
THE WRITINGS OF KAMALA DAS ON WOMEN EMPOWERMENT

Dr K. Kavitha,

M.A.English, M.Sc (Psy), M.A. (Poli&Admn),

M.A.(Phil), M.Ed, M.Phil, PhD (Edu), (PhD,(Eng)).

Lecturer in M.Ed, Dept.of Education, Sri Venkateswara University, Tirupati

Abstract:

Kamala Das (born Kamala; 31 March 1934 – 31 May 2009), also known by her one-time pen name Madhavikutty and Kamala Surayya, was an Indian English poet and literature and at an equivalent time a number one South Dravidian author from Kerala, India. Her quality in Kerala relies mainly on her short stories and life story, whereas her end product in English, written underneath the name Kamala Das, is noted for the poems and explicit autobiography. Her open and honest treatment of feminine physiological property, free from any sense of guilt, infused her writing with power, but also marked her as an iconoclast in her generation. On thirty one could 2009, aged 75, she died at a hospital in Pune. Das has earned considerable respect in recent years. Kamala Das was born in Punnayurkulam, Thrissur District in Kerala, on thirty-one March 1934, to V. M. Nair, a former editor of the wide circulated South Dravidian daily Mathrubhumi, and Nalapat Balamani Amma, a far-famed Malayali poet.

She spent her childhood between metropolis, wherever her father was utilized as a senior officer within the Walford Transport Company that sold-out Bentley and Rolls Royce vehicles, and also the Nalapat ancestral home in Punnayurkulam.

Keywords: Empowerment, Treatment, infused, ancestral, iconoclast

Introduction:

Kamala Das (born Kamala; 31 March 1934 – 31 May 2009), also known by her one-time pen name Madhavikutty and Kamala Surayya, was an Indian English poet and literature and at identical time a number one Malayalam author from Kerala, India. Her quality in Kerala relies principally on her short stories and life story, whereas her end product in English, written under the name Kamala Das, is noted for the poems and explicit autobiography.

Her open and honest treatment of feminine gender, free from any sense of guilt, infused her writing with power, but also marked her as an iconoclast in her generation. On thirty one could 2009, aged 75, she died at a hospital in Pune. Das has earned considerable respect in recent years.

Kamala Das was born in Punnayurkulam, Thrissur District in Kerala, on thirty-one March 1934, to V. M. Nair, a former editor in chief of the wide circulated Malayalam daily Mathrubhumi, and Nalapat Balamani Amma, a renowned Malayali poetess.

She spent her childhood between metropolis, wherever her father was used as a senior officer within the Walford Transport Company that sold-out Bentley and Rolls Royce vehicles, and the Nalapat ancestral home in Punnayurkulam.

Like her mother, Balamani Amma, Kamala Das additionally excelled in writing. Her love of poetry began at AN early age through the influence of her nice uncle, Nalapat Narayana Menon, a prominent writer.

At the age of fifteen, she got married to bank officer Madhava Das, who encouraged her writing interests, and she started writing and publishing both in English and in Malayalam. Calcutta within the Nineteen Sixties was a riotous time for the humanities, and Kamala Das was one of the many voices that came up and started appearing in cult anthologies alongside a generation of Indian English poets.

Literary Career:

She was noted for her several Malayalam short stories in addition as several poems written in English. Das was also a syndicated columnist. She once claimed that "poetry doesn't sell during this country [India]," however her forthright columns, which sounded off on everything from women's issues and child care to politics, were popular.

Das' initial book of poetry, Summer in the metropolis was a breath of recent air in Indian English poetry. She wrote principally of affection, its betrayal, and also the sequent anguish. Ms Das abandoned the certainties offered by AN archaic, and somewhat sterile, aestheticism for AN independence of mind and body at a time once Indian poets were still ruled by "19th-century diction, sentiment and romanticized love." Her second book of poetry, The Descendants was even more explicit, urging women to:

Gift him what causes you to a girl, the scent of

The warm shock of menstrual flow, and everyone your

Endless female hunger..." – The Looking Glass

This straightness of her voice diode to comparisons with Marguerite Duras and writer

At the age of forty-two, she revealed a daring life, My Story; it was originally written in Malayalam (titled Ente Katha) and later she translated it into English. Later she admitted that a lot of the life had fictional parts.

Kamala Das wrote on a various vary of topics, typically disparate- from the story of a poor previous servant, about the sexual disposition of upper-middle-class women living near a metropolitan town or within the middle of the ghetto. Some of her known stories embrace Pakshiyude Manam, Neypayasam, Thanuppu, and Chandana Marangal. She wrote many novels, out of that Neermathalam Pootha Kalam, which was received favourably by the reading public as well as the critics, stands out.

Personal Life:

Kamala Das had 3 sons – M D Nalapat, Chinnen Das and Jayasurya Das. Madhav Das Nalapat, the eldest, is married to aristocrat Thiruvathira Thirunal Lakshmi Bayi (daughter of aristocrat Pooyam Thirunal Gouri Anapurna Bayi and Sri Chembrol Raja Raja Varma Avargal) from the Travancore Royal House. He holds the UNESCO Peace Chair and faculty member of government at the Manipal Academy of upper Education. He was erstwhile a resident editor of the days of an Asian country.

She had a relationship with AN Muslim scholar UN agency was a lot of younger in age, whom she mentioned with the name Sadiq Ali.

