

**PORTRAYAL OF WOMEN PSYCHE IN *SOME INNER FURY*:  
WITH REFLECTIONS ON LOVE, MARRIAGE AND LIBERTY**

**VIJAY MEHTA<sup>1</sup> & BILAL AHMED GANAIE<sup>2</sup>**

<sup>1</sup>Reader & HOD, Languages, Arni University, Indora, Himachal Pradesh, India

<sup>2</sup>Research Scholar, Arni University, Indora, Himachal Pradesh, India

**ABSTRACT**

Human nature is described on the merit of love. Love is the most important boon of nature. It is the kind of tool which opens the treasures of happiness in the life of an individual. Love is necessary yardstick for a successful marriage. This paper explores and analyses the significance of love conjugal life in Kamala Markandaya's **Some Inner Fury**. It also lays bare the women's psyche of the female portraits. More over it is also found out in her novel that a marriage without love binds two individuals in the chains of sufferings, hurdles and melancholy. A marriage is the sacred bond of two hearts which depends on the positivity of the two individuals. An individual can live a happy and free life only when there is the presence of peace, love, cooperation and liberty on the ground level. Kamala markandaya projects these three colours in her novel **Some Inner Fury** rather artistically and intellectually.

**KEYWORDS:** Presence of Peace, Poverty, Veritably, Feature in Certain Personalities

**INTRODUCTION**

"*Some Inner Fury* is a tragedy engineered by politics."<sup>1</sup> calls it Iyengar. As Allan Wendt, speaking of Markandaya's *Some Inner Fury*, comments that "she is making a frontal attack on the problem of the West here. She deals with Englishmen and Indian working out their 'violent romantic problems' against the backdrop of Indian independence and that 'the slick western surface' let the real problems slip out of her grasp".<sup>2</sup>In her first novel *Nectar in a Sieve*, Kamala Markandaya depicts the situation of a rural family which is facing the tragedy of multiple issues - nature, poverty, death, etc. passively. Kamala Markandaya takes a step out in the world of aristocrats. *Some Inner Fury* is the story of an aristocratic family where characters choose their way individually during the period of quite India movement. Women are enjoying the key role as is the norm of the Kamala Markandaya. The main women characters in the novel are Mirabai- Mira, Premala, and Roshan while male characters are Kitswamy-Kit, Govind, Hickey and Richard. It is the novel of sacrifices of womenfolk for the cause of the freedom of the motherland India.

**Love: A Marriage of Two Hearts**

Mira is Indian by birth and English by education. She grows up in a family which was leading a happy and delicious life. Veritably, she affirms of her family status in the following words:

*"My mother went to play bridge and to keep my father company. I went because I was taken, and to learn; to mix with Europeans. This last part of my training, for one day soon I would marry a man of my own class, who like my brother, would expect his wife to move as freely in European circles as he himself did."*<sup>3</sup>

She knows that it is the part of the training which is basic qualification in her society to marriage. The shyness can be seen on her face as is the nature of an Indian woman while she goes to railway station to receive her brother and his

friend Richard with the traditional fervour of Indian culture, she takes a garland with her for her brother but there she garlanded it to Richard. This event of garlanding indicates the very Indian culture how to treat a guest. As she says: “...*the first time we met I was so shy I hardly looked up until someone prodded me and I stumbled forward and garlanded him*”. (P-08, *Some Inner Fury*) Kamala Markandaya portrays a woman from the angle where no one mistakes to blame over her. It indicates that Mira was Indian by heart and respects the Indian culture and tradition. During her education, she adapted the pragmatic thoughts in her life. She, the narrator of the novel, falls in love at the first sight with Richard, an English friend of his brother Kit while returning from Oxford. She belongs to an orthodox aristocrat family of India. What she did she chooses a Westerner who exhibits simplicity and treats everyman on account of humanity. She emphasizes that she explores certain humanitarian traits in Richard; as a result she falls in love with him. She loves Richard deeply and he also responds her love in equal terms.

