



SEARCH FOR IDENTITY IN KAMLA DAS POEMS

Nisha Kumari¹, Dr. Naresh Kumar²

Department of English

^{1,2}OPJS University, Churu (Rajasthan) – India

Abstract

The picture of women, the whole globe have been very horde in their appearance, as they have been very wealthy in their piece and very variegated in their character. Gotten from the distinctive occasions and diverse climes, even a random example of these images before long uncovers the wide range of extravagance of their code, substance and treatment, their colors and forms. There is, be that as it may, no denying the way that the one-time idealized and loved images of women have experienced some unprecedented metamorphosis all the world over, particularly in the nineteenth and the twentieth century's. The present part is following the journey for identity or distinction. Identity, universally, depicts a person's commencement and presence of their distinction or accumulation relationship with general and advancing identity. The focal point of thought is that a person's wisdom of identity is solid disapproved for the most part by the choices and guarantees finished concerning unmistakable individual and social characteristics.

1. INTRODUCTION

As per Indian traditions, a woman must concede to her husband in each conceivable respect. She should make the marital home lovely for him. She should prepare the dinners, wash the dishes, and deal with the children. She should never enquire about cash and she should submit to her husband's each demand. Be that as it may, what happens when the old traditions lose their power and the woman no longer trusts her life ought to be resolved in this tight style? This prospect is the hidden theme of KamlaDas' poetic works in which her lead protagonist, experiences significant changes against the scenery of an India that is additionally advancing. There is a move in values and women have started acknowledging themselves the counterparts of man. In spite of the fact that the high any desires for Feminism have been washed away in the present social milieu, the relationship among man and woman ends up one of organized reliance. Still the woman needs to work for her freedom without leaving herself to her destiny. Gender - equality remains a myth.

Kamla Das has joined the developing number of women writers from India on whom the image of the suffering yet apathetic woman in the longrun breaking traditional limits has had a critical effect. The confined dimension of the relationship between man just as woman has been prescribed through

gentleman and not by female. Gentleman who is controlled by the dominance intention has forced her points of confinement on her. She acknowledges it. This is a direct result of biosocial reasons. All the time, this acknowledgment isn't consistent with the reality that lies underneath. Modern women prefer to work out; her choice and split far from her awful experiences. Women are now depicted as supplementary decisive, increasingly freed as they would see it, and more communicative in their appearance than the woman of the history. In its place of decline the elements of anguish at the hands of her lover or husband or gentleman, she has started attesting her substantive self-identity in achievement, not in words.

2. IDENTITY SEARCH IN *SUMMER IN CALCUTTA*

Kamla Das is a daughter of V. M. Nair and Balamani Amma. She has distributed four volumes of Poetry in English *Summer in Calcutta* (1965). It is the principal accumulation that molded the swells in the likelihood of Indo– English verse. It is trailed by *The Descendants* (1967), *The Old Playhouse and Other Poems* (1973) and *Stranger Time* (1977). Her formed poetry showed up in 1984. *My Story*, her life history initially written in Malayalam, is additionally one of the presumed titles perceived to her.

The development of a sex poet might be followed effectively by unpretentious examination of different strains that characterize diverse states of mind and shades of sex. The incredible metaphysical poet, John Donne gives an extraordinary occasion of this sort of investigation of the poem. The primary phases of Donne's love poems are obvious for irritation and unpredictability that owes its beginning to exceptional notion that woman is basically unfaithful and the object of sexual delight as it was. The second phase starts with the acknowledgment of the sentimental worth of a woman and in the third phase the poet appreciates the ecstasy of Platonic love where body, in spite of waiting usefulness, stops to issue and love is manifest at spiritual dimension.

As a love poet, Kamla Das has endorsed through a ton of phases just as has lived in the emotions of love as different planes most critical to an enduring and deliberate enlargement and in the meantime a rich assortment of strains characterizing the feeling. It is, in any case, not faultless to read and appreciate the poetry of Kamla Das without locating these strains characterizing different phases of her development as a love poet. These strains hand out to depict the inseparable relationship that subsists between her poetry and her life.

The present volume of Kamla Das' *summer in Calcutta* plans to think about on journey for identity. The poems in this amount have floated like a cottonseed over the Indian mindscape, and have been immersed into one's psyche. They have fortified poetry as of late substantially more than some other Indian writer. The works of other poets appear to be stale before Kamla Das' which draws the consideration of the reader right away. Her voice being in Indian verse earthy and direct that tosses no-nonsense certainties around uncovering even the most minutest insider facts on ever despite the fact that existed in one's own self. A person enamored with Indian verse will find it difficult to oppose her principled casing work. Her works and besides her poems stay evergreen for the worldwide onlookers.

