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## WESTERNIZED INDIAN WOMEN IN THE NOVELS OF KAMALA MARKANDYA WITH SPECIAL REFERENCE TO SOME INNER FURY AND POSSESSION

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### Abstract:

*Western philosophical thoughts, social and political ideas were available to Indians mainly through the English language. As a result, Indian literature in English inevitably developed. It becomes the product of British culture which has impact on the Indian intellectual mind. This process percolated gradually. However, Indian English literature is not, and can not be, a part of English literature. It is a literature written by Indians about India. Indian novelists educated in the West were brought up in two opposite cultures.*

### KEY WORDS:

*Some Inner Fury and Possession , Westernized Indian Women , philosophical.*

### INTRODUCTION:

According to Meenakshi Mukherjee, Indian English fiction is 'twice born fiction' since it derives from the two-parent tradition one. Indian and the other British. This hybrid offspring is characterized by the immense variety, styles and philosophies. Most of the social and political reformers of modern India have also contributed to Indian English literature. The changing order of India is pictured by Raja Ram Mohan Roy, Rabindranath Tagore, Aurobindo Ghosh, Mahatma Gandhi and Jawaharlal Nehru.

Progressive outlook, the spread of modern education, freedom from orthodox ways of life, and the emancipation of women are some of the finest gifts that the west brought for India. Kamala Markandaya is one of the well-known Indian Women novelists in writing in English, she won international fame and recognition with the publication of her maiden novel, *Nectar in a Sieve* (1954). Her novels present a criticism of life..... life which transcends the national frontiers..... leading to the problem of rootlessness. We find, the significant theme in her novels is, the conflict between East-West i.e. traditionalism and modernism. Born and brought up in India, she settled in England by marrying an Englishman, she is truly a blend of two widely different cultures. There are many characters influenced by Western culture in her novels.

In the final stage of the 'Nectar in a Sieve, Birla Doctor appears as a guest. She dresses herself in shirt and trousers like men. She is enlightened and highly educated woman. Mirabai. 16 years young girl, narrator heroine of the novel *Some Inner Fury*. She is brought up in a westernized family where they had two dining halls and two sets of cooks, one western and the other Indian, and the members of the family, including ladies and young girls regularly go to the club to play and dance where women speak in English to English visitors. It was a rare phenomenon in India in those times. Mira's mother takes every precaution not to allow her to remain in the company of Richard, an English friend of Kit, too often. Kit sends a birthday gift, "a silver box", Mira, presented by Richard, wrapped along with his own gift of a sari in a parcel, which Mira accepts without showing it to any other member of the family. In spite of her mother's refusal she

insists on going with Kit and Richard when they plan an outing as she has already shown her willingness, and she can swim very well. Richard wants to marry Mira but not without the blessings of her parents. Mira knows her mother would never agree to her marriage with an Englishman. In spite of it, Richard takes Mira to her parents and agrees with her mother who suggests to him to wait for two years till she is twenty-one, for one has to be careful in such matters. Mira finds difficult to wait for two years. In her impulsiveness she offers to accompany him when he plans to go on a pleasure trip. But he rejects Mira's offer owing to her 'Young age', her family background, and tradition. But Mira argues:

In an exactly like other women .....” I have the same emotions, I feel the same things. .... there has never been any one else from the day I met You”.

They set out to spend the holidays together with one 'case' and a pair of clothes extra to change. They travel by whatever mode of transport is available, and go wherever their senses lead them. They are happy beyond what words can describe. Mira, like Rukmani in *Nectar in a Sieve* continues to live after seeing so many of her loved ones dying. Death does not rescue Mira from the living death. Herein lays the tragedy of her life.

Premala is the best combination of both western as well as traditional in *Some Inner Fury* like Mirabai and Kit she also belongs to an Indian family, westernized though in a lesser degree. She is very docile and obliging. She reads Gita, and accepts everything with prayers: on the last day, just before Kit clasped her neck the 'thali' that would make her his wedded wife, She turned away from him and covered her face with her hands and lost herself in prayer. She has a great regard for in-laws, especially for her mother-in-law. When Govind comes to visit her in the city she makes repeated enquiries about her mother-in-law's well being. She knows her responsibilities so she asks Mira to stay on there because she thinks that Mira's staying elsewhere would be unconventional and it would hurt the feeling of her parents. But the pity of Premala's life is that she is not able to fit into Kit's world. There is a hunger in Premala because of unfulfilled motherhood which Kit could never appreciate, for he is insensitive to the woman in her. She sublimates her feelings in the school work. As a result she grows lonely and miserable, without having an outlet for her pent up affections. Kit is unaware of her misery, but Mira observes that Premala uses to go to the village school run by an English missionary Hickey. She finds solace in the company of an orphan – a small girl. In the word of Mira, “It was becoming her world, for she could find no place in one her husband inhabited”.

