



VISION OF KAMALA MARKANDAYA IN 'SOME INNER FURY'

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Abstract

Kamala Markandaya's vision as revealed in her novels is based on her keen perception and powerful imagination. The novelist sketches varied pictures of different forms of lives such as domestic life, social life, political life, economic life, religious life, ethical life, cultural life etc. in *Some Inner Fury*. The portrayal of all these lives reflect love, patriotism, East-West encounter, violence, freedom & poverty in the novel. The vision of domestic life in *Some Inner Fury* swings between freedom & slavery and love & hate. Social vision in this novel is engulfed in a conflict between the East and the West. The novel also has a political touch. National sentiments against Richard and domestic conflict with Kitsamy show that Govind was hatching some secret and dangerous planning in his mind. The economic vision of the novelist in the novel reflects the gap between the high and low economic groups of the society. The religious vision in the novel puts on a very serious guise in the novel. Christianity and Hinduism are shown as the two opposite stretches with non-understanding between them. The novel vision depicted by the novelist in *Some Inner Fury* teaches us the lessons of high ethics. The novelist shows here that national freedom ought to be preferred to other personal interests, even one's love for a woman. The cultural vision shown in the novel tells us how infectious the Western culture is to infect our Indian culture. The blending of reality with imagination appears to be the real beauty of Kamala Markandaya's vision in her novel.

Keywords: Perception, Love, Patriotism, Encounter, Violence, Freedom, Domestic, Economic, Religious, Ethical

Kamala Markandaya's vision as revealed in her novels is based on her keen perception and powerful imagination. She, very well, understands the real meaning of facts and their accommodation and assimilation into art. Her beautiful portrayal of outer & inner world of reality is the essence of her creative vision. The real and the ideal, as perceived by Kamala Markandaya, are woven together into a brilliant vision sparing no hook and corner of Indian life. Markandaya deals with both the sides: joys and sorrows, success and failure, smiles and tears,

virtues and vices, love and hate, unity and diversity, gains and losses, equality and inequality, justice and injustice, order and disorder, humanity and inhumanity etc. The novelist sketches varied pictures of different forms of lives such as domestic life, social life, political life, economic life, religious life, ethical life, cultural life etc., in '*Some Inner Fury*'. The portrayals of all these lives reflect love, patriotism, East-West encounter, violence, freedom & poverty in the novel.

The domestic life in '*Some Inner Fury*' swings between freedom and slavery, desire and restraint and love and hate. The characters like Mira- the female protagonist, Premala- sister-in-law of Mira, Kitsamy – Mira's England returned brother, Richard- Kitsamy's English friend and Govind- Mira's adopted cousin are variously interested having certain restrictions among them. Mira loves Richard who is hated by Govind, Premala has fascination for Govind but Kitsamy, her husband can't bear it. Roshan, the columnist who writes a free hand and enjoys freedom, favours foreign goods and foreign friends while stands against foreign rule. These leading characters sometimes deliberately or indeliberately think, behave and act in their own way hiding what they really desire and are doing what they do not intend. Premala starts visiting the village, where Hicky, the missionary runs a school for the poor destitute children, to avoid her monotony but Govind dislikes the missionary. The domestic life of the family here is abnormally strange. The thoughts and feelings of the members do not have any touch of harmony under mutual understanding.

The social vision of the novelist in this novel highlights the conflict between the East and the West. Govind warns Mirabai against her intimacy with Richard. He does not like Kitsamy and Richard to be friends. Govind, being the epitome of a revolutionary spirit, does not hesitate in destroying what is related to the foreign rule? Premala dies because there is no proper adjustment between her social life and that of her husband being under the influence of the western culture; Roshan leads the life of a divorced wife because her husband could not adjust with her attitude; Mirabai's heart is broken because the world she chose with an English friend Richard is indifferent to her own and Govind is driven to the Independence party because he suffocates in his own house. Love and marriage, even if, are the essential parts of social life, get only a temporary victory because these men and women are swinging between two opposite natures and form. Absence of harmony, adjustment and sympathy disturbs the social life here and separatist feeling prevails over common good and happiness.

Kamala Markandaya wants to show how political life in India is connected with the other aspects of Indian life. She gives justice and liberty the highest priority and firmly believes that man's life in the absence of justice and equality is no better than that of an animal. Govind is hatching some secret and dangerous planning in his mind to hurt none other than Richard & Kitsamy because they symbolize slavery and tyranny.

The economic vision of the novelist exposes the wide gulf between the high and low economic class of the society. Kitsamy, Premala, Mirabai and Richard belong to an elite class. There is no shortage of provision for them. But the gathering of the street urchins struggling for the left overs from the kitchen presents a horrid intensity of hunger and poverty.

The religious vision shown in '*Some Inner Fury*' is too dangerous. Christianity and Hinduism appear as the two opposite stretches without understanding between them. Premala's visit to the village becomes frequent and regular to teach the orphans at the Christian missionary school. Hicky, the missionary asks Premala "I don't know how you can stomach it Prem"? On the other hand, Kitsamy, Premala's husband is also suspicious of the missionary as he knows how it tempts gentle and benevolent men and women towards Christianity.

The moral vision of the novelist as depicted in the novel gives us a very great message that nothing is above our national freedom. The novelist preaches that national freedom ought to be preferred to all other questions of filial duty and personal self. Even love for a woman ought to be sacrificed for the sake of the nation. Govind has been adopted by the parents of Kitsamy and Mira and do everything for him but he puts his duty to his country above the happiness of his foster parents. He very frankly acts and thinks against his parents. It appears immoral on the part of Govind but can be justified as he has a higher mission of community service before him.

The cultural vision of the novelist in '*Some Inner Fury*' is expressive of the fact that western culture is engulfing Indian culture. When Kitsamy's

marriage is finalized after the matching of the horoscopes, Kitsamy, who has enjoyed the freedom of the West, says to his mother, "I can't. How can I marry a girl I have not even seen? sleep with her, call her my wife? I cannot." Naturally, Premala, the selected bride has to come to stay with his family. Richard Marlow, Kit's English friend enjoys the freedom with him. She enjoys such a freedom like a wife that is restricted to the Indian society. The conflict of two opposite cultural values is also evident here. The conflict between Govind and Hickey paves the way for violence leading to the death of Kitsamy, Richard and Hickey.

The novelist gives a vision of life that is complete in its structure and form with the real shades of the world. She doesn't want man to be as good as angels or as bad as devils. She wants that a man should think, feel and act as a man, and there is no greater virtue than the love of mankind. The blending of reality with imagination is the real beauty of Kamala Markandaya's vision of life.

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