

I. *Some Inner Fury* as a Text on East–West Encounters

This project explores how Kamala Markandaya's *Some Inner Fury* presents the backdrops of colonial legacies in the formation of the identities of the pre-independent activists. The focus of this study is to dig out the effects of imperial and colonial power among the colonized or the anti-colonial individuals. The colonial or imperial rule is also working in its absence and the ruled persons seem ambivalent whether to be ruled like this or to come out of it to be ruled by themselves. The major objective of this project is to state the postcolonial discourse of resistance against the hegemonic representation and the power of colonial legacies to mishandle the pre-independent nation in a colonial narrative *Some Inner Fury*. Through the critical analysis, this research aims to show undecidedness, ambivalence as the product of the legacies of the colonial rule which forces the colonized to mimic the colonial culture and creates the hybrid identity. This project not only assumes that the colonized actively seem to be undecided but, it also presumes that, they got freedom from such directionlessness or from the trap of colonial legacy who presents themselves as the threat to subvert the colonial power. The area of this project broadens in the ways to ground the strategy of resistance against the colonizer and the hegemonic power of the colonizer which still works in the absence of their direct rule.

Mimicry, ambivalence and hybridity come as problem among the pre-independent persons and those legacies themselves set the sense of anti-colonial resistance against colonial power. To prove the above mentioned argument and hypothesis, this project focuses on the activities of the major characters, Mirabai, Richard, Roshan, Govind, Kitsamy and Premala. The focus of this study is to show the strong contribution of the youths for their nation to get independence from the colonial power. As the focus of the study is on the effects or backdrops of colonial

legacies such as ambivalence, mimicry and hybridity on the verge of anti-colonial movement, it explores the theoretical insights from the postcolonial critics Elleke Boehmer, Ania Loomba, Homi K. Bhabha and so on.

The protagonist Mira is ambivalent along with the development of the plot. Likewise, Roshan too seems culturally diverse. She belongs to England by birth but participates in the Indian movement which was against British colonization. Kitsamy is presented as a mimic man who mimics the European lifestyle although born in India. Richard, the representative of colonizers, too seems hybrid. Govind is the symbol of Indian revolutionist who sets his destination to get independence from the grip of colonizer by organizing resistance against the colonizer.

Markandaya, in the novel uses the strategy of revolution to unite the Indian nationalists to form the postcolonial identities. The anti-colonial upsurge works as the weapon to wipe out the rule of colonization. The legacies of colonization fade away from the strong co-operation and determination of the youths to their motherland. In this regard, Chaman L Sahni writes:

Some Inner Fury is a tragic novel in which Markandaya dramatizes the East-West conflict against the backdrops of India's struggle for independence from the British rule. Here the narrator is highly educated and westernized Brahmin woman who has defied Brahmic tradition by falling in love with an Englishman. The narrative is painful recollection of racial barriers and nationalistic fervor that force her to sacrifice her personal love. (1)

Sahni has focused on the dramatization of East-West conflict which was caused by the hegemonic rule of the west in India. Mira, although being a strict Hindu ritualistic lady, falls in love with an Englishman by defying the Brahmic tradition. But, when

time comes to sacrifice for the nation, she sacrifices her personal love and fights against the colonizer.

Mira, the daughter from the Hindu ritualistic family seems ambivalent when she encounters with the colonizer, Richard. At first, she does not like his presence; inner fury arises within her against Richard as she says:

Richard himself, outside the play of our feelings was regarding the proceedings with interest, and suddenly for one chocking instant, 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 the I felt his eyes upon me, very steadily upon me, after all, without understanding. (5)

But she likes Richard's behavior in the period of mixing up with him. She likes him as he wears the clothes borrowed from the servants which she takes as Richard's assimilation to her culture. She praises him as dramatized, "He is doing the leading', I said, 'not Kit'. And I think it is very sensible of him to dress for the climate – even if he had to borrow servant's clothes" (6).

Homi K. Bhabha addresses such situation as ambivalence. Bill Ashcroft et al, approving Bhabha forwards: "Ambivalence describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer" (12).

Mira, at first dislikes Richard and again likes his style. This kind of liking and disliking continues along with the plot upto the point of climax.

Richard involves in the cultural processions of Indian family. He quickly adjusts himself with the climate as described in the text, "Richard in shirtsleeves as he

arrived but wearing now a dhoti and chappals scandalously borrowed from one of the servants” (6).

His adoption of Indian style may be the strategy of the colonizer to win the heart of the natives as Boehmer states. In Boehmer’s own words, “The blending of ancient religious laws and what was seen as modern, scientific knowledge was taken to be most effective way of administering India” (13).

Richard, the colonizer spreads the net of colonization by adopting the native lifestyle. But there is one revolutionary character who opposes the activities of the colonizer in other’s land. Govind, the mastermind of anti-colonial mobilization, opposes each and every act of the colonizers from the starting to the last. Bill Ashcroft et al argue, “Anti-colonialism signifies the point at which the various forms of opposition becomes articulated as a resistance to the operation of colonialism in political, economic and cultural institutions” (14). Govind is such a revolutionist, who resists against the colonial rule, the operation of colonialism in Indian political, economic and cultural institutions. According to Boehmer, “Colonial relations were always heterogeneous and shifting” (82).

“Anti-colonialism frequently perceived resistance to be the product of fixed and definitive relationship in which colonizer and colonized were in absolute and implacable opposition” (16). As Bill Ashcroft et al argue with above quoted lines, Govind and Richard are in opposition with each other. Govind does not prefer the stay of Richard in their household and he opposes each and every argument made by Richard. For example, “Richard flushed a little, but he only said, easily ‘Naturally, they affect me. I’ve never seen giant trees in flower. ... The retort came from Govind who said – struggling to get the words out as always – ‘Not only foreigners – they affect the natives also’” (9).

Prem Kumar, addresses in his criticism of *Some Inner Fury* the clash between Govind and Richard as “a clash between two systems of politics: British rule versus Indian self-rule” (23). Resistance against the colonization is presented in different form. Malaria is a disease about which Indians were aware since their birth. But the foreigners were not aware about it. “Malaria. If you are born and live in India you are, naturally, aware of it: but it is always something that happens to other people, peasants, or Englishmen” (140). Richard was affected by malaria. This victimization can also be explained as anti-colonial attack. In one sense, malaria is the national weapon of the Indians about which they were aware and those who were not aware about it, they became victimized. Bill Ashcroft et al forwards about hybridity as, “Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization” (118).

“The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural synergy and transculturation” (119). This statement applies with Roshan, Mira and Richard. Roshan, “Born in one world, educated in another, she entered both and moved in both with ease and nonchalance” (107). She is one emancipated young lady as commented by Shiv K Kumar, “Oxford-educated and divorced, feels equally torn between the demand of East and West, orthodoxy and nonconfirmism” (510).

