Markandaya is represents the prevailing of society and self to be mentioned in this novel. So, it is entitled "society and self".

Keywords: Society and Self, Kamala Markandaya, Spiritual quest, etc.,

Introduction

Kamala Markandaya (1924) was born in Mysore and studied at the University of Madras. She married an Englishman 'Bertrand Taylor'. She passed away on 18th May 2004. She is known as an Indo - British novelist, one of the finest and most distinguished post - Independence Indo - Anglian novelist. She is a modern writer of traditional fiction. Internationally known as a writer of "Nectar in a Sieve". She is an outstanding Indian Woman novelist. She is the most

prolific. Kamala markandaya's novels are chiefly concerned with human relationship and woman's predicament. She has given novel after novel and in each novel, she has covered a new ground. Her novel is thematically wide ranging. Her themes are not generally new in the context of European and American fiction and also in the context of Indian English fiction. The themes of ever-present poverty and hunger, tradition versus modernity, East West encounter etc, In the Post - Independence period, most of the novelists like Bhabani Bhattacharya, Anita Desai and Nayantara Sahgal create a scene of urban and rural folk but Kamala Markandaya is the finest exponent of the rural society.

Markandaya has tried to raise the condition of woman in rural India. Keeping an optimistic view, she shows her humanism. She is such a novelist, who tries to show different types of woman in the context of India and England. Markandaya's characters belong to the rural life. Markandaya's keen observation combined with critical acumen and the feminine sensibility brought her international fame with the very first novel. "Nectar in A Sieve". Her other novels are Some Inner Fury, A Silence Of Desire, Possession, Handful Of Rice, The Coffers Dams, The Nowhere Man, Two Virgins, The Golden Honeycomb and Pleasure City. Kamala Markandaya herself shows this conflict through her novels

Woman novelist Kamala Markandaya is known as a modern novelist. She has given the aspects of modernization in novels. She draws the character inclined with modernization. Her novels "Two Virgins", "Nectar in a sieve", "A Handful of Rice", "Possession", "Some inner fury" deals with modernity It is a novel of violence and destruction. Essentially, it is a political novel. It is also a tragic novel like "Nectar in a Sieve". The novel deals with political passions prevailing over love and justice. The clash between passion and patriotism is presented in the novel. The Inner Fury is suggestive of Indian passion for independence. The third novel "A Silence of Desire" explores the theme of the clash between traditionalism and modernism, between faith and reason represented by Sarojini and Dandekar who form a married couple in the novel. This novel depicts the east – west encounter in the form of a conflict between the Indian spiritualism and the western modernism. The conflict between husband and wife represents the conflict between science and superstition. Modernity and Spirituality are two distinctive aspects in life. Both are contrasted to each other. Whether a man should be spiritual or modern, but both do not go together. Generally modernity implies the way which is new, advanced and does not

resemble the past. The views notions and thought are changed from the ancient views and myth. It is opposite to the ancient or past. By modernization, we mean a process of long range social and cultural change, often regarded as leading to the progressive development of society. Kamala Markandaya settled in Britain but her thinking and mentality is Indian. She was influenced by modernism and tried to show it through the characters how Indian influenced by modernity becoming advanced. Markandaya has achieved a world-wide distinction as a significant Indian English novelist. Her novels are provoked with deep interest and wide critical acclaim from both Indian and foreign critics of repute.

Some Inner Fury

Kamala Markandaya's second novel is *Some Inner Fury*. This novel greatness is to be judged in terms of two parameters pictures of society and representative selves. *Some Inner Fury* does depict an historically verifiable society of the pre-independence Indian society in which freedom loving Indians had launched a struggle to overthrow foreign rule in the country. However, the pictures of the society are not representative in that the novel does not depict the lives of the vast majority of the people suffering various kinds of privation, injustice and oppression under a foreign rule. It is concerned with the fortunes of a very rich family in a provincial town some of whose members, who play leading roles in the novel, do not come alive at all and their behavior-patterns and personal relationships appears to be simply not true to nature. There are three characters—Mirabai, Premala and Govind—who could have been developed into authentic selves capable of recording on their sensations cognitive dimensions of their individual experiences in a real society. But the author is not able to develop any of these into a Rukmani or a Ravi. This novel is a story, as a critic puts it, "of kit and Premala, Govind, Rohan and Mirabai, educated, sophisticated, westernized Indians, and Richard, a British visitor to India and Mira's lover".