Summer in Calcutta is a much needed refresher in Indian English poetry. She composed mainly of love, its betrayal, and the resulting anguish. Kamla Das abandoned the assurances offered by an out of date, and to some degree sterilized, aestheticism for self-determination of insight and body when Indian poets are still represented by nineteenth century articulation, sentiment just as romanticized love.

KamlaDas' poetry presents the "portrait of her feminine self as tormented young ladies. On one dimension, the vast majority of her poetry worries about the poet's serious interests to the world by starting with the self." The prevailing out-cry in her poetry volume 'summer in Calcutta' keeps on acting naturally, her exploration and her different experiences. Her poetry uncovers the problems and strong circumstances looked by Kamla Das under the strain of her aching for love, sex and resultant loneliness. She is fixated on such interests as love and sex. She pines for what isn't there. She faces the torments of loneliness and alienation even in her child-hood. Neither her parents nor the society in which she developed helped her to free herself from this loneliness. As she whines about her parents:

"They accept us for chose just as very much considered us measly manikins, touching our stumble as indicated by the pulls they give us; I experience myself to be a gatecrasher in any opening rather than quarry; each sunrise I let know myself that I need to lift up my-self from the despondency of my reality and flee, escape into another presence and into one more nation".

Wedding ceremony does not give her any solace or solace from this loneliness .In her married life she needs to confront just lust just as sex. She gets no freedom in choosing an ideal lover for her. Kamla Das never enjoyed the manner in which her parents moved about and fixed as vital an affair as her marriage without, endeavoring to know her thoughts and goals and she ends up as a helpless sufferer:

"I was a fatality of a youthful gentleman's Carnal heingee and possibly not in of our combination, here may be intuitive a little kids"

Despite the fact that, recalling the preliminary sexual understanding from the main evening time, she pronounces:

"At that time, devoid of any caution he cut down on me, astonishing me through the tremendous viciousness of the assault".

This 'appalling assault' loans in her a feeling of defenselessness just as estrangement which prompts Das to transform into a progressive and she looks down up on the entirety of her relations with disrespect just as repulsiveness:

"Marriage meant nothing

More than a show of wealth

To families like ours"

The undeveloped is sexual push toward of her male-companion urbanized dissatisfaction by the obligations of married life just as man-specialist. Her outraged womanly identity tested to go around an independence just as autonomy. For this undertaking, her experimentation herself with sexual experiences just as suicide challenge. Her longing for verifiable sex gives her neither the significant serenity nor the emotional fulfillment. She condemns of the breakdown of sex inside and without the obligations of marriage. The sex which she starts outside the formally married male-companion is a redefinition of her womanly identity.

3. IDENTITY SEARCH IN *THE DESCENDANTS*

KamlaDas' present volume contains 29 poems of which 'The Looking Glass' and some other poems deal with the theme of love. The staying ones deal with personal anguish and predicament in love-business with a similar level of criticalness found in her first poetic corpus. The vast majority of her poems give abundant proof to her painstaking endeavors with life to rise above the self.

KamlaDas' poetic self transcends the unremarkable issues. She attempts to demand a horizontal strategy for her life-venture on a model pathway. She speaks to the sea in 'The Suicide' to be familiar with the instinctual understanding of presence just as bereavement. She needs to ask from the sea-how to dispose of reservations, to think about how to experience life and face passing ceaselessly.

She hears the punctures of her soul inside her body and trusts that disintegrating of her corpse has not anything to perform with the self-respect of soul. She hoists this trouble, and states:

“Bereft of Soul
my body shall be bare
Bereft of body
MY soul shall be bare ...
... I throw the bodies
out ... only the souls know
how to sing”.

Consequently, the above lines demonstrate that the poet is concerned with outer just as interior highlights of her self-identity. "Kamla Das does not endeavor to acknowledge the nonexistent planet of others however she seems intrigued by herself, her corpse is her Malgudi here."

Other than, her deceptive autonomy in the knee of the sea is more noteworthy than unhappiness by the throbbing memory of her love-affairs inside and outside the space of wedding. Bothered in marital life and the negation of the touching ties from her male-companion are representatively present in The Bangles. The bangles in India are very much considered as a representation of marital family part. Kamla Das seems to present the objection alongside dissonance in the married association from side to side the accompanying lines:

“... At night
In sleep, the woman lashes
At pillows with bangled arms;
In vain she begs bad dreams
to fade the man switches on the light
and looks into her face with his

Gray, pitiless eyes ...”