Likewise, Richard adopts Indian culture alongwith his own. He wears clothes borrowed from the servants, lives with Hindu family but works against them. He loves Mira, a Hindu lady and adopts Hindu rituals to impress her. Mira, the center of the novel, is not far from the hybrid situation. She loves Richard, the colonizer. As commented by Shiv Kumar, “Mirabai, of rich and orthodox parents, falls in love with Richard Marlowe, one of the governor’s aides. This liaison with an Englishman is a

rude assault on the powerful and seemingly impregnable citadel on convention” (510). But she also fights for her national autonomy with her writings. She writes about the poor villagers addressing their actual condition.

Kit is a mimic man. He mimics the European culture, lifestyle and forgets his own. He does not like his own rituals. “Kit had no great liking for the elaborate rituals of marriage. If he had had his way the whole thing would have been a brisk one day affair, or – even more preferable – a half-hour ceremony at the local civil registry” (50). He lives in the house with European furnishings and decorations. In Bhabha’s words, “Mimicry, is the process by which the colonized subject is reproduced as ‘almost the same, but not quite’. The copying of the colonizing culture, behavior, manners and values by the colonized contains both mockery and a certain ‘menace’, ‘so that mimicry is at once resemblance and menace’” (Quoted in *Key Concept in Post-Colonial Studies*) (140).

But Govind does not have any liking to these foreign styles. As dramatized, “Govind was not and never been a part of it. To him, it was the produce of a culture which was not his own – the culture of an aloof and alien race twisted in the process of transplantation from its homeland, and so divorced from the people of the country as to be no longer real” (107).

Mira and other members of her family except Govind used to go to the club, played squash and golf, bridge or billiards. They adopt the European lifestyle and culture. But, for Govind it was the produce of a culture which was not his own – the culture of an aloof and alien race.

Mira feels a little guilty with Govind. She feels so because she loves the person who is against her brother Govind, against her national autonomy. Mira explains, “Somehow Govind made me feel a little guilty, for I knew he disapproved of

Richard; and though I also knew this was not a personal dislike but one based on principle, and that the feeling he had for Richard he extended impartially to cover all who were British, it did not make matters any easier for me” (137).

This difference between the natives is made by the project of colonization. Ania Loomba writes, “The construction of racial differences had to do with the nature of the societies which Europeans visited, the class of people who were being observed, as well as whether trade or settlement was the objective of the visitors” (96).

The colonizers make the natives scatter in different thought. They leave their aids and funds to acquire likings for them. The colonizers provide funds for the social works. One example is, they have donated for the orphan school which was run by Hickey. Likewise, they settled the new village with their funds. This is the strategy of the colonizers to expand their rule as defined by Elleke Boehmer. Boehmer writes, “The business of colonization meant gamble and experimentation, with lives, with funds, above all with meanings” (13).

Different critics have read *Some Inner Fury* from different perspectives. Most of them have focused their criticism in the postcolonial presentation of the novelist. Some of them are concerned with the issues of Markandaya’s preoccupation with the changing Indian social and political scene. Some of them also touched the essence of cultural diversity with the valorization of East-West confrontation.

Prem Kumar finds it as a conflict between two systems of politics. It is the conflict of British ruler and Indian people that makes the novel a work. As he writes in his article, "Conflict and Resolution in the Novels of Kamala Markandaya", "It is a clash between two systems of politics: British rule versus Indian self-rule. Out of this clash is born the familiar theme of East-West confrontation, set against the turbulent

years of Quit India Movement (1942)" (23). From this analysis, it is clear that, the clash of ruler and ruled is dominant in the novel. Britishers are trying to establish their rule and assert their culture whereas Indians are fighting for their self rule and cultural unity.

The other critic on Markandaya, Shiv K. Kumar in the article, "Tradition and Changes in the Novels of Kamala Markandaya", illustrates political and social revolution of India against the British rule. He argues, *Some Inner Fury*:

Presents an India cut up in the maelstrom of her struggle against British rule, provoked by constant humiliation and repressions. The younger generation rises against both foreign domination and parental tutelage. The split between the generations embodying tradition and changes widens unbridgeably. Revolution both political and social electrifies the atmosphere. (510)

Shiv K. Kumar points out India caught up in her struggle against the British rule. This struggle was provoked by constant humiliation and repression from the British colonizer. The Indians grow intense desire to be ruled by themselves in their own land by wiping out the hegemonic rule of the British. For the struggle against the colonizers, the young generation rises. Shiv K. Kumar also noted the parental tutelage against which those young generations were fighting for. There is the fight between the tradition and changes between new generations and their parents. As a whole, there is the revolution both political and social to form the new rule and law.

Chaman L Sahni has focused on the East-West conflict in which India is fighting against the British rule. To get independence from the British colonization, Indian youths fight with strong determination and co-operation. But, the protagonist who was educated and westernized Brahmin woman has defied Brahminic tradition by

falling in love with the colonizer. But, when the time comes to wipe out the colonial rule, she sacrifices her personal love. She leaves her lover with 'his people' and goes back with 'her people'.

R.K. Gupta, in his article, "Trends in Modern Indian Fiction" writes: "In *Some Inner Fury* the love between Mira and Richard fails because they belong to the different nations of ruled and ruler" (305). Gupta noticed on the nationalist consciousness as a cause for the failure of the love between Mira and Richard. Their love fails because they belonged to two different nation and different culture.

K. Meere Bai, in the article, "The Theme of East-West Encounter: The Expatriate Writer's Personal Dilemma" writes, "Kamala Markandaya's *Some Inner Fury* too has the Theme of East-West encounter. Love that is beyond all barriers unites Mira and Richard. Yet when it comes to identifying oneself with one's nation, they get separated" (12). By this view, it is clear that, the two lovers were separated because of cultural diversity. One can mimic other's culture but cannot totally assimilate. So, there comes dilemma. But, the consciousness for the motherland becomes victorious against the colonial rule.

Although many critics focus on the postcolonial perspective of *Some Inner Fury*, they have not examined the colonial condition, and have not pointed out the effects of the colonial legacies among those anti-colonial activists which mishandle them alongwith the development of the anti-colonial upsurge. Those critics could not notice the effects of the legacies like mimicry, ambivalence and hybridity which guide the pre-independent activists to the freedom from the grip of colonization. So, this project aims to dig out the colonial legacies which remains as the guiding principle to mishandle the anti-colonial activists, and the same legacies sets the action against the

colonization to overcome the diversities formulated by the colonial rule which side was left to praise by the critics.

Drawing the theoretical insights from many postcolonial theorists and the comments from the critics on Kamala Markandaya, this project hypothesize that the dynamism of the colonial legacies as the hangover among the independent activists of India on the verge of anti-colonial movement and the effects from the same legacies, there arises the resistance from the side of the colonized or victimized to subvert the colonial rules, to subvert the rules which were still working in the absence of the colonial power.

To prove those abovementioned hypothesis and assumptions for the liberation of the country in the novel of Kamala Markandaya *Some Inner Fury*, this researcher divides this dissertation into three parts. First chapter gives overall introduction to the project. The second chapter analyzes the resistance against the colonial rule. And the last chapter concludes how the legacies of colonization work as a means of liberation from the grip of colonial rule.

