



Fury of Mira in Kamala Markandaya's '*Some inner fury*'

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Abstract

This research paper is a study about the Fury of the Mira in Kamala Markandaya's novel *Some Inner Fury*. The novel represents the disaster, political confusion of the struggle for independence, inter racial relationship, deracination from one's native culture and concomitant problem especially with powerful political pressure affecting the life of characters. The entire novel is colored and also with freedom seeking colonized Indians and colonizing Britishers. Though the novel has a number of characters in it, but it is mainly concerned with the life, behavior, sensibility, emotions, and struggles of Mira and Richard. Mira is the narrator- heroine of the novel and her experiences give an onward thrust to its story. The novelist portrayed Mirabai as a symbol of Humanism showing greater power and insights to evaluate different types of women i.e., traditional woman, westernize woman, spiritual woman, motherly woman.

Keywords: Kamala, Markandaya, Mira, fury

Introduction

In *Some Inner Fury* we find an autobiographical touch of the novelist. As its title shows the novel deals with some inner fury of passion, love and anger between Mira and Richard. The story of this novel begins, when Mira is seized with the memory of "the little silver box which lay in my cupboard which no one ever touched." (1) The silver-box is a beautiful thing of filigree, with a raised design of lotus flowers covered with dust and blood stains. The novel adopts the flashback technique of narrating the tale of Mira connected to her old relationship with Richard her lover. The novel begins with the return of her brother Kit with his Oxford friend Richard. Govind her adopted brother, Premala who marries Kit, and Roshan the rich lady who angers in the troubled waters of emancipation and revolutionary politics comprise the principal Dramatis Personage. There is, besides, Hickey the missionary, a variation of Kenny of Nectar in a Sieve.

The novel represents the disaster, political confusion of the independence struggle. A large number of young bloods is lost in the pursuits to attain freedom by breaking foreign chains. The novelist has taken the theme of the novel in human relationship. She has gone deep in the portrayal of various shades of man-woman equation between some pairs of the novel like Mirabai and Richard, Kit and Premala, Govind and Premala. The human relationship between Mira and Richard suggests cultural and racial differences. But they have no importance when a positive emotional interaction takes place between two individuals. Both of them attain interpersonal fusion. Mira and Richard begin to understand the highest kind of fulfillment in man-woman relationship. But the political exigencies compel them to be torn apart. Political roles do not allow people to be mixed together. It forces them to think in terms of "my people" and "your people" and thus the people begin to recognize by the shades of their skin and hair. It creates a tragic fact of human existence. The following lines from the conversation of Richard and Mira are most suggestive:

"Richard, this feeling isn't for you. Or for the people like you." He looked at me with the level

eyes. He said; "It is terrible thing, to feel unwanted to be hated." "Listen to me," I cried, "I've told you this feeling isn't for you. Do you really think people can be singled out like that? One by one; each as an individual? At a time like this? After today?" No, of course not. There is not the patience, the courage, the time. You belong to one side, if you don't you belong to the other. It is as simple as that, even children understand it. And in between? There is no in between." (217-218)

Mirabai lives with her rich and traditional parents. She is a girl of patriotic feelings. She feels pride in living her native place with her people; while her brother Kit, is educated in a foreign country. After a long time, he returned to his native country from Oxford with his friend, Richard. A close relation with the family members and especially Mirabai, the foreign-friend Richard, feels at home in Kit's home. Sweet conversation and open opportunity give them the air of love feeling and within a short span of time Mirabai and Richard fall in love with each other. But the political 'Quit India Movement' brings the conflicting passion between the lovers. It divides family and intimate lovers. The country faces violence and it brings hatred between the people of two countries. During this political upheaval the two lovers Mira and Richard are wrenched apart. Mira's first sight of love with Richard demands a hard test.