The character of Roshan Merchant in *Some Inner Fury* is of an independent temperament. She comes before us for the first time at the reception party of kits marriage when all types of people-Muslims, Parses, and English are present. She herself writes poems and contributes articles to the newspaper she publishes. She symbolizes the woman of the resurgent India. She tries to save her country for her prosperity and progress. She belongs to both worlds-East as well as West”. “Born in one world, educated in another, she entered both and moved in both with ease and nonchalance”. It was a dual citizenship which she has taken for granted. She goes to the club to dance dressed up like a butterfly. At the same time she wears simple home-spun saris. While she takes an active part in the 1942 Movement, being associated with Govind in many anti-government activities, she also retains her English friends. This raises the character of Roshan to the heights of sublimity. The British administrative machinery suppresses the publication of Roshan's paper. She violates the prohibitory orders by calling a public meeting. She leads the subsequent procession through the prohibited area and gets arrested. She is sent to prison once again. There also she keeps up her spirits and after her release she goes direct to the court to give her witness in the case of Govind.

Through the character of Roshan, Kamala Markandaya focuses the reader's attention on the final phase of India's freedom struggle. Roshan being dynamic personality not only captivates the readers' mind but over-shadows all other characters in the novel, too.

Mira's mother is an educated lady who can speak and understand English. Club-going is their “pattern of life”. She goes to the club to play the bridge. She belongs to that upper class of society whose life style is westernized. Her daughter, Mira, also goes to the club as a part of her training. She allows a new pattern of courtship when the question of selecting a suitable bride of her England returned son, Kit, arises. But in the case of her own daughter Mira like an Indian mother, displays her unwillingness to give freedom. She takes every care not to let her fall into the company of Richard; a friend of Kit's who comes to visit India and stays with family, anywhere. According to Mira's mother, Modesty graces a woman..... it is not right for a young woman to go among young men'. The mother who is never mentioned in the novel by any other name except, “Mira's mother”, is very sweet tempered and affectionate. She takes care of Govind by adopting as her own son. She becomes very happy when Kit returns from England and brings his friend Richard along. Many delicacies are prepared for the first meal, she feels proud of Kit and his westernized manners. In accordance with the desire of the mother gives up the idea of a court marriage and allows having long and tedious rituals of marriage in the traditional way. He tries to forget the 'Silken haired girl' and agrees to marry Premala who belongs to his own caste and his own country. The mother manages the household very efficiently. Her house was equipped to cope with both Europeans and Indians : there were two dining

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rooms, two kitchens, even two of servants, the one lot knowing Indian cookery and service, the other trained to attend to their English guests. She very skillfully supervises the marriage preparations and insists on the traditional style of marriage. Premala the bride during her stay with the mother before and after the marriage, gets very much attached to her. She remains calm and quiet after the death of her son.

Anasuya, narrator of the story in Kamala Markandya's novel *Possession* gradually unfolds the story. She represents those women of post-independent India who are educated, liberated and has an urge and talent for creative writing. She stays single. In connection with the collection of material for her books and publication she has to go to England frequently where she stays in London for longer or shorter periods as the nature of her work required. However, her westernized ways approved by her south Indian relations. Unlike most Indian women, She does not mind having drink and harbors no inhibitions in her friendship with Jumbo, an ex-ruler of a small former state of India. Valmiki, a Tamil boy of fourteen with a talent to point is being consoled and comforted by Anasuya. She provides a moral support which he needed from time to time in a foreign land. But because of cunning behaviour of Caroline, Valmiki becomes homeless, penniless and helpless, it is Anasuya who comes to his rescue and arranges his passage back to India from England by selling her own portrait which she procures with the help of Mrs. Pea boy from custody of Caroline. After coming back to India Anasuya feels relieved that Valmiki is now united with his spiritual guide – the Swamy. Caroline calls Anasuya, the 'sharpest little needler' and 'a typical timid little Indian babu'. Whenever Anasuya comes to India she regards it as her moral duty to meet the parents of Valmiki and the Swami and convey his welfare to them. She also conveys their welfare to Valmiki when she goes to London. That way she becomes a connecting link between India and England. Anasuy is only an important character in the novel but also the narrator, though she is not the heroine.

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