

POLITICAL VIOLENCE IN THE NOVELS OF KAMALA MARKANDEYA

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Man is a social being. He is brought up in the lap of Society and in the end; he goes to the cremation ground on the Shoulders of society. Therefore, it has become his pious duty to be ready to sacrifice his life for the betterment of society. A nation is bigger than society. As a member of a nation man has to think for its betterment. As a member of society, man must think of national problems and their solutions. If people have no zeal for their nation, the decline of nation begins. This decline of the nation leads to deterioration in moral values of the people. Hence the zeal for nationalism is necessary for a nation if a nation wants to stand with Pride and self-respect among other nations of the world.

Kamala Markandeya has given her ardent support to the Indian freedom movement through her patriotic writing, 'Some Inner Fury' 'Some Inner Fury' was published in 1955 after her first novel 'Nectar in a Sieve' (1954). Both the novels of Markandeya display not only her profound attachment to the Indian customs, conventions and culture which are sold of our countrymen but also her vivacious zeal and concern for the country, In this novel, she exemplifies the conflicts between political tumult and human values. She points out the futility of the political terrorism for the achievement of country's freedom. "She highly praises the ideals oi nonviolence and benevolence as the weapons to fight against the foreign rulers." 'Some inner fury' of Markandaya is another study of the so-called nationalists who believed in political terrorism and who had been denouncing the true values of humanism, nonviolence and patriotism. In this novel the question

regarding the true meaning of patriotism occupies an important place. This question continued to claim the author's attention during the years that followed, presentially, "it is a political novel, transmitting the high in condensation of national liberation struggle of the Indian people against the English colonizers....." Noctar in a sense is a tragedy engendered by socio-economic forces, 'Some Inner Fury' is a tragedy engendered by the historically important Independence movement.

'Some Inner Fury' described political terrorism and violence which overtook the country in the wake of Quit-India Movement, a few years before independence. The deviation of Govind, the adopted brother of Kit and Meera from the creed of non-violence of the national movement and his resort to revolutionary activities, leave their tragic impact not only on the British in India but also on the life of his own family members, Kit and his wife Premala fall victim to violence and Meera is separated for good from her English lover Richard. In this tragic social novel, two parallel themes the Quit India Movement and the east-west confrontation are delineated by the novelist very skillfully in a completely different technique. This technique is also followed by Bowering in his "The Ring and the Book" earlier. The characters of the novel are psychologically treated on the ground of emotional conflict. Three conflicting values that run parallel are nationalism with non-violent and humanistic feelings, false patriotism with communistic leanings and need of domestic happiness. 'Some Inner Fury' reflects the social and political issues of the age in which it is placed.

Kamala Markandeya also brings forth another theme of the East - west conflict of codes and conviction of which she herself is a living example. 'This clash between the Eastern and western values leads to an inevitable quest for identity which she has ably dwelt upon in most of her novels in different contexts and with varying flavour. But she lacks of spic dimension of Raja Rao and the sharp sociological concerns of Mulk Raj Anand who have also dealt with the theme of East-west encounter in some of their novels.

When she watched with anguish some of the things done by her fellow countrymen in the name of patriotism. Her pent-up sorrow found expression in 'Some Inner Fury' one of her most powerful as well as controversial novels.

Kamala Markandeya does detached and keen and critical observation of every social, political, religious and economic upheavals of contemporary period. To which she belongs. In her first novel, Nectar in a Sieve, She takes up realistic chronicle of Rukmani's family in the context of tragic turmoil's and sufferings of peasants in colonial India, caused by socio-economic factors. In this novel, Markandeyariases her voice against the advent of Industries and modern technology in the village in the shape of tannery. According to her, industrialization and modernization destroy customs and culture, hopes and happiness and peace and plain life of the village and become the cause of poverty, hunger, deprivation, starvation and many other ills and evils. But in her second novel, "Some Inner Fury" Markandeya, dramatizes tragic turmoil's of a family engendered by the historically important Independence movement. 'Some Inner Fury' is also a tragedy. It deals basically with the East-west encounter and Indian freedom movement. 'Some Inner Fury' is entirely different from Markandeya's first novel, 'Nectar in a sieve. Iyengar points out, 'if Nectar in a Sieve' recalls Venkataramani's Murgan the tiller. Markandeya's some Inner Fury'.

Rekha Jha remarks, "Political dichotomy takes three forms in her novels : firstly, there is a mingling of political history with fiction; the impact of the western political system which was not always in consonance with Indian life's, and finally, the breakdown of personal relations because of political wranglings.

In this novel, Kamala Markandeya aims at examining Govind's revolutionary activities against British rulers and their impact on her family. This theme has also been taken up in prominent Indo-English writer of global fame, Rabindranath Tagore's novels - 'Four Chapters' and 'The Home and the World' published in 1915 respectively. Tagore explores ills and evils of violence and terroristic activities in politics in order to achieve national freedom.

S. Krishna Sharma remarks, "Markandeya's second novel 'some Inner Furyamatizes the lives of young people lost in political confusion of the Independencestruggla.....It is not a novel simply depicting East! - west confrontation like 'TheNowhere man' it is about national struggle, and the havoc it causes in the private livesof individuals."

In fact the British Government took India as a milk cow whose milk was not for her own calves but was for the foreign rulers. Rabindranath Tagore has clearly shown it is his writings, 'More an more the British took upon India as a long tended milk cow in their own royal cottleshed. They work to keep the shed clean and supply the fodder. They take good care to preserve this movable property and do not hesitate to rub the edge off the horns lest the animal should turn restive: they do not wholly deprive the skinny little liquid when, morning and evening, the good cow is milked. But more and more clearly, their self-interest become patent.

In the novel, Govind is seen busy in various revolutionary activities. He is revolutionary and does not hesitate to use violence in order to achieve his mission of freeing India through it. He makes conspiracy and does bloodshed to uproot the alien rulers from this country. Premala, who is the wife of Kitsamy and for whom Govindposseses deep and profound love and affection in his heart but never discloses his feelings, also upholds Indian values and civilization. She has a great respect for them but she does not dislike the British. In order to save himself from the stifling atmosphere of her anglicized husband's home, she often joins Hickey to keep herself busy in humanitarian work. Harish Raizada points out, "In her love for Indian values and compassion for her suffering countrymen, Premala resembles kamaa, the wife of Cambridge educated Krishanan in B. rajan's novel, 'The Dark dancer' (1959) and Kusum, the wife of the westernized SanadShivpal, in NayantaraSahgal's 'A' Time to be happy.(1958). All of them derive strength from service and sacrifice and believe in non-violence as a creed. Kamala also leaves her husband's home to take up the humanitarian work atShantipur hospital."

It is quite obvious to say that the East-west confrontations as represented by India's contact with Britain has been explored prominently in the novels of Kamala. She deals with the tensions and points of contacts and conflicts between people belonging to two races and two views of life from different points of view by causing to come them together in different relationships and situations. On account of intimate understanding of both. Oriental and Occidental values of life, the novelist possesses mixed sensibility which provides her a great advantage for as Balachandra Rajan remarks, "the presence of two cultures in one's mind forms a wider and therefore a saner basis on which to originate the quest for identity and that the discordance between these cultures can be creative as well as merely confusing." again Harish Raizada points out, "Her mixed allegiance, makes her 'contemporary everyman' able to view with serenity the challenge of contrasting cultures. Like a double-faced janus, she can look to both ways of life with keen discernment and dispassionate objectivity. Her treatment of racial relationship is therefore realistic and unbiased. Englishmen and women portrayed by her are also not mere types but individuals infused with vitality of their own."

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