II. Resistance against Colonial Rule

Some Inner Fury is a text about British colonization in India and the resistance against the colonial rule by the Indian people. Markandaya, who was born and brought up in India, and married to English, explores to some extent her personal actions about such hybrid situation. Markandaya, to explore cultural differences, ambivalence, directionlessness etc., presents the characters from both Indian and English sides. Mirabai, Roshan, Kitsamy, Richard, Govind, Premala were the main characters of the novel. Elleke Boehmer, in this regard, says, “The effect of empire on colonized peoples, and colonized responses to invasion, usually appear as mere traces in the writing of the time” (20).

Mira is the narrator and protagonist of this novel. She is a Hindu lady born in the ritualistic family. In the beginning of the novel, there is the welcome program going on. Kitsamy, Mira’s brother was returning from Oxford University. Mira and all her family members were prepared to welcome Kitsamy at the station. Kit came with his English friend Richard. Kit and Richard were welcomed and they set their journey back to home with other family members. Here we can note that Kit came with English friend means, he came with the English lifestyle, norms and values along with education, which is the symbol of mimicking the colonizer.

For the benediction ceremony the Brahmin priest was called at the station. But Mira’s family was sure about that, “for priests cannot be easily found to bless the homecomings of those who have crossed the seas” (5). But, “the Brahmin priest arrived, bursting importantly through the ranks of onlookers. He was late: we thought he had changed his mind about coming, for priests cannot be easily found to bless the homecomings of those who have crossed the seas” (5). In the given extract, the priests were expected to be absent in the procession of welcoming the homecomings who

have crossed the seas. But the priest came there. It shows that there is a kind of hybrid seed among the strict ritualistic persons who were too affected by the colonial rule. Kit gets his benediction. But, because of the presence of an Englishman, Richard, “Kit might have submitted with better grace: now he began muttering . . .” (5). For Richard, this kind of procession seem as primitive and savage, and Kit feels a little difficult to perform his own rituals in the presence of the colonizer whose lifestyle, norms and values he is trying to mimic.

Richard himself, outside the play of our feelings, was regarding the proceedings with interest, and suddenly for one chocking instant, 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, after all, without understanding. (5)

Remarkable thing is that, Richard was having fun with others’ ritual procession. He takes the benediction procession as a funny act. Richard’s such act makes Mira furious with him, furious with the intruding stranger. We can see the sense of resistance against the colonizer within the inner level of the protagonist. But this sense of resistance fades away from her along with the stay and mix-up with Richard.

Richard was welcomed and served as a god in the Hindu family for Hindu takes ‘guests as a god’. “The garlands was meant for my brother, who had just come home from England; but naturally guests come first, even if they were English and unexpected as Richard was” (2). Although he was unexpected, they welcome him as god. They feed him as per his interest in the period of his stay in Kit’s house. Praising and feeding Richard is the symbol of feeding the colonizer with the knowledge.

We can see cultural diversities among Richard and other characters. “Richard in shirtsleeves as he had arrived but wearing now a dhoti and chapels scandalously borrowed from one of the servants” (6). Richard borrows clothes from servants which were fit for the climate. But Kit, an Indian cannot be seen as perfect to fit his own surroundings’ climate. We can also analyze this incident as the trick of the colonizer to get the heart of the colonized. It may be striking to quote Boehmer’s line here: “The blending of ancient religious laws and what was seen as modern, scientific knowledge was taken to be the most effective way of administering India” (13).

Mira was much more impressed by Richard’s act of borrowing clothes from the servants and she happens to say “he is doing the leading, not Kit. And I think it is very sensible of him to dress for the climate – even if he had to borrow servants’ clothes” (6). Here, Mira’s fury against Richard turns away because of his adoption of Indian culture, which may be a distinct way of gaining likings for the colonization. In the Hindu ritualistic family, a well brought daughter is not expected to speak like Mira, but Mira does, it may be caused by the presence of a westerner.

But there was only one person to approve Mira, he was Govind. But “I saw the blood darkening his face; thereafter he sat somberly studying his fingernails” (7). Govind supports Mira but his face was darkening by the blood. This event can be analyzed as Govind’s self dissatisfaction for praising the Englishman (because Mira was praising Richard). Boehmer forwards, “Cultural representations were central first to the process of colonizing other lands, and then again to the process of obtaining independence from the colonizer” (5). Boehmer’s words were addressing the condition of the plot mentioned above, here, cultural representations in the case of Richard were the attempts for colonizing other’s lands.

We can see the diversities everywhere within the plot. “This room, which was always used when we had European company, and never otherwise, was furnished in the European style” (7). Among Indian household, we can find the European style too. “But there was no beer in the house, there was unless Europeans visitors were expected” (8). Boehmer quotes Jamaica Kincaid’s lines from *A Small Place*, “And so everywhere they went they turned it into English; and everybody they met they turned English. But no place could ever really England, and nobody who did not look exactly like them would ever be English” (60). Wherever the English people go, they try to turn that place into English and the people whom they met turned into English. They force the colonized to mimic themselves, live the lifestyle of the colonizer, and follow the rules of the colonizer. This kind of imperialism can be seen clear from above quoted lines of the novel. But one clear thing is that, in reality, no place can exactly be England and the colonized subjects never exactly are English, but they may be the mimic men.

Richard, an Englishman was too diverted to the Indian culture and lifestyle. Markandaya forwards, “It would have been easier to wait in the room we usually used, which man would expect only low couches on which he might not find it easy to sit cross-legged” (7). In that particular room, there are only low couches but they are more comfortable than European sofas.

Govind, adopted brother of Mira, seems as a revolutionary character. Once Richard said, “naturally they affect me. I’ve never seen giant trees in flower” (8). Govind responds, “not only foreigners – they affect the native also” (9). This is his resistance to the colonizer. The colonizers feel themselves only as human and the colonized as non human. Richard expresses the effects of the giant trees as it affects him only. But the revolutionary character Govind responds against Richard. Here,

Govind tries to present himself equal to Richard, the colonizing symbol. Govind's response to Richard is the seed of the anti-colonial resistance.

According to Oxford English Dictionary, resistance is “dislike of or opposition to a plan, an idea etc”. Here, Govind opposes the idea expressed by Richard. The tussle between Richard and Govind can be explained as the tussle between west and east. Prem Kumar, in his article, “Conflict and Resolution in the Novels of Kamala Markandaya” argues that, “the East-West encounter as a recurrent theme in her novels is directly related to her experience as an expatriate who inherited Indian values by birth and acquired Western values through residence in England” (22). He further argues, “It is a clash between two systems of politics: British rule versus Indian self-rule. Out of this clash is born the familiar theme of East-West confrontation, set against the turbulent years of Quite India Movement 1942” (23).