As the story progresses, Mira's mother restricts her meeting with Richard, but it was late. The psyche of the Mira's mother loses the peace and comfort when her daughter crosses all objections, continues the contact with the English boy and loves him in the same coin without caring for her mother. In addition to the racial complex, her mother was aware about the age of her daughter (adulcences) which Hall call's “age of a stress, strife and storm.”<sup>4</sup> The fear of her mother takes actuality when Mira as a beloved of Richard visits to the South India where she offers him love of all kinds open heartedly. In the character of Mira's mother, Kamala Markandaya portrays, care of sacredness of Indian woman whether she is aristocrat or poor. Woman is not shown compromising with the ethics and culture of India on any account. Mira knows what Shakespeare calls “*The course of true love never did run smooth.*”<sup>5</sup> Mira's foster brother Govind is also unhappy with the relation of Richard and Mira. The litmus test of her love and devotion takes place when there are two options for her: either she has to choose love or country and she opted for the aspiration of her mother and Govind and her countrymen. As Sudhir Kumar Arora seems it:

*“Love or duty, if there is option to choose out of these two, surely a traditional woman will opt for duty sacrificing love. Country becomes more important than her love and she sacrifices it for the sake of performing her duty.”*<sup>6</sup>

No lover can tolerate the tragic separation, as Mira seceded from the pedestal of love. Richard turned confused and frustrated; and ponders himself on the issue of Mira's opposite turn to her love and promises. It was regretful for Richard; he could not believe the way she forgot her love. Thus in desperation, he asks Mira: “*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?*” (P-218, *Some Inner Fury*) Mira makes a curt reply,

*“ You belong to one side, if you don't belong to the other it is as simple as that, even children understand it.....it was there in your face, the colour of your skin, the accents of your speech, in the clothes of your back.”* (P-218, *Some Inner Fury*) Richard is a true lover who loves Mira deeply.

He did not believe that Mira would take such diversion. Probably Mira represents those women who have sacrificed their heart on account to get rulers out from its territory. As Mira affirms;

*“There is a time in one's life, they say, when one opens the door and lets the future in: I had the feeling I had done so, but had neither the power nor the courage to recognize the shape of things to come; and therefore I could speak”.* (P-218, *Some Inner Fury*)

In the same Govind is accused of stabling kit to death by hickey. So he is arrested and presented before the court.

Hickey as a witness speaks against Govind. Mira believes Govind is innocent. There at outside the court complex a crowd of people invaded the court and frisked Govind away from the court Mira too outrages the protest against the magistrate and join the group of Govind and forsakes her love. She adds;

*“... It was simply the time for parting we had known love together, whatever happened the sweetness of that knowledge would always remain. We had drunk deeply of the chalice of happiness, which is not given to many even to hold. Now it was time to set it down, and go.”* (P-285, *Some Inner Fury*)

She takes the decision that favors to her countrymen, but it was not favourable to her on individual ground. H. M Williams calls this love, *“...a deep and maturing experience for both young people, is shipwrecked on the rocks of Indian nationalism.”*<sup>7</sup> As Shakespeare’s *Romeo & Juliet* are becoming the victims of the quarrel between their respective families the same is the case here with Markandaya’s Mira and Richard whose love became the victim of the enmity and hegemony of two races. Klaus Steinvorth exhibits his comparative study in the following words:

*“Markandaya in *Some Inner Fury* and Jhabvala in *Esmond in India* show that a marriage between an Indian woman and an Englishman is impossible because they represent the two peoples and two cultures which are too different to admit a compromise.”*<sup>8</sup>

At the end she wishes:

*“... We could be together all the time.”*

*“We shall be soon.”*

*“But you have to go away.”*

*“I’ll come back- I’ll always come back to you!”* (P-199, *Some Inner Fury*)

Shakespeare’s philosophy as depicted in *Twelfth Night*:

*“If music be the food of love, play on;*

*Give me excess of it, that, surfeiting,*

*The appetite may sicken, and so die.”*<sup>9</sup>

Has the appropriate relevance with Mira to sacrifice her love. She chooses her community as the food of her love to strength its pillars. It shows she takes the decision deliberately to extinguish the fire of hatred between the two races. But at heart she is the property of Richard and will remain the property of Richard. Punim Juneja sums up the situation better in the following words:

*“Some inner Fury reiterates the fact that a meeting of East and West is always possible at the level of personal relationships. But by placing Mira And Richard in a particular historical context, Kamala Markandaya shows how sometimes social and political compulsions become too strong to be withstood and one is compelled to take sides.”*<sup>10</sup>

### **Marriage without Love- a Psychological Torture**

A marriage is a bond of two hearts to make it successful, players of it must know their responsibilities. In India a family remains in the mental trauma of the marriage since the birth of a girl child. An Indian mother accepts her responsibility to make her girl child aware of all the prescribed canons of the society and even the tribe. Premala in

Markandaya's *Some Inner Fury*, is portrayed in the same flora- fauna. The Indian philosophy as per Manu Samriti, clearly assigns woman's position:

