

## AN INSIGHT VIEW OF FEMINISM IN KAMLA DAS POEMS

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### Abstract

The theory of feminism has constrained space of history in India. In India, patriarchal power exists since ever. The father and the husband are the bosses of house hold and they control over the other individuals from family. The ongoing time covers the development part of third phase of the Indian feminist movement which demonstrates vain and important time for woman in some broadens. In literature or writing field as well as in many areas like-management, films, corporate world, social works, educational field and many other areas spread by women. Women have changed the outlook of male command society. With ascent of feminism all over in the world, it influences additionally in India. India woman came ahead for their rights and equivalent positions.

### 1. INTRODUCTION

By writing the self, the woman writer could challenge acknowledged notions of the female. Autobiography as expression turned into acknowledged methods for the woman writer to investigate her personal identity just as make a more up to date and better discernment on gender issues. Life occasions and their impulses make an inclination for self-expression in human beings. Autobiography as a literary type has its root in such convincing moments that require the assertion of self through such articulation. As per Liz Stanley, "The autobiographical archetype is the Bildungsroman, the story of the dynamic going of a life from vexed or smothered beginnings in which impediments are survived and the genuine realized or uncovered, and then the story may, prototypically, end, or it might proceed to document yet further inconveniences swung to triumphs."

The focal point of women autobiographers, normally, is more on the true than on the theoretical. Among women who compose collections of memoirs, their open contact in society has an imperative job to perform.

KamlaDas' life-story gives off an impression of being her voyage from innocence to experience, ignorance to knowledge, and youth to maturity. After an apparently unending clash between the internal and the external world, she finally felt to be at home with herself. At the end, she makes an impression of finding a sense of contentment with the present through thoughtfulness into the past. Truth be told, the color of the skin appeared to have tremendous essentialness for Kamla Das since she connected suffering and mediocrity with dark complexion. She was chased by the possibility that she was dark and ugly and henceforth second rate compared to the white. She was so fixated on the consciousness of her dark composition and second rate physical appearance that she went to cook in the afternoon asking him

secretly " on the off chance that I were actually ugly.". Afterward, she suggested a similar conversation starter to Carlo, "Am I ugly, I asked Carlo". Kamla Das without a doubt experienced a sort of colonial mental issues. She felt mediocrity and loss of self-certainty which she uncovers: "In those days the fair-complexioned people had some sort of a superiority complex. The British had imparted in us certain mixed up notions of excellence and refinement." (My Story p.122).Kamla Das composed "miserable poems about dolls who lost their heads and needed to stay headless for eternity." She herself was as powerless as these dolls. Her autobiography also was to have cathartic impacts. She composes:

*I must let my mind striptease*

*I must extrude*

*Autobiography.*

The world of Kamla's poems is completely Indian or a world that she has made her own. However, more than the Indianness what strikes one most in her poems is the feminine sensibility. In her confession (both in poetry and prose) she turns out as the poet of feminine desires, expectations and fears, or the victor of women's motivation. She displayed tremendous courage in rebelling against the sexual colonialism and giving expectation and certainty to young ladies that they can refuse and dismiss the victim position, that they can disappoint the sexiest culture's push to misuse and marginalize women. Kamla Das is everywoman. The confessional mode in Kamla is a sensation of self and to put this self in center with 'all selves'. Her poems like "A Relationship", "Summer in Calcutta", "An Introduction" and a few others will in general affirm her boldness and freedom in expressing out loud the mystery longings and goal of womankind or of women who are troubled woman, disastrous wife and hesitant nymphomaniac. The vast majority of her poems investigate the gender job an Indian woman plays - the embarrassment it includes, the obstruction it incites, or the torment it causes.