There was discussion about home. Mira's senior uncle says “‘East west – home's best’. ‘This uncle, when European were present, often spoke curious English’” (10). By this, we can see the charm of English within the Indians. Indians speak curious English to impress the Englishers. Boehmer writes, “Adopting and adopting the white man's tongue, they learned to speak up for themselves” (170). The colonized people at first learn to speak as the colonizer, and they learn to speak for themselves (resistance). Unknowingly, the colonized adopts the lifestyle, norms and the values but they don't know the thing that they themselves were preserving the colonizers, whose main objective is just to acquire the heart, lands and all other things of the natives.

Although being strict Hindu, Mira's parents were adopting the English way of life. They used to go to the club for playing games, meeting English friends and Mira was taken to the club to learn to mix with Europeans. “Club-going had become, for

varying reasons, part of the pattern of our lives-of mine, that is and my parents, for Govind steadfastly refused to accompany us” (14). Mira and her family try to mimic European lifestyle but they cannot totally adopt the European style, they live in the Indian household with some Hindu rituals, norms and values but along with those values they adopt their colonizer’s systems of living which make them the hybrid personals. Ania Loomba, one of the postcolonial critics in her book, *Colonialism/Postcolonialism* forwards other theorist’s words which are striking at the above mentioned incident of the text:

Several critics, and most notably Homi K. Bhabha, have emphasized the failure of colonial regimes to produce stable and fixed identities, and suggested that ‘hybridity’ of identities and the ‘ambivalence’ of colonial discourse more adequately describe the dynamics of the colonial encounter. But, JanMohamed argues that ambivalence is itself a product of ‘imperial duplicity’ and that underneath it all, a Manichean dichotomy between colonizer and colonized is what really structures colonial relations. (92)

But Govind, only the opposing member of the family thinks such activities as stuff and wrong and he refuses to accompany them. Govind seems strict to his national autonomy and own system of politics. So he does not hesitate to counter the colonizer and he does not accompany his own family members who are trying to mimic the colonial norms. According to Homi K Bhabha, “Mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge” (122). Mimicry seems like the most elusive strategy to dominate and rule the colonized. By making the colonized mimic the colonizer, the colonizers govern the power over them. Here too, Mira, her father, mother and brother were deeply involved in mimicking the

colonizer's culture and way of life. The strict nationalists and ritualistic persons seem ambivalent because of the presence of the colonizer and they happen to mimic foreign culture along with their own so they themselves create their identity as a hybrid identity.

“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” (14). Mira was taken there but she does not counter her parent's guidance. She was taken because she must learn to mix with Europeans. It is expected that, she will marry the England returned person like her brother. So she must learn the English style and her father and mother too goes to the club to play and keep company to each other. They, although being strict to Hindu rituals, adopt the colonizer's way of living. Bhabha argues, “The ambivalence of mimicry (almost the same but not quite) does not merely ‘rupture’ the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a partial presence” (123). The colonized subject can follow and adopt the lifestyle of the colonial subject but cannot totally reproduce it. By transferring to the ruling culture, the colonized becomes transformed into an uncertainty which fixes the colonial subject as a partial presence.

Once, Kit, Mira and Richard went to the bar. One Englishwoman who knows Mira because of her frequent meetings, requests to introduce Kit and Richard with her. But Mira does not know Richard's surname. “In that moment I hated the English women for showing me up before Richard : what would he think of me, so wanting in courtesy I had to be reminded about introductions, now I did not even know his name... I writhed, hating her, hating myself and most of all, hating Richard who had seen this sorry display” (17).

This event can be analyzed as Mira's ambivalent stance; first she hates Richard, then impressed by him, goes with him and again hates the Englishwomen and Richard too. Bill Ashcroft et al, approving Homi Bhabha, write, "Ambivalence describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized" (12). Mira was ambivalent in her steps, before Richard's presence, she was somehow guided by her own spiritual, ritual norms but with Richard's presence she could not decide whether to follow Richard, English lifestyle or her own ritual one. To make Mira ambivalent there is the role of the colonizer. Because of the power of the colonizer, Mira forgets her own exact way and follows the colonizer but, at the moment of introducing the English man with another English woman, inner fury arises within the protagonist against the colonizer. It is effective to quote the lines from Boehmer's book *Colonial and Postcolonial Literature*, "They mimicked Europeans and were ridiculed for their mimicry. This is starkly exemplified in Kipling's portrait of the inept yet 'cultured', 'more English than English' Bangali babu, the charmer of drawing rooms, in the story *The Head of the District* (Life's Handicapped, 1891)" (116). At the bar too, Richard, the symbol of colonizer got the English friend. He was among his own countrymen. First he met one Englishwoman, then other English families who were living in India as a representative of colonizers.

Indians were trying to adopt the English styles in every steps of their life. They play the games which Englishers plays, go to the club and lives with the formation of the household which Europeans prefer. For example, Mira's "house itself was equipped to cope with both Europeans and Indians: there were two dining rooms, two kitchens; even two sets of servants, the one lot knowing Indian cookery and service, the other, trained by European memsahibs, knowing how to deal with

such abominations as meat and capable of waiting at the table” (19). But, they slowly abandon their own way of living. They forget the traditional hospitality of Indian household. It is because of the hegemonic rule of the colonization.

This is the clear example of cultural diversity, hybridity and also the mimicry of Europeans. Indians were diverse to the European way of living because of the colonial rules. So they built the houses in the European style, took the servants who knows the European cookery and trained by the European memsahibs but they also took the servants lot knowing Indian cookery and service within the same household. This example too proves the cultural hybridity explored within the plot. We can also get so many evidences of worshipping the colonizers within the story.

Mira, being a daughter from the Hindu family, was not allowed even to roam alone outside of the house though she always desires. She expresses:

I had not known the sweetness of walking alone. If I went to the temple my mother accompanied me; it was no longer permissible to meander through the bazaars. I must go by car; or if I insisted on walking, an ayah or a peon trailed behind me, reluctant ball and chain, mumbling complaints if I went too far and too fast. (21)

Feminist voices arises alongwith the rise of anti-colonial upsurge. Female activists too participated in the anti-colonial attack. Because of the patriarchal domination, females were too obsessed and searching for the chance to raise their voices. And they find the anti-colonial upsurge as the chance for themselves to subvert the patriarchal norms and rules which were restricting them in their every step to freedom. Here, Mira is the example of arising feminist.

Shiv K. Kumar in the article, "Tradition and Change in the Novels of Kamala Markandaya" argues that *Some Inner Fury*

Presents an India cut up in the maelstrom of her struggle against British rule, provoked by constant humiliation and repressions. The younger generation rises against both foreign domination and parental tutelage. The split between the generations embodying tradition and changes widens unbridgeably. Revolution both political and social electrifies the atmosphere. (510)

He too notices that, the younger generation rises against both foreign domination and parental tutelage.

