

# Gender Representation and Identity in Kamaladas' Poetic Works: A Comparative Analysis

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**Abstract** - This study conducts a comparative analysis of gender representation and identity within the poetry composed by Kamala das. With an emphasis on diverse gender identities, the research scrutinizes Kamala das' unique approach to depicting gender within her literary creations. Employing a comparative framework, the study accentuates the deviations between Kamala das' nuanced portrayals and the prevalent societal norms and literary conventions concerning gender. Kamala Das can be accomplished through appreciating the things she does throughout the story. This happens as a direct consequence of the sexual and romantic relationship between the two parties. Her passion to poems is at risk of being alienated by her addiction to two phases as a result of the fact that she puts herself under unnecessary stress by worrying about a variety of various characteristics of love. Even while her fixation on sensual love throughout the first stage of the game is quite well-known, during the second stage of the game, her path toward full adoration may set her apart from the other competitors. By juxtaposing various expressions of gender identity present in Kamala das' poetry, this research unearths the poet's intricate perspectives on the intricate interplay between gender, identity, and society. This exploration serves to foster broader dialogues on the transformative potential of literature in reshaping and challenging established perceptions of gender, while shedding light on Kamala das' innovative narrative techniques. Ultimately, this study contributes to a deeper comprehension of the role of literary art in influencing and reconstructing societal understandings of gender.

**Keywords** - Gender, Representation, Identity Kamala, das', Poetic, Works

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## INTRODUCTION

### Disparity In The Poet's Perception Of Love

The inside emotions of a woman are a recurrent issue in Kamala Das's poetry, as is the resentment she feels against male preeminence and how these emotions manifest themselves in situations like as a sad wedding or the embarrassment of a wish for less yields in sex. Her poetry almost often returns to the subject of "Quest for Identity," and with good reason. The love that one has for their female companion goes well beyond that which they feel for their male spouse. The disparity in the poet's perception of love as it pertains to the two is beautifully portrayed in the diversity of the latter's poem. She also had a good understanding of torture from the time she was a child. There are times when she resembles her corpse, and there are also times when she makes fun of it because of her dismal appearance and her protracted illness; as a result, she has a tendency to go upwards in the mythical realm. The completion of her desire, which is both agonising and depressing, calls for unfavourable circumstances, which are required by her close to near

and adored, so-called warden, and connections. She is visage disused life, in especially from her mother, and forgetting of outlooks by her partner, both of which annoyed her poorly in her life. Her mother in particular was the source of this irritation. Carry from her Grandmother prevent her from reaching a psychological breaking point and stopping employment. The young lady of her age is, forever, an annoyance even after she has wed, and she is more balanced as a burden to a relations and wedding of a young woman whose parents had destined her to be free from the difficulty. Her marriage at the tender age of 15, to a man who was twice her age, an egotistical and self-centered male companion with his hostility towards her, and he has needed sexual interactions with her. That never stops wondering what Das may have done to deserve the kind of anguish and grief she has caused. She is unable to obtain the feeling of compassion or tranquilly from her companion, which causes her existence to be fraught with anxiety.

Her literary works have excellently prepared solutions to all of the aforementioned problems. She

is aware that the love of a man is her last remaining option, despite the fact that doing so may be demeaning to her own identity and traits. After all of the freedom and roaming, it would appear that a woman is obligated to make her way back to a man's affection, despite the fact that he has disparaged her. At the European boarding school where she was sent to serve her sentence, Kamala Das faces dishonour alongside other new Indian girls.

### Oppression of the feminine class and strives to free women from the preconceived notions

Through her poems, Kamala Das is able to communicate the hopelessness and yearning that many other women feel through her works. She fights against the oppression of the feminine class and strives to free women from the preconceived notions associated with their historically colonial condition. The lyrical work of Kamala Das has garnered a significant amount of critical attention and has maintained a rigorous level of explanation. The word "woman" and the exposure of female experiences are the focus of Kamala's body of work, whether it be the anguish of a bad marriage, the humiliation of a desire-less submission in sex, or hatred at the masculine rule. The search for love is unquestionably the overarching topic in all of Kamala's poems. "Love is studied by the poet from a variety of perspectives, and her approach of the subject matter is distinguished by a growing sense of profundity and intensity."