Kitsamy is the only son of a rich, partly westernized, partly traditional parents in a provincial town. He has just returned from England, after a period of stay at the Oxford University. He has brought with him an English friend named Richard. Kitsamy ape's British mannerism and has also brought with him Oxford gossips. Mirabai, Kit's only sister, though she is hardly sixteen and has lived all her life with her parents in the provincial town, is very free and forward in her manners and forms an intimacy with the young Englishman and this intimacy develops into a

full-blown, later a sibling love affair. After a short stay with Kit's family, Richard goes to the capital city to take up his assignment as the Governor's A.D.C. The family now makes arrangement for the marriage of the anglicized Kitsamy. A suitable girl named Premala is found. Although Premala is shy and has been brought up on fine Indian tradition, she has to mold herself to suit the ultra-modern tastes of the Anglophile Kitsamy. They are married with a lot of fanfare. Premala is a lovable once, when will meet her lover ere. But her mother delays her journey because she has an inkling into Mirabai's so far secret liking for Richard. So when Mirabai reaches her brother's, Richard has left. But Mira's visit is prolonged; in fact, in the remaining part of the novel she is shown as staying with Kitsamy and Pramela, except for her 'honeymoon' in the southernmost parts of India with Richard during his six weeks' leave. This permissiveness on her part with her brother's tacit consent is indeed surprising.

Govind is another important, but shadowy character in the novel. He happens to be a poor relation of Kit's parents who bring him up as another son of theirs. Govind does his graduation and Kit's father wants him to work in his business concern. But Govind is fired with nationalist fervor and wants to play an active role in the Independence movement. He joins the civil disobedience movement and becomes a votary of violence.

Mira starts working for Roshan's paper. Roshan is a liberated young woman of advanced ideas who publishes a paper with nationalist zeal. She is also a friend of Kitsamy. Roshan asks Mira to report on a peasant resettlement in the neighborhood of the city. It is in the course of the visits to this resettlement that she stumbles on Richard and the love-affair between the two develops. Richard falls ill and takes six weeks' leave for convalescence. During this period Mira and Richard go on a 'honeymoon' to the southern parts of the country although they are not married. When they return to the city an acid bomb is thrown at Richard while he is reading an abusive poster meant for the English rulers.

Govind is charged with burning a pro-government newspaper office but he is saved by Roshan. Kitsamy is a true and loyal government official under the British rule and is frequently at the centre of social activities in the official world. Premala does not quite fit into this world and so she often visits the school building under construction in the peasant resettlement colony. She also adopts an orphan child.

One day there is a party at the Government House to which Kit, who is a district official, is invited. Premala has gone to the village. So, Kit goes to the party with Mira. The party is being held under tight security because it is being feared that the hostile public and terrorists may disrupt the party. While the party is going on, the light goes off and the people rush into the ball. A melee results. Govind also rushes in and asks Kit where Premala is. Kit tells him that Premala has gone to the school in the village. Govind makes Kit and Mira rush to the village. He also accompanies them in Kit's car. When they reach the village, they find that the newly-built school building has already been burnt down by the terrorist, who were Govind associates, and that Premala who was in the building has been burnt to death. Kit turns round to Govind and his associates in a frenzy and abuses them. He rushes towards his car, but a knife is thrown at him which kills him.

An inquest follows. Hickey the missionary who with Premala had planned to run the school says that he had seen Govind throw the knife at Kit. Govind is arrested and his trial follows. As against the missionary's testimony, Mira tells the court that she had thrown her arms round Govind as Kit left the but and so it was impossible for Govind to have thrown the knife. As the trial is proceeding, the court is mobbed by the slogan shouting mob and Govind is taken away. Mira also realises that she can keep herself no longer from her countrymen and goes with them and leaves Richard behind.

There the novel ends. There are three distinct themes in this novel—Kit—Premala relationship. Kit is an anglophile and a loyal servant of the British Government and Premala is steeped in Indian tradition and culture and is, in the words of K.S. Srinivasa Iyengar, the sweetest female character drawn by 'Canada Markandaya. Even so, they are deeply attached to each other. Then there is the theme of Mira-Richard love which is not convincing and not true to nature. Finally, there is the theme of patriotism and national movement under the British regime. It is the terrorist aspect of the freedom struggle that is shown in the novel. But it is not a political or historical novel. The themes are not properly blended in a single well-constructed plot.

Among the characters, Mirabai is the central consciousness because it is she who narrates the story. But she is not true to nature in the Aristotelian sense of the term. Premala is both sweet and sensitive, but not fully developed. Other characters do not come fully sensitive to life. Altogether, *Some Inner Fury* is a minor novel, although it is quite readable.

Conclusion

“Society and Self” evaluates the contemporary society of both positive and negative development of modern society, modern habits, manners and ideas. This novel presents two sides of coin, namely, Indian Society. One side shows us how a class of ruthlessly and rapacious people, both educated and uneducated are misappropriating money and wealth and distorting all norms and values of a just and fair social order. Other side shows how, as a result of existence and rapacity of these people and vast masses of people. The two kind of pictures are complete and comprehensive view of Indian Society and Indian Selves.

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