Family and rituals come as the barriers to the way of Mira's freedom in an outer level. But, if we analyze the event in the deeper level, her freedom was caught up by the colonial rule. The rule of the colonization is so much powerful that, it likes to let the freedom for the natives in none of the ways. Here, Mira's intense desire to go out of home alone means, she wants to come out of the grip of the legacies left by the colonization. Colonial rule does not let the colonized self-decision right even in the small personal matters.

In one incident, Kit, Richard and Mira went for swimming. As Mira "watched saw, very lively swimmers, a colony of young green snakes whose peace we had disturbed" (25). This disturbance is the symbol of the disturbance of the colonizers to the peace loving natives. Kit is a mimic man who devotes himself to the colonizer and works as per the guidance of the colonizer. Likewise, Mira, although being conscious about her national autonomy, becomes ambivalent because of the presence of the colonizer. And, Richard is the representative of the colonizer. In this context, they all were presented as the colonizer. And their disturbance to the snakes can be explained as the disturbance of the colonizers to the natives. The colonizers roam all around the possible places as per their interest to gain the authority over the new places. They

search the possibilities to expand their authoritative areas and they do not hesitate to disturb the lives of other. In the above mentioned evidence of the text, Kit, Richard and Mira go for swimming to the new place where they disturb the peaceful living of the green snakes; they had gone to the new place because they could not get the places for swimming opened because of the off-season. The notation of the season as off-season may be the notation that the colonizer acquired all the useful things from there and then it became the useless, there remained no charm and it became off-season or it is closed, and the colonizer goes to search the further place to acquire.

The effect of the colonial power can be seen in the relation between Mira and Richard. Mira seems too much devoted to Richard by ignoring her family members and the rituals. It is the power of the colonizer upon the colonized to make them mimic themselves, make them ambivalent and to create the native as a hybrid personal with the involvement in both cultures. Mira's carelessness to her family seems clear from the following lines, "I do not know", I said wearily, tired of listening to her, wishing she would go away and leave me alone; but she did not: she never did, being one of those peoples who never sense other's thought" (31). She even does not like to talk to her family members by engaging herself in the memory of the love for the colonizer.

Another event of cultural diversity can be seen when Kit likes Premala, from the Hindu ritualistic lady, although he mimics most of the European lifestyle. As forwarded in the novel, "the girl pleases you? - you think your mother has chosen well?' 'You have chosen well', he said, 'I am very fond of Premala'" (39). Kit, at this moment, is not only ready to marry the girl of his mother's choice but also does marriage according to the Indian rituals. Premala, Kit's would be wife, who was totally devoted in Hindu rituals, also started to wear clothes in European style.

“Premala came to borrow my shorts: put them on, blushed again, furiously, when Kit looked at her bare legs, for she had never worn anything but a sari” (36).

Wedding day of Kit and Premala comes. “For the actual ceremony, of course, only Hindus were present and these mostly relatives of both sides; but, afterwards, at the two receptions, there were Muslims, and Parsis, and a lot of English people too of both sexes” (48). At the marriage ceremony of Kit and Premala, the Hindu rituals were performed but the peoples from other groups like Muslims, Parsis and the English were too present. The atmosphere seems quite hybrid and diverse.

Roshan, one of Kit’s English friends, divorced from her husband too was present. She seems ultra-modern, “young men in Western clothes and English accents who flaunted their unorthodoxy, and (rather fewer) self-possessed girls with shingled hair and advanced views which they were not afraid to air” (510) as explained by Shiv K. Kumar in his article “Tradition and Changes in the Novels of Kamala Markandaya”. Divorce was not in practice within Hindu culture. So she ignores Kit’s mother’s questions about her marital status. The narrator says:

With the older generation, however, she found no favour. Perhaps they sensed that she would never hesitate to challenge them, or anyone else, or allow prudence to point the way; and saw that where she went others would follow. And the more they were uneasy, wondering into what strange, paths she might lead us, and the more they tried to keep us from her, the more we flocked to her side. (50)

Kit, although born in Hindu family, does not like the elaborate rituals of marriage. “Kit had no great liking for the elaborate ritual of marriage. If he had his way the whole thing would have been a brisk one-day affair, or – even more preferable – a half-hour ceremony at the local civil registry” (50). We can see Kit as a mimic man,

who mimics the European style and leaves his own. He was developed and educated with the blueprint of European superiority and he does not find charm in his own rituals. He wants to make his lifestyle totally fit and same to the European style. And he takes the Hindu marriage rituals as a brisk one-day affair only.

“He never likes to speak with warmth of any place in India: his enthusiasms and his loves had been all for the West” (59). He never speaks with warmth of any place of India because his love and faith all turned to the European style which he is trying to mimic as much as he can. In this regard, the narrator comments:

Kit’s house was different: the furnishing had been left in the hands of a European firm, and there was nothing that was Indian about it. There were Wilton carpets on the floor, wing chairs and a cocktail cabinet in the drawing room, chintzes in the bedrooms, the sideboards held English bone china, and of the Pahari miniatures Premala had collected and the Kashan rugs she had been given there was no sign. (71)

Kit likes to live in the house furnished and decorated in the European style. Premala shows the traditional hospitality of an Indian household. She reads ritual books and was guided a little with those rituals.

Govind, the revolutionist, is planning to leave the house to attend the independence party. He does not like to make it clear to his family. So he informs them that he was offered a job, and is going to attend that job. But, his mother insists him not leaving his study and home for the first job he was offered. But he insists for leaving, and there was discussion between them as follow:

‘There is no need’. She said to him, ‘to jump at the first job you are offered. Why not wait? You are young, there is plenty of time’. ‘The job may not wait’, he said. ‘What then?’ ‘There will be others’, she

said. 'There may well be better ones offered you, later on'. 'This is not just a job, or just any job', he answered carefully. 'It is what I want to do, and the opportunity may not come my way again'. (53)

Govind takes this job as what he wanted to do, not only the job. He is not going to join a job but he is lying to his mother. He is planning to organize the anti-colonial mobilization. So he is insisting for leaving home. It means, fury against the colonization grows more within him and he is hurrying to participate in the anti-colonial mobilization. He thinks this time as a best time to go, the best time to destroy, wipe out the colonial rules or the legacies left by the colonization.

He contrasts with the ideas expressed by his mother, "My mother was quite for a while then she said gently, 'Do you think we would not see to it that you are properly placed? Do you think we would be happy if you were not?' 'No' he said slowly. 'I do not think that. Only, your ideas are not mine and what you may wish for me I may not wish for myself'" (53).

Govind wants to go out from the house, and contrasts the ideas expressed by his mother. He says 'your ideas are not mine', he thinks, his mother was too involved in and guided by the colonial rule, and her ideas do not match with him.