The masculine impulse to subjugate the female bothers Kamala Das a great deal, and enough exposition of this topic can be found in the majority of her poetry. Das is of the opinion that women are more than simply sexual objects; they are human beings in their own right, complete with their own feelings and goals, just like men. As a result, she writes her female characters in a way that gives them the impression of possessing exceptional strength and a considerable standing in the world. She portrays them as genuine lovers, moms, sisters, and saints in the same sentence. The poetry of Kamala Das is the purest medium through which she may release her feelings and thoughts. The disappointment that she encountered in her private life, contrary to expectations, is satisfied to a sufficient degree in the shape of the works that she creates. She learns through her experiences that love in her life is nothing more than a physical act of coming together as one. It appears as though she is always on the lookout for women's true identities and the dignity they deserve. Her introspective poetry are produced as a search for what it means to be an important woman. Because of this, she had the confidence to publicly proclaim:

*"As the convict studies the geography of his jail, I study the trappings of your body, dear love, because I must one day discover an escape from its net."*  
[Translation:] *"As the criminal studies his prison's geography."*

Kamala Das is quite outspoken about her dissatisfaction with the fact that nobody takes women's desires, ambitions, uniqueness, or even their complaints seriously. They are all held captive by the male ego, which manifests itself as selfishness and greed. In such pitiful conditions, Kamala Das feels herself imprisoned and smothered within her own body. Women are frequently the focus of violence and sexual assault in our culture.

Their domestic work is not seen as remarkable. They lack access to basic health and educational amenities. She rebels against feminine dwarfing brought on by masculine dominance:

*"While the prisoner investigates the layout of his cell, I explore the constraints of your body, my sweetheart, in order to discover a means to break free of its shackles," the voice in my head said. "I want to be free." According to the translation, "while the convict investigates the layout of the jail," the inmate's activity is described.*

She expresses her own miserable lot in her memoirs, *My Story*, which echoes this idea: "She developed downstairs to maintain as well as seam the push button on as well as aggravating our ancient clothing, every one during the warm afternoons. She delivers my male companion's drink and shield of obstacles during the evening. She kept me busy with boring housekeeping while my bravery begged and cried, "Get out of this trap, get away," and she left me there.

### OBJECTIVES OF THE STUDY

1. To study on disparity in the poet's perception of love
2. To study on Oppression of the feminine class and strives to free women from the preconceived notions

### RESEARCH METHOD

The research methodology in the present study is exploratory, interpretative, evaluative and analytical. Different themes in the selected novels are taken into consideration. Throughout the research work while showing the citations and references MLA Handbook's seventh addition is to be used. The theme is based on critical aspects include the relationship between Kamala das revolution and her dissatisfaction with the society that predominates on the Indian subcontinent is untangled in this so that the reader can better understand the nature of that dissatisfaction. The concept of a female is slightly different from how it would have developed on a normal path due to the influence of patriarchal society. It is believed that she will continue to exist

as a "soulless toy." It fits nicely under the category of being predictable.

### Secondary Data

The secondary data is collected from many resources like visiting to various Libraries, Books, Research Journals, Internet and Magazine.

### DATA ANALYSIS

#### Civilization, Sexual Traditions, and Characteristics of Sexuality:

The relationship between Kamala das revolution and her dissatisfaction with the society that predominates on the Indian subcontinent is untangled in this chapter so that the reader can better understand the nature of that dissatisfaction. It comes as a shocking revelation to learn that she is lodging her complaint on behalf of the Hindu traditions and the culture that prevailed throughout the relevant time period in question. To some extent, all of the ceremonies and rituals that are associated with Hinduism demand for justice, such as the component of the wedding ceremony that deals with the distribution of gifts. The "Vedic Hindu notion of the relationship between man and woman during wedding as the basis of dharma, artha, kama, and even moksha" has been abandoned in modern human society. This was a belief that originated in ancient India. Brahma cut his body in half down the centre and reincarnated one half of himself as a male while the other half was reborn as a girl. After being held apart for such a long time, a man and a woman can eventually reach perfect harmony when they wed, at which moment the lady is awarded the title of ardangini.

After being kept apart for so long, a man and a woman can finally achieve perfect harmony when they wed. Symbolic expressions of a combination of the two can be found in the most important rituals, which involve going through the motions of walking the seven steps together as a group. Because the male-dominated humanity has interpolated the theories over the course of many years by neglecting to put the sanctified vows into perform, the situation of women in society has not improved as a result of this. The prior identification of the woman has been replaced as a direct result of the wedding. As a symbolic portrayal of the shiva-linga that is worshipped by Hindus, the Hindu idea of Ardhanarishwar, which is half man and partially female, creates an entire identity that is neither male nor female. This is because Ardhanarishwar is a hybrid of male and female characteristics. This idea is presented in *Convicts*, where she says, "I am neither male nor female." It is a concept that can be anticipated.

