

Feminist Reading of Kamala Das's Poetry

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Abstract – Kamala Das has a place with the original of modern English poets who developed another poetics for themselves and made another begin both in theme and strategy around 1960's. In Kamala Das' poetry we locate the best articulation of feminine sensibility, its concealment in a male dominated society. So her poetry is confession booth and self-portraying, all things considered, however on occasion she universalizes what is close to home. She renounced the age-old and to some degree sterile aestheticism for a freedom of brain and body. The male fantasia in poetry enjoys different complex highlights and shared thematic domains concerning the universe of men, while female capriccio in poetry spins around the bunch the matic enunciations concerning the residential life, societal collaborations and the self of a woman. Her poetry passes on her antipathy for male domination and to the phonies.

Keywords: Feminism, Male, Female, Poetry, Sensibility.

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I. KAMAL DAS: A FEMINIST POET

Kamala Das is the first Hindu woman to compose really about sexual emotions and her real needs and was sort recorded in 1984 for the Nobel Prize in Literature alongside Marguerite Yourcenar, Doris Lessing and Nadine Gordimer. She possesses an exceptional spot among Indian English poets. She presented another idiom, a classification of her own, a novel methodology and a by and large new sensibility. She assembled valor through her thoughtfulness to champion herself and compose poetry, which turned into a declaration of rebel against profound established discomfort common in a male centric society. Women's activist awareness and language found an example of arousing quality and spirituality in Kamala Das, who ignorant of brickbats and awards, continued untiringly making poems of tolerating charm, suffering sympathy and unfathomable boldness. She was not a exhibitionist. She speaks to the basic each woman, their wants and anguish, offering voice to the all around voiceless women. In this endeavor Kamala Das carried on her central goal unfaltering, welcoming discussions every so often till the purpose of her demise. This article would endeavor to concentrate on her notable two poems"

Women's poetry in India has a particular milestone and tradition of its own privilege from the first innate tunes of its unique occupants, the pali tunes of Buddhist nuns of the sixth Century B. C., the Sangam poets of Tamil like Andal and Auvaiyar, the devotional poets of the medieval times like Mirabai,

Ratna Bai, Jana Bai, Aatukri Mollw and Akkamahadevi, Muddupalani, Bahinabai, Mahlaq Bai Chanda and Sanoiya Hosannamma of seventeenth and eighteenth Centuries and came to upto Kamala Das's mother Balamoni Amma. Kamala Das's poetry has her personal history composed into it. She isn't any women or the manifestation of "essential womanhood" if at all there in one; She is an Indian writer, writing in English when Indian poetry in English is sans breaking from the logical and romantic tradition.

Kamala Das is a delegate women's activist writer. The themes common in the greater part of her poems make her poems very engrossing, confession booth and women's activist. "Many researchers find amazing women's activist symbolism in Das' poetry, concentrating on scrutinizes of marriage, motherhood, women's association with their bodies and control of their sexuality, and the jobs women are offered in traditional Indian man centric society." Kamala Das' poetry aesthetically depicts her miserable, disappointed life. Her poetry is an investigation of man centric partialities and separations. Indeed, even as a child, Kamala Das encountered the sharpness of sexism: Her parents thought about her a weight and constrained her to turn into an untimely wife and mother. She was hitched to a relative when she was just a school young lady. She gripes about it in her ballad Of Calcutta:

"I was sent away, to protect a family's Honor, to save a few cowards, to defend Some Abstractions, sent to another city to be a relative's wife."

II. FEMINISM - A FORM OF REVOLT AGAINST PATRIARCHAL PREJUDICES AND BIAS

Women's activist writing features and denounces the imbalances and treacheries in the treatment of women-the inconveniences women need to endure by virtue of their sexual orientation." (Kumar).

Woman's rights, as a type of rebel against male centric preferences and predisposition, can be found in the majority of her poems. Her sonnet The Old Playhouse is fundamental for the exchange of women's activist strain in her poetry. It is a delegate women's activist sonnet formed by Kamala Das. In The Old Playhouse, Kamala Das not just delineates the predicament and sufferings of a wedded woman binded to her better half's home yet in addition rebels against the male domination. The ballad symbolizes a challenge of all womanhood against the male ego:

"You planned to tame a swallow, to hold her

In the long summer of your love so that she

Would forget

Not the raw seasons alone, and the homes left

Behind, but

Also her nature, the urge to fly, and the endless

Pathways of the sky..."

(The Old Playhouse, 1)

The poem features and censures the agonies of a woman, a wife, who is relied upon to assume certain regular jobs, and her desires and goals are not considered. Kamala Das uncovered the hardness and the emptiness of patriarchal society in this poem. The hopeless state of a woman in a patriarchal society has richly been depicted in the accompanying lines of the poem: "You called me wife,

I was taught to break saccharine into your tea and

To offer at the right movement the vitamins, cowering

Beneath your monstrous ego I ate the magic

Loaf and

Became a dwarf. I lost my will and reason, to

All your

Questions I mumbled in coherent replies..."