Mira from the first day when she meets Richard at the station his personality casts an irresistible appeal for mature love for Richard and she does not hesitate to reveal it when she says that he did not seem surprised; she does not think he thought of her as a young woman. Later on, she frankly admits, "though I gazed at my brother, dark familiar, with the looks of our common heritage, it was of Richard who was so different, that I thought" (11) For her he is a perfect idol of manhood. He is unique not only among her Indian people but he is distinct among his western people and is adored by his own countrymen. When he is in a local club Richard becomes the central figure, which enhances the love of Mira for him. Love is very strange for one may fall in love instantaneously, but mutual understanding develops gradually. She is a great lover of his personality. But when

she does not get a proper love response from Richard for a moment, she considers him as a stranger. Richard considers a mere child and her love becomes one sided. His interest and inquisitiveness in various religious ceremonies, which are performed in the family to bless the homecoming of Mira's brother Kit, irritate Mira. But after a little gap she revises her irrational thoughts about Richard. She again begins to see him with her new romantic angle:

I was furious with him, furious with this intruding stranger who came among us disrupting our harmony, looking upon our religious ceremony with the shameless inquisitive gaze of the tourist, and then I felt his eyes upon me, very steadily upon me, forcing me to meet them and looking up at last. I knew that he was not after all without understanding. (13)

Premala also praises the virtues of Richard and calls him a "pleasant man." She informs Mira about Richard's pains for Mira's love. She also conveys his message to her "he had been looking forward to seeing you again." They console Mira. True love never cares for worldly restrictions of race and creed. Her love is also not "a time's slave." Though, both of them are physical apart from each other, but emotionally they are united together. Fortunately, after a long gap of almost three years, they meet unexpectedly in the government house. Though their encounter is unexpected, but they realize that God blesses the true lovers. They are extremely pleasant and time has not diminished their warm and true love devoted feelings for each other. They are overwhelmed by this "happier continuation." Mira feels that it is the test of time. For a moment, she is taken aback and unable to face Richard. The love between Mira and Richard is not mere infatuation, it is a true love "and marriage of true minds" that "admits impediments" "(1328). There true love arises from the deep depth of true hearts.

The seed of love has grown up in only three years. From now onward both the lovers of different caste and nationality polarized so intensely that their hearts did not pause to question their truth. Pleasure came willing up and flowed and over flowed, a golden flood. Mira is completely obsessed by Richard's love and she turns her back on the rest of the world. They become real companions to each other. She wants to possess Richard and therefore she wants to be in company with Richard in a lonely place where she opens her heart's feelings before him. Both decide to be far away from their familiar people. At last they decide to go to the South. It is like a honeymoon trip for this devoted young couple. Oblivious of the world around them, they got lost in each other. The pleasing and romantic places of South do not let them know how six weeks spent in the exclusive company of each other.

Six weeks for them was like one day. When one is in extreme pleasure time takes a swift flight. The romantic couple's long dreamy holiday ends and they return to their turbulent place.

The time was of country's "Quit India Movement." The people were not in mood to accept foreign rule any more, they wanted that they should leave their beloved country and must leave for their native land. But the Britishers did not want to leave the 'golden bird' where they had been ruling for two hundred years and ushering the richness of the country. Under the leadership of Mahatma-Gandhi the whole country was in strong grip of the 'Quit India

Movement.' The wave of hatred against the white people was surging everywhere.

Richard was a Britisher and the native did not have any spark of love for him. They were not aware of the sweet relations of their village girl who had given her heart to the Englishman to whom her country people had strong feeling of hatred. But the love-affair culminated in 'interpersonal fusion.' As soon as Richard and Mira enter the city boundary, a threatening place proclaiming him unwanted glares at Richard from all directions. Richard is astonished to see the changed atmosphere. He does not know which way to go. He is speechless because of the gravity of the situation. Mira is also tensed and does not know how to defend a precious part of her life. She makes a feeble attempt to allay his fears. She tells her lover, "Richard this feeling is not for you, or..... or for people like you." (217) He, however, knows that in situations like these men are not judged individually. Even this young lady is aware of a new beginning though she cannot foresee the future clearly. This consoling words of her lover have an ironical ring about them, "You are trembling," Richard said, holiday me to him, "What is it daring? What are you afraid of? It's all over now." But it was not, it was just beginning though exactly what I could not tell." (128) Their Love blossomed at a time when the political frenzy of the time was a powerful external stress, potent enough to blast away their union. The naked and unashamed parade of racial bigotry, on the deserted street affects their togetherness. It disrupts the communication between Richard and Mira. No doubt, they meet and do converse but there is no warmed and free juice in it. Their real issue of sweet love is missing. Their meetings are only "casual talk," as if they are acquaintances. Their small talk was to mend the rifts which might become chasms into which we might fall and to be lost. The two close friends and lovers began to understand each other. They were not ignorant about the reality, they sometimes were engrossed in their thoughts, fears, and uncertainties. Mira recollects the love-moments with her lover and says, "We walked back along those self-same street, and the unadmitted truth fastened upon us like a vampire, sucking from us like blood of love which is the communication of one with another the union and surrender of each other." (215) Mira does not want to hide anything from her lover. She wants to have a very meaningful talk with him but when there is an extreme feeling of love, the words fail to express them. The words fail Mira. She recalls, "We were getting close now..... I will speak now, I said to myself; and a mile of road went by, Now, and we covered another mile..... Nearly there, nearly at the entrance to the stone flagged carriageway. Swollen thoughts, refusing to fit into words, words shying away from their obstinate turbulences." (217)