*"(...) When he and I became one, we lacked the characteristics of either males or females."*

At the same time, the poet speculates about whether or not the combination is merely a myth.

Her uneasiness at the possibility of a being that was partially male and partially female existing in any knowledge associated with the Eunuch. They go out and get down while displaying the incomplete physical qualities of both men and women, as is depicted in the poem "The Dance of the Eunuchs," which describes how they behave. To put it another way, they do not have a fundamentally masculine or feminine essence of their own.

*"...with skirts that went around and around"*

The sexual mistake is represented by the reflection of a circular, which is utilised to think that it is the one that does not have any trimmings. Therefore, both the performance and the sermon leave her perplexed. Her cloaked individuality reveals itself to the world and earnestly examines the nature of mankind.

The immediate usage of terms that come after them is something that Kamala Das does in order to provide clarity to the unconscious association. Her descriptions of the physical encounter always sound vague and unconvincing, and she never uses vivid language to describe it. Her use of language that is not acceptable for females reproduces her notion that the process of biological reproduction is something that is common knowledge to everybody with the right way of thinking. She does not find it fascinating; rather, she employs the luscious bodily information in order to emphasise her objection to being categorised according to her sexual orientation. This is because the sexual category is carefully crafted as a method to deprive women of their human rights as well as their power to select their own destinies. The reason for this is because sexual category is extensively thought out as a technique to deprive women of these rights. It helps the male see his lady or wife in a more independent light as an individual by cultivating this perception. Her representation of the married act is the only thing that ever finds any smoothness in its delivery; it is the sensuality piercing like the cold mild breeze beating right on the face. This is a stark fact in the male-dominated Indian society.

Kamala Das holds the same opinion as D. H. Lawrence, namely that a wedding ceremony that does not include the major goal that is tied to sexual activity is both unnecessary and exaggerated. In order for a woman to be able to bring joy to her spouse, she, like the main character Connie in the novel "Lady Chatterley's Lover," needs to seek it out in the company of other individuals. Kamala Das suggests that both males and females should have complete freedom, without any thought of using or organisms being used, in contrast to D.H. Lawrence's position, which is that men should not be subject to any limitations. Lawrence's position is supported by the idea that men should not be subject to any limitations. The Hindu she suggests that in the division of sexual category, woman is the fatality of man and that she wants to struggle and keep her individual identity and not submit

completely to the man's spiritual and physical possessions to the desires of lady. She also suggests that woman is the fatality of man because she believes that woman is the fatality of man in the division of sexual category. She feels that woman is the fatality of man when it comes to the division of sexual category, which is another reason why she says that woman is the fatality of man.

By taking a more confessional tone, Kamala Das avoids making many of the bold and pointed statements that are characteristic of her writing. The simple explanation of sexuality and necessities that she delivers in her writings is surprising to the Indian reader who enjoys reading her works. This reader is taken aback by what she writes. The reader is of the opinion that she is too contemporary to be taken into consideration. In order to comprehend her writings, one must first get an understanding of the communal lifestyle that is practiced by the Nairs, a people group that is indigenous to the Indian state of Kerala. Kamala Das is a Nair Malayalam." Based on the writings of Kunchan Nambiar, a well-known author by the name of K.M. Kapadia draws the conclusion in his book *Wedding and Family in India* that the Nairs practised polyandry throughout the cultivation of the 18th century. Kapadia reaches this conclusion after reading the works of Nambiar." Her lyrics are consistent with the traditions and rituals that are observed regularly by Nair people. The poem "An Introduction" written by Kamala Das contains hints regarding the traditional Hindu marriage rite known as *tali-kettu-kalyanam*. During this ceremony, a tiny piece of gold known as *tali* is draped around the neck of the girl just before she reaches her adolescent years and is obliged to surrender her body to the *tali-tier*. This occurs shortly before the girl is expected to give her body to the *tali-tier*. Following this, the body of the girl is laid to rest in a grave. On the fourth day, the material that is allowed to fall by the *tali-tier* will be ragged, which is a sign that the process of combining the two components has reached its conclusion. Those who participate in this ritual to destroy a young woman's virginity believe that any negative response to the ritual is a type of spiritual contamination and should be avoided at all costs. The dilemma that the young woman finds herself in as well as the dread that she feels are brought to light in the stanza titled "An Introduction" inside the following frameworks:

*"(...) [he took a young man of sixteen years old into the bedroom and then shut the door once he entered. Even though he did not hit me, my body still had the feeling of having been battered.*

Her unfaithfulness was caused by her male companion, but she blames her sexuality and the shifts she has made in her relationships on the affair. Her male companion is to blame for her adultery. Therefore, the practise of the Nairs, in which a young woman is royally married to a self-identity before she reaches her teens and is healthy for accomplish, who then has particular maintain over her and is subsequently allowed to exist a free life in regard to

sexual category, is oblique in the verse *Conflagration*. This is because a young woman is married to a self-identity before she reaches her teens and is healthy for accomplish. This is due to the fact that a young woman's body is still in a healthy state before she reaches her teenage years:

*"(...) you let me to toss my youth around like coins into the hands of other people. (...) you permitted your wife to search for happiness in the embraces of other people."*

It would appear that Kamala Das is perplexed by the current situation of the social reputé of women in modern times, which is connected with the male-dominated society and the preference of the society. This can be seen in the fact that the situation of the social reputé of women in modern times has been described above. Her mind is filled with the terrible and aggravating experiences that she has had, which obscures the hostility that she feels towards the culture. It bothers her that males are believed to grow toward civilization according to their own individual tastes, regardless of the woman's aspirations for them to do so. This is in spite of the fact that the woman desires for them to do so. Beginning with her childhood, which continued until she was sixteen years old, and going on into her later years, she marks to her knowledge the similar, the only dissimilar living form that she drags herself to the double bed and acknowledges as being in the room with her. An Opening Statement:

*"It is I who laugh; it is I who make love; and afterward, I feel humiliation, (...)."*

### Search for Your Inner Masculinity:

The search for masculinity is the overarching theme in all of Kamala Das' collected lyrical works. She writes in her poem *The Old Playhouse and Other poems* that "she may single daylight leave away; leaving the insulating, her companion creates just about me with daybreak tea, Lovely phrases throw from entry as well as of route, Your exhaust ache." This is an excerpt from the poem. She shall, one day, obtain arms; wing respecting, as frequently as petals, take out at what time gratis in environment."

Alongside the ongoing topic of her search for love, other significant themes that appear in her poems include autonomy and independence. On the other hand, it is other questions that predominate in realising the womanly qualities in all of her poems. Since the beginning of time, when man was first created and then woman was created from man, man has had authority over woman. Her autobiographical piece, titled "My Story," contains the following statement: "Autonomy is an outlying illusion as far as a girl of Hindu civilization is concerned." Doll is one of the female characters in the story, and she is one of the ones who predicts the gentleman's ambition. She requires both

independence and the opportunity to look for love. She is not only an enjoyable experience for the children, but also a basic commodity that provides them with fun. As a direct consequence of this, she has the same position as other women in her society. It is implied that ladies do not possess the capabilities of gentlemen. She is completely unfit for society and unable to maintain consistent physical or emotional contact due to her condition. The concept of a female is slightly different from how it would have developed on a normal path due to the influence of patriarchal society. It is believed that she will continue to exist as a "soulless toy." It fits nicely under the category of being predictable. Her opulent body serves as a conduit for reproduction and happiness for her male companion, whereas her cranium is a terracotta material as far as the gentleman is concerned.

### **Mystical Absence of Emotion:**

The Mystical Aloofness is one of the significant themes that can be found throughout Kamala Das's poetry. There are a number of other prominent topics as well. She has given a new perspective on individual surroundings, male-female connections, and socio-supporting realisations, which is her contribution to Indian English creative writing. This was carried out in the course of getting a fresh start with a new point of view. In addition to this, she imposes order and structure on both her individual womanly knowledge and her distinctive identity. Her sense of self-identity is consequently made abundantly obvious within the context of her poetry. Despite this, the disintegrating framework, which is two-faced and concealed beneath the veneer of universal holiness, is completely pierced by her potentially dangerous physical assault. When carnal growth occurs in a female, the female is subjected to control; as a consequence, everything becomes entirely as well as completely revealed. The poetess is widely regarded as one of the most prominent living female poets of Indian descent who writes in the English language.