The confession mode turns into a device to formalize the procedure (in Hindu setup) of investigation and adjustment of the issues that crop up from arranged marriage at an early age, when they (woman) don't actually know what marriage is, and what it demands of her as a woman:

*I was child, and later they*

*Told me I grew, for I became tall, my limbs*

*Swelled and one or two places sprouted hair. When I asked for love, not knowing what else to ask*

*For, he drew a youth of sixteen into the Bedroom and closed the door. He did not beat me*

*But my sad woman-body felt so beaten.*

The lines uncover the way that the poet's initial marriage appears to have given a discourteous shock to her sensibility as woman. The 'he' of the poem didn't beat her, yet her 'dismal woman body felt so beaten.'

The speaker appears to think of her as "miserable woman body" as the wellspring of inconvenience. It has all the earmarks of being a humiliating experience. For a woman, her body appears to stand in the method for building up her identity. To restore the self from the humiliating experience, the speaker changes her dress, wears a shirt and pants, trims her hair short, and ignores her womanliness.

## 2. AGAINST SELF-ASSUMED SUPERIORITY OF THE PATRIARCHAL SOCIETY

Kamla Das uncovered the alleged and self-expected superiority of the patriarchal society in her poems. Sexual exploitation, betrayal, and the absence of love in man-woman relationship are the real themes in her poetry. She depicts a loveless relationship as intolerable and as a methods for oppression. In the expressions of Prasantha Kumar:

*"Kamla Das thinks about the male as brute floundering in lust with a tremendous ego under which the woman loses her identity. The powerful urge for freedom, including the freedom to revolt, frames the focal strain in many of her poems. She counts the male lawful offenses in her poems and develops a structure of challenge and rebellion in her poetry... Several poems of Das pass on the dreariness and monotony of sex inside and outside marriage... Their love is sickened lust, a poor substitute for genuine love. The life of Das' persona might be viewed as a story of her experiments with love and rehashed disappointments of her experiments compel her ego to be angry and insubordinate. She views each experience as a substitute for the genuine experience of intimate romance."*

## 3. PORTRAYAL OFFEMINISM AS A FORM OF REVOLT IN COUNTER TO PATRIARCHAL PREJUDICES AND BIAS

Feminist literature features and censures the imbalances and shameful acts in the treatment of women-the disadvantages women need to hold up under by virtue of their gender." (Kumar, 9). Feminism, as a type of revolt against patriarchal prejudices and inclination, can be found in the greater part of her poems. Her poem The Old Playhouse is fundamental for the exchange of feminist strain in her poetry. It is a representative feminist poem created by Kamla Das. In The Old Playhouse, Kamla Das not just portrays the situation and sufferings of a married woman affixed to her husband's house yet in addition revolts against the male control. The poem symbolizes a dissent of all womanhood against the male ego:

*"You intended to tame a swallow, to hold her In the long summer of your love with the goal that she Would overlook Not the crude seasons alone, and the homes abandoned, yet additionally her inclination, the desire to fly, and the interminable Pathways of the sky"*

The poem features and denounces the tragedies of a woman, a wife, who is relied upon to assume certain traditional roles, and her desires and aspirations are not considered. Kamla Das uncovered the hardness and the void of patriarchal society in this poem. The hopeless state of a woman in a patriarchal society has exquisitely been depicted in the accompanying lines of the poem:

*"You called me wife, I was instructed to break saccharine into your tea and to offer at the right movement the nutrients, cringing underneath your colossal ego I ate the magic Loaf"*

*and turned into a midget. I lost my will and reason, to every one of your Questions I muttered in sound answers...*"