Premala too pleased from Richard's behavior. "'Such a pleasant man', said Premala, who had come to meet the train. 'You'd never think he'd been in India as long as he has – a year, isn't it? . . . He asked me to tell you how sorry he was to have missed you; he said he had been looking forward to seeing you again'" (66). These lines show the effect of the colonizer also to the next strict Hindu ritualist Premala. She expresses her liking for Richard's behavior and praises him so much. The colonizer's strategy to earn the native's heart succeeds more here. Richard likes Mira too much because, Mira was beginning to involve with him, with his culture or with

the rule of the colonizers. Mira takes her lover far better than others as she says, “and I thought, almost bursting with pride, there is no one like Richard, no one at all like my love” (122). The narrator further writes:

Hickey would take shape – not as a liar, or a madman, an avenger, a man driven by hatred or by the lash of his own heart’s despair – not any of these terrible things that my frenzied brain, moving from one to the next, thought he might be, simply as a tool in British hands, which they would use without ruth to destroy a man who was dangerous to them. (209)

Hickey, a missionary of the mission school, runs the school with the funds from the Europeans. Here, Boehmer’s line may be striking as he writes, “The business of colonization meant gamble and experimentation, with lives, with funds, above all with meaning” (13).

Colonizers have settled the new village with their funds. They invest for the poor villagers:

They were quite silent, even the women were silent, they looked a little dazed; and suddenly, watching them, I knew it must be like for them, knew how it must feel to loss the land in which you have put down your roots. Dispossessed. That was the word used to describe these people; only, they had never possessed anything – certainly not the land which they lived; although, because there is no other way of living, they had dared to imagine they had. (103)

This is the striking scene of the colonial settlement. The colonized were resettled in their own land as per the interest of and with the funds of the colonizers without their

own possession. But, the anti-colonial activists do not like this colonial expansion and they burn the village along with the school which was run by Hickey.

Mira's inner heart is turned within two parts. She loves Richard, the colonizer and she too does not leave apart her own nationalistic consciousness. Blending of both thought can be seen in the following quotation, "his body grew suddenly hard, his arms about me tightened. In a moment the peace, the tranquility were gone, scattered, ousted by this blinding trembling passion; but ever I was in flame he let me go, and I cried, breathless, clinging to him, 'you forget, I am no longer in my mother's house'" (124).

She feels the peace, tranquility were gone scattered in a moment when she was with Richard in the blinding trembling passion. If she were totally devoted to him, she must not express the moment as the moment of scattering of peace and tranquility.

Mira and other members of her family members except Govind used to go to the club, plays squash and golf, bridge or billiards. They were adopting the European lifestyle and culture. But, for Govind it was the produce of a culture which was not his own – the culture of an aloof and alien race. As dramatized, "Govind was not and had never been a part of it. To him, it was the produce of a culture which was not his own – the culture of an aloof and alien race twisted in the process of transplantation from its homeland, and so divorced from the people of the country as to be no longer real" (107).

Govind does not like the European hegemony in each and every activity of Indians. He takes the culture of European as the culture of aloof and alien race. He left home to join the independence party. He sets his destination to destroy the colonial power to make the independent India. He sets his destination towards the freedom of Indian people. He is such a person who was not afraid of prison and death. He

searches for the revolutionists who were not afraid of the prison and death as he expresses, “we need people who can organize, and lead ... not everyone has the gift. We need people who are not afraid of prison” (94). He never loses his track although being arrested many times. He has the same dream as Boehmer says, “People experienced an intense need to create new worlds out of old stories” (13).

Roshan, “Born in one world, educated in another, she entered both and moved in both with ease and nonchalance” (107). Some Europeans have dual citizenship, some spurned the English citizenship. Roshan too was such revolutionist who spurns her citizenship and fights for the liberation of the working class Indian peoples. She was brought up and educated in England but she sets her action against the same English system of politics. In Shiv K Kumar’s words, “She was Oxford educated and divorced, feels equally torn between the demands of East and West, orthodoxy and nonconformism” (510).

The narrator says, “She had been associated with Govind in many of his anti-government activities” (132). But she prefers non violence as she says, “everyone is interested in freedom . . . only we do not agree on the mean to the end, as I think you know too” (94). She collaborates with Govind in the freedom movement. She fights against her own English people to destroy the colonial, imperial rule and to destroy the colonial legacies left by the colonization.

Mira narrates Richard’s assimilation on native lifestyle as:

One day we went to a Brahmin restaurant, and Richard took off his shoes and sat on the floor like everyone else as if he had been used to it all his life, and pleased the cook so much with his praise that the man kept popping in and out with fresh delicacies . . . and I thought, almost

bursting with pride, there is no one like Richard, no one at all like my love. (122)

Richard too seems culturally ambivalent, but such ambivalence may be the trick of the colonizer to impress the natives. And Mira, the protagonist loves him because of his adoption of the Hindu rituals. Mira totally devotes herself towards Richard without remembering her family and rituals. She thinks herself as having total power to decide on her own. Once Richard asked Mira to go to her mother to talk about their marriage but she refuses to go at first. She says “there is no need” (124).

Mira further says, “Somehow Govind made me feel a little guilty, for I knew he disapproved of Richard; and though I also knew this was not a personal dislike but one based on principle, and that the feeling he had for Richard he extended impartially to cover all who were British, it did not make matters any easier for me” (137). Govind does not like Richard. But this dislike is based on principle. Because Richard belongs to the colonizer’s group and one of the agents of the colonizers. Govind’s dislike of Richard makes Mira guilty because she expects her brother to like her chosen lover and to be the other half.

When the anti-colonial movement arises, the actions against the colonizers grow more. Mira, though being from the side of the colonized, wants to save the colonizer, Richard. She wants to be with Richard to save him from the attack from the independent activists as she expresses:

Please don’t ask. I want to be with you. I would rather we were together, that’s all. Is that so unnatural? He did not ask again, we walked along those selfsame streets, and the unadmitted truth fastened upon us, like a vampire, sucking from us the lifeblood of love which is

the communication of one with another, the union and surrender of each to the other. (166-167)

Here, she seems hybrid. She has the blueprint of Indian culture and was now with the person from European culture. Upto this point too, she is undecided whether to be committed to her national autonomy, or to go totally mad for her love. A sense of resistance against the colonizer arises within her. So, she does not like to translate the letters written by the revolutionists on the walls which were against the colonizer, to arouse the natives. At this point of the novel, Mira's inner fury arises a little. Seed of anti-colonial mobilization arises within her. She realizes the relation between her and Richard as the relation between the ruled and the ruler. Here, it may be useful to quote the lines from the critic Chaman L Sahni:

Some Inner Fury is a tragic novel in which Markandaya dramatizes the East-West conflict against the backdrops of India's struggle for independence from the British rule. Here, the narrator is highly educated and westernized Brahmin woman who has defied Brahminic tradition by falling in love with an Englishman. The narrative is a painful recollection of racial barriers and nationalistic fervor that force her to sacrifice her personal love. (1)

"Malaria. If you are born and live in India you are, naturally, aware of it: but it is always something that happens to other people, peasants or Englishmen" (140).

People who were born in India were naturally aware about malaria but foreigners were unnoticed about it, so they became victim of it.