Politics:

Though ne'er politically active before, she launched a national party, Lok Seva Party, aiming asylum to orphan mothers and promotion of school of thought. In 1984 she unsuccessfully contested within the Indian Parliament elections.

Kamala Das Writings:

Madhavikutty and Kamala Suraiyya) Indian author, story author, novelist, playwright, essayist, nonfictional prose author, children's author, and biographer. The following entry presents an outline of Das's career through 2000.

Das is one in all the known up to date Indian ladies writers. Writing in 2 languages, English and South Dravidian, Das has authored several autobiographical works and novels, many well-received collections of poetry in English, varied volumes of short stories, and essays on a broad spectrum of subjects. Since the publication of her first collection of poetry, Summer in a city (1965), Das has been thought-about a crucial voice of her generation United Nations agency exemplifies a chance from the past by writing in a very clearly Indian persona instead of adopting the techniques of country modernists. Das's provocative poems square measure familiar for his or her unflinchingly honest explorations of the self and feminine physiological property, urban life, women's roles in ancient Indian society, problems with postcolonial identity, and the political and personal struggles of marginalized people. Das's

add English has been wide anthologized in Asian country, Australia, and also the West, and she or he has received several awards and honors, including the P.E.N. Philippines Asian Poetry Prize (1963), Kerala Sahitya award for her writing in South Dravidian (1969), Chiman Lal Award for fearless journalism (1971), the ASAN World Prize (1985), and the In 1984, she was appointed for the honour in Literature.

Women in Select Poems - An Overview:

1. The depiction of Women's Dilemmas in Select Poems of Kamala Das: A Review 679 objects, but as human as men, with their own emotions and aspirations. Therefore, she

portrays her girl's characters in such a way that they assume the special power and important standing. The poetry of Kamala Das is that the absolute medium of the purgation of her emotions. The frustration that she, contrary to expectations, discovered in her personal life finds out sufficient way in the form of her creations. She experiences that love, in her life, maybe a mechanical act of bodily union. She appears to be continuously in search of real identity and dignity of ladies. Her stall poems square measure written as pursuing an essential girl. This is why she could boldly exclaim:

As the convict studies

His prison's geography

I study the trappings

Of your body, dear love

For I must someday find

An escape from its snare (The Prisoner)

2.. They are all prisoners of the male ego, stinginess and greed. Kamala Das finds herself unfree and suffocated in such pitiable circumstances. In the society girls square measure typically targeted and exploited. Their household labour is not considered noteworthy. They are deprived of primary facilities of health and educations. She revolts against male domination and also the ensuant dwarfing of the female:

You called my wife

I was educated to interrupt cloying into your tea and

To offer at the proper movement the vitamins. Cowering

Beneath your monstrous ego, I Greek deity the magic loaf and

Became a dwarf. I lost my will and reasons, to all your

Questions I mumbled incoherent replies (The Old Playhouse).

3.. In several of her poems, she brings out the emotional emptiness and sterility of married life and also the intensity of misery of the woman UN agency surrenders to her husband who is repulsive, and with whom she has no emotional contact the least bit. According to her, the wedding is that the jail to women:

..... Who can

Help us who have lived so long

And have failed in love? The heart,

An empty cistern,

waiting

Through long hours, fills itself

With coiling snakes of silence (The Freaks)

Conclusion:

Critics feel that together with her exclusive handling these issues, she every now and then looks to be too preoccupied amorously and sex. However, if viewed with a different viewpoint, she does not advocate sexual affairs; she just portrays the feminine longings of the women of the society. Her protest against the current systems of the society turns her into a 'rebel'. Her pained female self goes on emotional wanderings associate attempt} to explore identity and freedom. Nevertheless, her ancient make-up of a traditional lady could be an issue that persistently forbids her from breaking away utterly from the role of a standard woman.

A conflict naturally arises between the passivity and rebellion against the male familiarised universe. And the conflict persists all through her life. Her poetry is bothered largely with herself as a fiction of circumstances and sexual humiliations. Her voice is clearly female intoning the organic mission of her feminine self's craving for love. As she once aforesaid in AN interview with the person, "I always wanted love, and if you don't get it within your home, you stray a little". Though some may label Das as "a feminist" for her candour in handling women's wants and needs, Das, according to many others has never tried to identify herself with any particular version of feminist activism. It is not the angle to seem for love out of wedlock however it's an obvious woman's craving for love from a person.

References:

- "The Rediff Interview/ Kamala Suraiya". Rediff.com. 19 July 2000. Retrieved 1 June 2013

- "PM mourns Kamala Das's death, praises her sensitive poems". Chennai, India: The Hindu. 31 May 2009. Retrieved 4 June 2009.
- Booth, Jenny (13 June 2009). "Kamala Das: Indian poet and writer". The Times (London). Retrieved 28 May 2011.
- Das, K. (1977). My Story. New Delhi: Sterling Publishers
- Dwivedi, A.N. (2006). Kamala Das and Her Poetry. New Delhi: Atlantic Publisher & Distributor. P. 61
- Eunice de Souza. (1977). Nine Indian Women Poets. Delhi: Oxford University Press
- Fox, M. (2009). Kamala Das, Indian Poet and Daring Memoirist, Dies at 75. Retrieved from www.nytimes.com
- Jussawalla, F. (1982). The Evolution of the Self, The Journal of Indian Writing in English, Jan-July. P. 54