#### 4. SOCIAL REBEL

KamlaDas' point as a poet, in this manner, is to feature and censure the plight of women in a society administered by men. Her poems are a noteworthy manifestation of her aching for household security and for independence. She revolts against the hardness of patriarchy by endeavoring to attest, overcome and command. She attempts to elevate the situation of women and along these lines oppose the dominance of men. In her poetry, Feminism gets manifested through the themes she presents-death, victimization, revolt against patriarchy, man-woman relationship. Her personal frustrations and feeling of loneliness impart to her poems an uncommon force and instantaneousness of advance. Kamla Das was unconventional in life, and she is similarly unconventional in poetry. She won't fit in with the traditional roles which a woman and a wife is relied upon to play. As a social rebel, her poems depict a desire for breaking far from the dull everyday practice of home life. She, as a feminist, revolts against the patriarchal society, "where male ego takes the choice and women need to keep quiet ignoring their very own power and limit." She sets out to challenge the tradition that hushes the feminine in women, for which women view themselves as second rate, aloof and the 'Other'. She is a rebel against the limitations of man-made world. She damages the deliberate, traditional norms and values so as to verify an unconventional position of women in society, where she will be given essentialness and respect. She uncovered the sterility of patriarchal society where woman is denied authentic love and spiritual gratification. As a feminist, she challenges the crazy gender qualifications prevalent in the society. It would not be right to finish up the paper with a citation from Srinivasalyengar:

*"KamlaDas' is a savagely feminine sensibility that challenges without restraints to articulate the damages it has gotten in a heartless, generally man-made world... But one expectations and her uncommon talent offers the ground for such expectations she will exceed this fixation at the appropriate time and discover her way to... a world other than the 'stunning' city of dreadful ghosts."*

Feminist critics dismiss the androgynistic assertion of the innovative personality being sexless, saying that creative energy cannot avoid the conscious or unconscious structures of gender. It is difficult to isolate the creative ability from a socially, sexually and generally situated self. Virginia Woolf portrays how a woman writer looks for inside herself „the pools, the profundities, the dark places where the biggest fish sleep... “ Men may attempt their hands at writing about women’s bodies, however as indicated by the feminist evaluate, just a woman whose very science gives her an edge could compose and read these writings effectively. Also the woman has a place with this subaltern region of more fragile sex who can give a genuine voice to the issues looked by them in a male dominated society. Womanhood itself shapes women expression. It is their unmistakable mode of recognition that drives them to speak and compose uniquely in contrast to men. Gynocritics attest the presence of an unmistakable woman’s language, which French feminist, Helene Cixous, begat as *écriture féminine*. They create writings from the cerebrum which possibly thought about the figurative belly. A woman writer feels the artistic making of man including the phallic pen on the virgin paper a type of infringement annihilating the female body. In

woman's writing, sexuality is related to textuality, as a woman makes a decision about herself through her body; the female self is constantly related to the female body in women's literature. Writing from the viewpoint of body as a wellspring of imagery, Kamla Das' writing is personal, confessional and innovative in any event in thematic expression, if not in style and structure. It is the unsatisfied dreams and desires of Kamla Das which thus shape the sensual themes of her poems. She focuses on the 'wild zone' to make the imperceptible noticeable. It is this wild zone is the language of the repressed.

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## CONCLUSION

Kamla Das must be credited with the way that she acknowledges sex as common a requirement for a human being as are nourishment, shelter, security and so on, not for women alone. Henceforth, it is unfair to single out women as nymphomaniacs and/or as latent beneficiaries. The narrator in her poems does not need women to stay quiet sufferers all things considered yet to be bold enough to demand fairplay and equality in status on the grounds that the soul knows no contrast between sexes. Nature have up representing the effect should be kept outside the field of play in this incredible discussion. Nature did not make man prevalent, and the creation of man-before-women argument is as much a subject of question just like the egg-first-or-chicken argument. There is neither any vagueness in the way that woman is the inventive guideline as all religions perceive this truth nor in the way that men are additionally required to demonstrate their manliness and have the important capacity to stand by their women in the seasons of emergencies. We can't help suspecting that the narrator in KamlaDas' poems is harried by the question of the developing abyss between the ideal and reality. The ideal of equality in man-woman relationship is a long way from accomplished, in actuality, the solidarity of man and woman in intercourse is just a mirage and the woman in the poems is resolved not to rest until such time as it is reestablished. That clarifies why the extreme feminist in the poet is set up to brawl.

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