Natives have all knowledge about their resources and other weapons who have the consciousness for their nation. So they were always aware about its effects and uses. But the other people, peasants although they belong to the same place who were

not aware about national autonomy and unity, they become victims of their own resources as the foreigners. This victimization of malaria can be taken as the resistance of the colonized against the colonizers. Infection from malaria to Richard is the symbol of infection to the colonizer from the side of the independent activists. People who were born in India were naturally aware of malaria and they were aware for how to be protected from it but the Europeans were not aware of it. They were too much involved in acquiring other's land and livings but, they were unnoticed that there may raise the voices from the side of the natives as they were unnoticed about the infection of malaria. The colonized peoples no longer want to be affected by the rule of colonization and its legacies. The resistance from the side of the natives is presented here from the presentation of malaria.

The next to be memorable thing is, there is one place in India, "Before the British came, it used to be called Kanyakumari; afterwards it became Cape Comorin and remained so until they left" (150). Colonizers renamed the places as they like by rupturing the original names. But the natives who do not have power cannot resist against such domination. They follow the colonial rule, but they do not show their consciousness which was against the colonizers. Although the colonizers leave the place, the natives follow the same rule or the norms set by the colonizers. If they were self-conscious about their autonomy, they must not accept the new name for their historical place renamed by the Europeans. Although the colonizers leave the place, the natives continue to call the place as the Europeans named. This can be seen as the colonial legacy. But this hegemonic rule was questioned by the young independence activists. They do not like to be ruled by the foreigners in their own land; they do not like the rule that was working also in the absence of the ruler and they grow the intense desire to be ruled by themselves on their own land.

Mira decides to go to the honeymoon trip with her lover before marriage. This act is taken as a taboo in Hindu ritual. But neglecting those norms, she goes with Richard for long holiday trip without any decision where exactly to go. Mira expresses her love with Richard explaining Richard's previous activities. "Borrowing of servants' clothes. My mother was shocked. We laughed, the memory a bond between us, and I thought, he has not changed, since that day; and I loved him the more because he had not changed" (161).

Mira's deep liking for Richard seems as her liking for colonial rule. She, in one way, tries to revolt against the colonial rule, on the other; she herself loves the colonial agent. Her love for Richard grows more with Richard's involvement in Indian way of life. She, in one way, likes Richard and his behaviours as an English man and on the other; she likes Richard for his involvement in her lifestyle. Her act can also be explained as her ambivalent stance. It is not clear that, whether she prefers totally the English way or totally the Indian way. It is the power of the colonizer to make the natives mimic them, and to make them leave their own rituals. But the colonizer does not know the effect of the ambivalent stance. This ambivalent stance of natives has the negative effect for the colonizers. There may arise the sense of patriotism to the natives while not getting the exact way in the hybrid situation.

Mira wants to be with Richard. By accompanying Richard, Mira wants to protect him from the attack of the anti colonial activists. She also intends to bring freedom for her people and also follows the colonizers and saves him. This is the power of the colonizer to make the natives ambivalent and hybrid and to make them mimic the colonizer's lifestyle.

Mira makes clear about in-between as:

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. You have shown your badge, you have taken your stance, you on the left, you on the right, there is no middle standing. You hadn't badge? – but it was there in your face, the color of your skin, the accents of your speech, in the clothes on your back, you don't ask to be there? Ah but you had no option, for you there was no option, for you there was no other place. But one can make another – one can-. (169)

Mira had knowledge that, there is no in-between, and you must choose the one by leaving the next. But she does not know that she herself was living in-between. She was living between Indian and English way of life. She somehow mimics the English living and to some extent she lives with Indian way of life. But own side seems clear from her face, the color of the skin and in the accents of her speech. There is no other option at last; one must go to their own side. But, she unknowingly lives the life of in-between and seems happy being there but does not know the coming black day because of her ambivalent stance.

Anti colonial movement reaches at peak when Mira and Richard were returning from their holiday trip. Pamphlets were scattered everywhere to arise the people against the colonizers, slogans were written on the walls. The anti colonial activists were planning to attack the colonizers. Within this atmosphere, there was party going on at the Government House. The government officials were invited to the party.

“On the walls, in heavy gift frames, portraits of Governors and Viceroys, paintings of battles and surrenders, Clive and Hasting, Plassey, Seringapatam, British

faces, Indian history, circling and circling around us” (180). We can see the British faces with Indian history. It means colonizers were romancing with the Indian history. By this, we can imagine that, the party was for those who were committed with the colonizers. Kit, being government official, is planning to attend party with his wife Premala. But Premala urgently goes to the village and Kit takes Mira to the party to accompany him. But at the mid of the party, Govind came there and bring Mira and Kit out. He inquires about Premala and they all move to the village where Premala was supposed to go. But Premala was murdered and all were grief stricken.

Govind expresses his fury against those who cannot prevent Premala from death. “He was not afraid and he turned his back on them, and walked out alone into the night” (187). At that moment, Mira unknowingly flung her arms for Govind. She says, “I do not know what blind instinct led me- what cry, what warning sounded that I did not hear, yet acted upon; but in that moment I flung both my arms around Govind, pinioning him, holding him tightly, tightly against my breast. I could feel the red black frenzy of his maddened heart” (187).

The blind instinct, cry and warning sounded that she did not hear, that warning may be the warning from her consciousness to return to her nationalistic conscious. She holds Govind tightly, tightly against her breast to save him, to save the mastermind of the anti-colonial mobilization. She feel the red black frenzy of his maddened heart means, she feel the inner fury within Govind which was against the colonizer and their rule which was making the peace loving natives hybrid, ambivalent and mimic men. After this act Mira saw Kit dying. Govind was accused for the murder of Kit but Mira who was holding Govind tightly when Kit was murdered could not believe Govind as murderer.

There was disagreement between Kit and Govind. In Mira's words, "I meant there was disagreement between them because Govind belonged to his country and Kitsamy did not" (217). Mira makes clear about their disagreement at the court. Govind was devoted to his nation but Kit did not. Kit is a mimic man who mimics the English way of life by forgetting his own, but, Govind is strict to his national autonomy and is against the British imperialism. So Mira says, Govind belonged to his country and Kit did not. But it does not mean Govind murdered Kit.

In the court Mira "wished he would finish with me soon, because I could feel the sense of reality beginning to slide from me" (217). Mira wishes the prosecutor would finish enquiring with her. Because, the reality about the disagreement between Govind and Kit, Govind's relation with Premala, beginning to slide. By these lines, there came the suspicion that, Mira may be thinking Govind as a murderer of Kit but she does not like to reveal it. She does not like to reveal the bitter truth because a sense of revolution against colonizer came to her mind. If she reveals her feelings at courtroom, Govind may be imprisoned and sentenced, and his anti-colonial scheme may be damaged.