The political concerns steal a march over personal concerns at the close of the novel. They bring a separation between Mira and Richard, who eventually go in two different directions – one to the East and the other to the West. Mira and Richard "become conscious of the futility of their attachment when stones are thrown at them." (31) as an Indian scholar put it. Hence they drift apart. Margaret P. Joseph considers the question of the breakdown of the personal relationship in this novel, and remarks as follows, "The volcanic 'inner fury' of the nation crept destroying the illusion of harmony, with wide connotations of relationships between races and nations. The microcosm of individual

relationship is also destroyed by inner fury of love, jealousy and violence.” (25- 26)

Mira sacrifices her love and honour in the favour of the nation. The novelist also wants racial solidarity through marital relationship. She maintains that enduring intimate relations between Indians and Britisher are not possible as long as India and Britain have the love hate relationship of ruler and the ruled. Here we reminded that the novelist herself had broken the traditional trend of marriage. Her own marriage is the best example of cultural affinity. She married herself to a Londoner youth, Mr. Taylor. She through the words of Mira says,

Go? Leave the men I loved to go with these people? What did they mean to me,
what could they mean more than the man I loved? They were my people -----
those others were his. Did it mean same thing then -----
all this “your people”
and “my people”? ____ For us there was no other way, the forces pulled apart, were too strong. (243)

Mira is an optimistic woman. She believes in the cultural development of the people of her country. She is sure that the people will understand the world unity and cultural affinity. She has faith that in a hundred years the people will come out of their narrow cells and there will be only one culture, the culture of humanity. It will be all one and there will be no more “my people” or “your people” “it is all one.” She thinks, no doubt, in a hundred years it is all one; and still her heart wept, tearless, desolate, silently to itself.

We find a similar thinking about world culture and racial solidarity of our novelist, Markandaya, and the English novelist E. M. Forster, both emphasize that intimate relationships between Indians and the English people could be possible only when India was free and both the races could meet each other on equal terms, Both the novelists give their message in their respective novels.....A Passage to India and Some Inner Fury. In A Passage to India, when Aziz realizes that Ralph is Mrs. Moore’s son, and is, therefore, inclined to be kind to him, the idea suddenly flashes in his mind that he too, is Rony’s brother. He remarks, “but you are Heaslop’ s brother also, and alas, the two nations cannot be friends.” At this Ralph replies significantly, “I know, Not Yet.” The same words, “No, not yet,” are repeated in hundred voices by nature when Fielding makes an earnest appeal to Aziz, “Why can’t we be friend now?.....it’s what I want. it’s what you want.” (255-56) In both novel Some Inner Fury and A Passage to India, the two novelists emphasize that an intimate relationship between Indians and the English people could be possible only when India was free and both the races could meet each other on equal terms. There should be no feeling of superiority or inferiority among the people of the two countries.

Both the novels are about the difficulties men face in trying to understand each other and the universe they live in. The novelist in their respective novels show how man’s attempts to create unity are continually dominated and diminished by forces he cannot control. The novels have the theme of separateness of fences and barriers. The separation of face from face, culture from culture, even of man from himself, is what underlines every relationship. In this context, the most obvious of these separations is that between the Indian

and the English people. The novel shows the wide gulf between the white English men and the coloured Indians.

Conclusion

In the conclusion we say that Some Inner Fury is the best projection in its depiction of the cultural clash. The one culture when brought into relationship with tyrannies and potential of other western structures which challenges them. Kamala Markandaya, being a woman, enables to understand female sensitivity. In this novel the novelist describe how Mira’s faces the challenges of life? She sacrifices her personal love for her love of nation. She never forget the place of woman in Indian traditional family and her place in a dislocated society. The love of Mira is universal and never shades to the light of ting.

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