*" I am also aware that by recognising my faults and shedding my masks, I am able to become closer to my true self... "I also know that by confessing by peeling off my layers, I approach closer to the soul." "I shall finally see my universe de-flashed, de-veined, and de-blooded..."*

The beginning of the stanza gives the impression that the poetess, Kamala Das, is a confessional writer. William Walsh, a well-known author, makes the observation that "Kamala Das' poetry is self-identity centred as well as unabashedly masculinity," despite the fact that the writer finds the femininity to be more charming. This is due to the fact that her sexual features are responsible for it. The poetess also verbalises her understandings of gender within the context of an attitude that facilitates the phrase "you may not consider sweetie," which are both hedonistic and impudent.

*"Ask me, you all, ask me, what he sees in me, and ask me why he is called a lion," she said.*

From the 1965 edition of Kamala Das' principal collection of poems, entitled *Summer in Calcutta*, which was printed and published. Instead of accepting the practises of contemporary writers, the poetess has thoughtfully incorporated an essential influence into her work. This influence illustrates a break in continuity with the past by way of an inscription within an Indian persona, rather than adopting the practises of contemporary writers. Her personally agonising understandings regarding love and masculinity are freely confessed one, which is also really fortnightly.

On the other hand, poems offer Kamala Das the well-built doorway that she needs in order to give voice to her previously unexpressed perspective of verse. This is because poems supply the well-built doorway. Due to the fact that no one else is aware of it, it is an issue that is extremely personal and confidential for her. As a direct result of this, vast and hard activities have been completed through the poetry of KamlaDas in order to establish that her poetic works are focused with the principles of the issue of confessionals, and that they are distant from her actual cheerfulness. Furthermore, the poetess elevates her confessional qualities to the level of an exact general demand. Diagram winning spiritual as well as household descriptions to travel around knowledge of individuality, therefore, the poetess informs that strongly her individual familiarities, including her enlargement into adulthood, her unsuccessful search for identity within and exterior of wedding ceremony, and her existence during matriarchal countryside India after she has come into her familial house in India.

The brilliance of this unusual condition, the identify definitive yearning for the 'run away from the encluse of involvement,' is completely unprompted. This is due to the fact that the identity-defining desire to "run away from the confines of participation" is typically not driven by anything. This is her attempt to demonstrate that her womanly personality corresponds to the womanly identity that she already possesses. Poems such as "Suicide," "Substitute," "The Invitation," and "Composition," all of which are mentioned in the preceding discussion, make it abundantly evident that the grieving weighted down the author's awareness of their identity. They plan, via together with large, the nature's disagreement through the multidimensional touching impatient source through the newly-fangled acknowledgement that despite the positivity of 'corpse understands,' the corpse itself is the subject to disintegrate. This is done through the newly-fangled acknowledgment that in spite of the positivity of 'corpse understands,' the corpse itself is the subject to disintegrate. She can look at her main poetry, which is titled "The Invitation," after she has taken such steps to assert her femininity. Kamala Das' male partner may not be able to supply her with the ecstasy of sex, which is why she has been daydreaming about it. Her

womanhood does not in any way, shape, or form memorise its cry-for-sex in any way, shape, or form. She is aware of the fact that it is not an easy chore to exercise control over the infertility that is a component of her existence as a married woman. Her femininity vanished entirely into the emptiness of her own self-realization, and she turned into a nameless person as a result. This proverb makes it abundantly evident that her male companion has entirely destroyed what she stood for in her idealistic beliefs, and it is he who is responsible for this.

## CONCLUSION

Kamala Das avoids making many of the bold and pointed statements that are characteristic of her writing. The simple explanation of sexuality and necessities that she delivers in her writings is surprising to the Indian reader who enjoys reading her works. This reader is taken aback by what she writes. The reader is of the opinion that she is too contemporary to be taken into consideration. In order to comprehend her writings, one must first get an understanding of the communal lifestyle that is practiced by the Nairs, a people group that is indigenous to the Indian state of Kerala. Kamala Das is a Nair Malayalam. It develops into the overarching themes, and learning more about Kamala Das can be accomplished through appreciating the things she does throughout the story. This happens as a direct consequence of the sexual and romantic relationship between the two parties. Her passion to poems is at risk of being alienated by her addiction to two phases as a result of the fact that she puts herself under unnecessary stress by worrying about a variety of various characteristics of love. Even while her fixation on sensual love throughout the first stage of the game is quite well-known, during the second stage of the game, her path toward full adoration may set her apart from the other competitors. Kamala Das is able to provide for the many members of her family who have persevered in order to keep the link to the well-known Radha-Krishna family. This is made possible by perfect love. The poetess longs for the perfect relationship, which would satisfy her want for companionship without jeopardising her need to maintain her autonomy in any way.

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