But I had lied. I had lied to my mother, and she had believed me, I began to shake. Why should this thought come to me now, this torment, this malignant doubt, now when I needed most strength? But I was not lying; it was the power of this man before me, the terrible power of the English, whom this man represented, and of which I had been warned, that could even make me think that I was. In the moment, suddenly. I hated him. (219)

In the mid of the enquiry, Mira remembers about her lying to her mother. She begins to shake and questions herself, why such thought came to her? Because of the power

of the English whom the prosecutor represents, she feels torment, malignant doubt, when she needs the strength. In that moment, she hates Englishman. After that, nationalistic thought, anti colonial heart beating arises within her. She collects strength and boldly fights to free Govind. At last, Govind was free. And the final moment came in the plot. “The crowd milled round Govind, gloating, howling, exultant: they had freed Govind, they had freed an innocent man, they would bear him away with them, the country to which he belonged would shelter him, would never give him up until one day it belonged to him” (222) .

Govind’s freedom is the symbol of independence for Indians, independence from the colonial grip, independence from the empire. Those, who freed him, celebrated his freedom for they think that Govind would lead them to the freedom from the colonial rule and the domination. Govind was sheltered by the country for whom he belonged to, for whose freedom he invests his whole life and happiness. And his country would never give him up until the day when it totally belonged to him by getting freedom from the grip of the colonizers. After being free from the court, Govind went with his people. Soon, Mira would go too.

It was the final point for Mira too to liberate herself from the colonizer, from the colonial legacies such as ambivalence, mimicry and hybridity which were governing her throughout the whole plot. But at last, she chooses to go with ‘her people’ leaving Richard and ‘his people’.

“This was not a time for decision, for he knew he could not come with me, and I knew I could not stay: it was simply time for parting” (222). Mira decides to move with ‘her people’. And she also knew that, Richard will not follow her by leaving his own people. This was the highest point of resistance between two systems of politics. In Indian land, British rule was covering with its aids and other charms, but because

of the strong devotion of the young people and their co-operation, the country got freedom from the legacies left by the colonizers.

Go? Leave the man 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 something then – all this ‘your people’ and ‘my people’? Or did it have its being and gain its strength from ceaseless repetition? They are nothing to you, cried my heart. Nothing, nothing. If you go now there will be no meaning in anything, evermore. But that stark illuminated moment – of my madness? Of sanity – went, and I knew go, even as I knew Richard must stay. For us there was no other way, the forces that pulled us apart were too strong. (223)

Mira’s ambivalent stance is overcome at last. She became clear about ‘my people’ and ‘your people’. She sacrifices her love for ‘her people’. Her inner fury reaches to the peak and her heart warns her to leave the man who is not her people and to go with them whom she belongs. She also knows Richard must stay. He must be loyal to his country. But the next thing is, if he goes with her, there may come cultural diversity again. She also knows the force that parted her with Richard was too strong.

R.K. Gupta, in his article, “Tradition and changes in the novels of Kamala Markandaya”, argues, “In *Some Inner Fury* the love between Mira and Richard fails because they belong to the different nations of ruled and ruler” (305). When the anti-colonial mobilization comes to the climax, love between Mira and Richard fails because they belong to two different nation, colonized and colonizer.

At last “Outside, a wind was stirring; the reddish dust of earth, loosened by many feet, came swirling in, and at last I turned to go” (223). At the climax of the

plot, outside of the court, a wind was stirring; the reddish dust of the earth was loosened by many feet which turned her mind to move with them, with 'her people'. She realizes that the coming victory is with the side of the natives, with those who belongs to the victimized group, victimized from the rule or the legacies of the colonization.

Although having ups and downs all around the plot, Mira and other characters get freedom from colonial legacies at last. There were some missing too but, the lesson got from the violence or conflict is that, to get something, something must be loosed, and nation, own culture, own people were always own. If we were able to make strong relations between us and if we respect each others' values and systems within ourselves, nobody can come to colonize, hegemonize and imperialize us.

III. *Some Inner Fury* as a Text on Postcolonial Resistance

Kamala Markandaya, in *Some Inner Fury*, attempts to erase the impact of Eurocentric belief of colonialism embodied upon the native community in Indian context. Mimicry, ambivalence and hybridity come as the problem among the pre-independent persons and those legacies themselves set the sense of anti-colonial resistance against colonial power. With this argument, this researcher tries to show the colonial power as the agent to make the natives ambivalent. And reaches the conclusion that the colonized were not only undecided but they become able to get freedom from such trap and they present themselves as a threat to subvert the colonial power.

Because of the dual characteristic of the colonizer, the natives become ambivalent. But because of the same ambivalent stance, there arises the anti-colonial awareness within the natives. Although they seem ambivalent, Indian people are always devoted for freedom; they were always wishing for wiping out the imperial domination by asserting their self-rule in their own land.

Markandaya, by presenting characters from different tribes, tries to show the actual condition of colonial India. Because of the hegemonic rule of the Britishers, some Indians try to mimic the colonizer and some try to revolt against it. So the atmosphere seems hybrid. Because of the colonial rule, Indian people have some gaining too. There came changes in the superstitious belief within the traditional ritualistic persons. They involve themselves with the changes of science and technology. But, this change and success is not sufficient. The Indians want these successes not as the gift from the colonizers; they want changes with their own labour. So, the inner fury against the dominating rule of the colonization arises within the psyche of the colonized peoples. And, with this same weapon of hybrid

personality, the Indians get success in knowing the faults and weaknesses of the colonizers. By this, they became able to wipe out the colonial domination from their land.

The thirst of liberation is presented everywhere in the novel. The novelist presents the characters from both Indian and British side. To fulfill her desire of liberation, the novelist presents the strategy of resistance. By creating characters with different lines and with different situation, Markandaya presents ambivalence, mimicry hybridity and so many cultural issues as the lingering causes of resistance against the hegemonic rule of the colonizers.

Youths are presented as the great power to subvert the imperial rule. They have shown great love towards their nation which gives birth to the hatred against the colonial rule. Govind, Mira, Roshan were presented as the strong blocks who totally devote themselves for the liberation and unity of their nation. Govind, the mastermind of anti-British violence, sacrifices his life and happiness for his nation. Mira sacrifices her personal love for the national autonomy. And, Roshan devotes herself for the Indian liberation spurning her British citizenship. She uses her British education against the same British rule.

Markandaya, to show her intense desire of freedom, sows the concept of anti-colonial upsurge within the consciousness of Indian people. To create her nation as the independent nation and to form the postcolonial identity, Markandaya uses her knowledge and presents in the form of fiction. The desire of this author is the desire of all Indian who were breathing under the hegemonic roof of the British colonization.

To sum up, *Some Inner Fury* digs out the inner fury of the Indian independence-thirst people. Their inner thirst to wipe out the British domination succeeds because of their strong co-operation and determination. The same colonial

rule too seems as the weapon for its own destruction. The over-rule gives birth to the oppositions. In this way, this researcher reaches to the conclusion that, mimicry, ambivalence and hybridity come as the problem among the pre-independent Indians and sets the colonized's sense of anti-colonial resistance in opposition to the colonial ideology. And with the strong co-operation, the Indian nationalists get freedom from such directionlessness or from the trap of colonial legacies who presents themselves as the threat to subvert the colonial power.

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