*"During childhood, a female must depend upon her father, during youth, upon her husband, her husband being dead, upon her sons; if she has no sons, upon the near kinsmen of her husband; in default, upon those of her father, if she has no parental kinsmen, upon the sovereign; a woman must never govern herself as she likes".<sup>11</sup>*

Premala is the product of the same renowned factory of Hindu community, there is no duplicity in her manufacturing process. She listens, speaks and behaves as per the prescribed guidelines of the mentioned factory. In contrast to the relationship of Richard and Mira which represents the power of love, there is the intimate relationship between Kit and Premala which represents the destruction of the Indian institution of marriage. Premala is the woman who presents a heart striking tales to the readers. She is the victim of the modernity of her husband. She is religious to the core of her heart. She is the woman whose world is made by her parents. Simone de Beauvoir's statement, "one is not born a woman, one becomes one"<sup>12</sup> has quite relevance to the Premala she was made her householders as she is, her world is defined by her siblings and parents. A trend in India is, tastes should be western but life partner should be Indian. Premala is the same fish which is caught in the same net. Premala's mother as the other mothers of the world is in care of the marriage of her daughter. Kit's mother are also in the same contradict with him and insists him to do marriage. However, their families settle the ground for their marriage. Premala is taken by her mother to the kit's family to facilitate the marriage. As Mira says *"she is too young. I thought, forgetting she was older than me. To me she seemed a child and this feeling was always to remain for like a child, she had no defences"* (P-52, *Some Inner Fury*)

Premala was not child chronologically, but her behavior and mental setup was not worth to survive as the life partner of the kit, an English man by education but Indian by birth. Kit is grown in the environment where marriage is done just to fulfill the biological needs of the two individuals, but in the East, the marriage phenomena are different. The marriage in the oriental culture is done on the basis of certain conditions as, woman has to nourish the children, brooming the house, worship her husband and manage the kitchen in which Premala has the specialization. However, they became the life partners socially, but not from personal choice. Kit is not interested in her at all. Kamala Markandaya stresses the point of marriage against the individual will, which is 'canon' although in all Eastern societies, is sure to bring turmoil in the life of an individual. Premala remains issueless in her married life. Although she kept no stone unturned to settle the relation but all in vain, as Mira affirms:

*"... for she would have done anything for him- Premala came to borrow my shorts, put them on, blushing: blushed again, furiously, when kit looked at her bare legs, for she had never worn anything but sari. But this modesty, which is supposed to grace a woman, found little favour in kit's eyes".*  
(P-53, *Some Inner Fury*)

Premala was wise enough to understand her fate she decided to adopt an orphan girl without the approval of her husband kit. Premala in the eyes of the society has to adopt a role of barren even she has the capability of give the birth of the child. She attends the missionary school daily and consumes time there with the 'little angels'. She starts to work for the benefit of women by joining the social welfare trust. The novelist explores the tyranny of the society on the womenfolk if not physically but psychologically. Premala, without any interference in the matters of her, in-laws and her husband bears the entire cyclone alone. At last she dies of beautiful death as Mira says;

“...I could not believe she was dead. The feeling would not come, then I looked at her and she had always been beautiful and she was beautiful” (P-239, *Some Inner Fury*)

The saying ‘beauty requires no ornament’ has the relevance with the portrait of Premala. She possesses the inner beauty which is inherent feature in certain personalities which is not the feature of common people. As W.B. Yeats observes:

“It’s certain that fine women eat  
A crazy salad with their meat  
Whereby the horn of plenty is undone.”<sup>13</sup>

Women, who feel proud of their overt beauty, lack covert beauty often. Premala was a complete package of covert beauty in all spheres of life, viz., her sympathy with poor children, her religiousness, her devotion to her husband, her home management etc. Her guilt was just that she was neither modern in the dressing sense, nor bold and expressive and that was what Kit admired. Although Premala was a typical Indian wife, but her English educated husband liked something other. Kamala Markandaya intentionally portrays the male character in such psychological colours because it was the immediate need in the post independence era.

### Liberty vs. Women Psyche

Liberty is the feeling to exercise the talent with free forehead and free mindset. Kamala Markandaya projected this kind of liberty in her *Some Inner Fury* tremendously. Although there is portrayal of liberty from the colonial rule, but at the same time there are the corners which indicates the threshold of liberal Indian women. In Roshan, the novelist portrays a modern woman of India in all spheres of life be it political, social, economic, thought and decision making. She is English by education but Indian by birth. It deserves mention here that kamala Markandaya’s English educated women characters are portrayed on the patriotic line, modern by thought, ideas and outlook, but not by just tastes and likings as to the English educated men characters like Kit or (Dandekar in *A Silence of Desire*). Roshan appears in the novel wearing:

“... a chiffon sari coloured like a rainbow, and slippers with rhinestone heels, and a mouth as bright and vivid as a geranium petal- who was easily the most striking” (P-68, *Some Inner Fury*)

In contrast to Kit she respects her culture and follows modernity where necessary. She is a journalist by profession which was the dream of thousands of oppressed women who could not make that real because of the social canons. Kamala Markandaya portrayed real condition of the then Indian woman. However, she is the woman whose destination is freedom for the nation by the peaceful manners not by the violence as is the concept of Govind. Although there is no involvement of the Gandhi, (the father of the nation) but his influence can be seen in the novel. Govind meets with Roshan and makes her aware about his policy of freedom she replies:

“Everybody is interested in freedom...only, we do not all agree on the means to the end, as I think you know too” (P-126, *Some Inner Fury*).

Further she says “There is no power in violence... only destruction ... I am not really interested in destruction.” (P-126, *Some Inner Fury*)

The novelist strongly advocates the women status that they have the capability of decision making and even

stronger impact than those of men folk as is evident with the conversation of the two- Govind and Roshan. Kamala Markandaya wants to convey the masses that woman by nature is the beautiful gift of God who desires peace, love, equality and acceptance. She expresses that the nature of men (like Govind) is violent, brutal and thoughtless even anti-social as is evident in the acts like the burning of the school building. Kamala Markandaya portrays the intensity of the non-violence slogan during the freedom movement of India at all levels of the society and its impact on every Indian individual. Roshan dedicates her luxurious life like Rajeshwari in K.S. Venkataramani's *Kandan, the Patriot* for the cause of the freedom of the motherland India. She lives a divorced life for the cause of freedom of the nation as she says: "My husband and I have parted company." (P-70, *Some Inner Fury*) Roshan follows the call of her inner-self without caring for the prescribed canons and traditions of the society. Roshan talks cheerfully, and takes decision firmly. As compare to Govind she also interacts with westerners and treats man as man not on the basis of race, creed, and colour but on the basis of humanity. Kamala Markandaya presents a set of woman characters in *The Some Inner Fury* which have sacrificed their pleasures for the freedom of the nation. Their intellect gains superiority over their male partners. Woman is shown responsible, devoted and patriotic. Woman is shown mentally strong and qualitative. As Joan Adkins rightly points out that "resistance, rebellion, and death" provide the thematic structure of the novel and that wisdom is gained through suffering."<sup>14</sup>

## REFERENCES

1. K.R. Srinivas Iyengar, *Indian Writing in English*, (New Delhi: Sterling Publishers, 1983) p.440.
2. Allan Wendt, "Babu to Sahib: Contemporary Indian literature," *English and India*, eds. M. Manuel and K. Ayyappa Paniker, (Madras: Macmillan, 1978) p.103.
3. Kamala Markandaya, *Some Inner Fury*, (London: Putnam & Co., 1955) p. 24. All the subsequent quotations are taken from the same edition with pagination in the parentheses.
4. G. Stanley Hall, *Educational Problems*, Vol. 2. (New York: Appleton, 1911) p. 32.
5. William Shakespeare, *A Midsummer Night's Dream*. (London: Verity Ed.) Act-I, Scene (ii).
6. Sudhir Kumar Arora, *A study of Kamala Markandaya's Women*, (New Delhi: Atlantic publishers & Distributors, 2006) p.44.
7. H.M. Williams, *Indo-Anglian Literature 1800-1970: A Survey*. (Madras: Orient Longman, 1976) p.85.
8. Klaus Steinvorth, *The Indo-English Novel*, p.66-67.
9. William Shakespeare, *Twelfth Night*. (London: Verity Ed.) Act-I, Scene (i).
10. Punim Juneja. "The East – West Theme: Some Inner Fury, the Serpent and the Rope and a Dream in Hawaii." *Commonwealth Fiction*. Ed. R. K. Dhawan, 1. (New Delhi: L. Classical Publisher's 1988) p. 185.
11. Clarise Bader, Livre V. SI. p. 148: *In Her Women in Ancient India: Moral and Literary Studies*. (Varanasi: The Chowkhamba Sanskrit Studies, 1964) Vol. XLIV, p.55.
12. Simone de Beauvoir, *The Second Sex*. Trans. H.M. Parshley. (London: Vintage, 1997) p. 295.
13. W. B. Yeats, "A Prayer for My Daughter," *Selected Poetry*, (London: Pan Books) p.101.
14. Adkins, *journal of S. Asian Literature*, 10, 1(Fall 1974), p.95.