(The Old Playhouse, 1)

III. MAIN FOCUS IN HER WORKS

The primary witticism of a women's activist is to challenge the traditional structure that exhibits a woman as powerless, agreeable, aloof, passive, bashful and enthusiastic. E. V. Ramakrishnan properly focuses on that in her poetry Kamala Das "has dependably managed private mortifications and sufferings... Indian commentators have found in her poems the voice of the new liberated Indian women..." (Tilak).

The total weight of home life, dull routine is sensibly and creatively depicted in the poem The Blood

"I shall be the fat-kneed hag in the long queue The one from whose shopping bag the mean potato must Roll across the road..."

In her poem, The Sunshine Cat, Kamala Das presents her humiliations and sufferings. She portrays her callous husband as "selfish" and "coward". She calls him a "ruthless watcher" who keeps watches on her and thus curtails her freedom of movement:

"...Her husband shut Her In, every morning, locked her in a room of books."

The poem illuminates the brutalities of the patriarchal society where no one thinks about women. In this poem, Kamala Das depicts male ego, childishness and desire.

IV. ROLE OF INDIAN BACKGROUND

The universe of Kamla's poems is totally Indian or a world that she has made her own. Notwithstanding, more than the Indianness what strikes one most in her poems is the feminine sensibility. In her admission (both in poetry and exposition) she turns out as the writer of feminine wants, desires and fears, or the victor of women's inspiration. She showed tremendous mettle in defying the sexual expansionism and giving desire and assurance to young ladies that they can reject the injured individual position, that they can frustrate the hottest culture's push to abuse and minimize women. Kamla Das is every woman. The confession booth mode in Kamla is a vibe of self and to put this self in focus with 'all selves'. Her poems like "A Relationship", "Summer in Calcutta", "An Introduction" and a couple of others will all in all avow her boldness and opportunity in communicating for all to hear the puzzle longings and objective of womankind or of women who are pained woman, appalling wife and reluctant nymphomaniac. Most by far of her poems examine the sex work an Indian woman plays -

the embarrassment it incorporates, the block it impels, or the torment it causes.

Kamla Das' poetry exemplifies the organizations of women ascending out of that state of abuse and servitude, and looking to develop their identity and the self. Obviously, this is anything but a straightforward and uncomplicated technique as this incorporates discarding a lot, grasping a safe mien and testing the injured self that conveys what needs be in so many different temperaments. Her poems are seen as the declaration of the pitiable circumstance of a baffled woman who needs love thought and empathy and wants a valuing spouse, warmth and home.

As a writer of sharp feminine sensibility, Kamla offers vent to the desires, fears and wants of womankind. She has been the legend of woman's inspiration in the total of her works and nobody can challenge this statement. Her poems are yield of a tricky woman's heart, having encountered maternity and even throes of transport. Kamla's mood towards men resembles the mentality of men when in doubt towards women.

She says:

I was entirely without lust. I hoped that someday as I lay with a man, somewhere beneath the bone, at a deadened spot, a contact would be made, and that afterwards each movement of my life became meaningful. I looked for the beauteous Krishna in every man. Every Hindu girl is in reality wedded to Lord Krishna.

V. CONCLUSION

Kamala Das writes in her poetry about the situation of woman and oppose the predominance of man. The impact of male centric society is found in all religions just as their scriptures. As the religious leaders were all men, the scriptures composed by them were male-situated and thus, women were given second rate position in families just as social orders. There is no uncertainty Kamala Das is another phenomenon in Indo-Anglian poetry—a long ways without a doubt from Toru Dutt or even Sarojini Naidu. Kamala Das' is a savagely feminine sensibility that challenges without restraints to explain the damages it has gotten in a heartless to a great extent man-made world ... Obviously, the unending reiteration of such hurt, such baffle, such pessimism, should at some point or another decline into a mannerism, yet one expectations—and her outstanding ability offers the ground for such expectations—she will exceed this fixation at the appointed time and discover her way to a season less attempting.

Kamala Das is an extraordinary and unique poet with an unmistakable poetic identity of her own. At the

point when getting it done, she stays unequaled and supreme. She demonstrates wonderful command and straightforwardness over the utilization of English and has developed a style that is described by an everyday effortlessness and lucidity. Words easily go to her. Since English is most dear to her, she normally and skillfully utilizes it to express her emotions, her sentiments, her memories, her adoration and sexual encounters, her frustrations and disillusionments generally viably. Kamala Das comments: The language one utilizes isn't significant. What is significant is the idea contained by words.

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