The present poem is opened from individual malevolence. The genuine portrayals, "at cushions with botched arms has been innovatively wicker into the consistency of her poems. Further widespread particulars like sleep, awful considerations, switches on' express an antagonistic criticalness."

Her feminine identity finds the man psychologically underprovided and awkward of having an over the top view for existing authenticity. Her perception of the globe of authenticity is twisted by her individual perception of concentrated male lethargy towards women invalidate them uniqueness. The viewpoint of men is predetermined in her poems of self-exploration. She is oppressed additionally significantly humiliation by her own companion just as by other men. The sex-based highlights of her clarification concerning men are increasingly complete where bed is no more a position that can present a woman satisfied sleep. She misplaces her womanly identity when she is required on to the bed touching to her requirements.

“Often I have toyed with the idea of drowning myself; to get rid of my loneliness which is not unique in any way: is natural to all. I have wanted to find rest in the sea and an escape from involvements.”

In this way, her female self-identity is, routinely, associated with the encased globe of household obligations for the sake of a mother, a wife and a play-individual. Her requirements are to flee from her disturbed memory in the poem, Substitute where the reaction of her corpse bothers her female self-identity, she expresses:

“Our bodies after love making Turning away rejecting our works began to sound like clatter of sounds in fight”

Such otherworldly throbbing knowledge all through her mission for touching association with her male-companion obliged her to ask about autonomy in perish all through suicide. Worship for her transform into a programmed issues just as lovers a grouping of replacements: She states afresh:

*“After that love become a swivel-door,
When one went out, another came in.”*

The present verse is a push to research into the consciousness of the chafed female self-identity. Her poetic self-identity needs liberty however her female identity is continually in the restrict like a fledgling. Her desires to ripple and her fixation on herself are thought bit by bit. She transforms into the injured of male desire. Therefore, KamlaDas' the difficult disagreement get closer from her inside identity.

4. IDENTITY SEARCH IN *THE OLD PLAY HOUSE*

Kamla Das is, afresh, engaged with herself. Her mission for a satisfying relationship brings a great deal of harming and disappointment. She challenges her husband's powerlessness to recommend something however desire. These volumes imitate the poet's mounting interest in the religious and the mythological desires.

In her poem, *The Old Play House* she shows up into the life of desire and disenchantment. In this circumstance, she finds the male qualities just as her personal tormented personality. It is the

psychology of her interior self, which gets its feature in her poems. "Love is the bit of survival for Kamla Das. She looks like to be preoccupied with the prospect that feminine personality is a basic model in the unsympathetic hands of the gentleman. Her ego-self has acknowledged man not anything extra than an animal."

Therefore, it indicates the destruction of her lovely-married personality. She desires for getting love. However, her companion does not give her caressing hands; in its place, he utilizes her cherishing physical self and wrecks her mentality. She states:

"He preserves

Her underprivileged hunger for through your bitter-sweet fruit juice,

He describes her female-partner"

The poetess, Kamla's grumbling isn't just beside the gaudiness of marital identity; then again, it is nearby the important environment of Indian civilization, which local, the expend just as approve freed show of the gentleman personality inside the entirety of its exhibition. A depressed experience of judgment by gentleman's severity is a commonplace component of her poetry in which annoyance scraps successively on. A notable Indian poet R. Parthasarthy comments that: "The sadness is communicable. Scarcely any of her poetry has, in detail, runaway it".

The Old Play House just as a few extra poems is centered around you, to the going with person. He requires covering her accomplishment, fragment bunch just as relationship of which her adolescent on the most fundamental level self is defective. The poetic identity does not like this at the present, as her youthful character does not like him or his propensities. His bizarre ego comes in campfire, as it has totally compressed her just as disappointed her. At the end, "her brainpower ends up being an old-play home through the whole its enlightenment put-out."

Like a youthful partner, Kamla Das does all the living arrangement grasp obligations. The vanquished companion endeavors to procure her like a fowl and makes her and reason for his sexual torment. The terminology like eat the awesome are unoccupied and transforms into a smaller person illustrate that her youthful self is individual compressed. In the event of Kamla Das, "the voyage of wedding life turns out to be likewise complicated. Her gloom harmed quality understands this torment in her verse."

Not just her male-companion needs to torment her yet civilization additionally desires to make her arrange between the measurements. Her feminine personality transforms into shocked when she in advancement touching worried in culture depleting a male indistinguishable. She accepts to without her womanly self. She says:

"An uniform in Saree, is like young woman, be real partner they whispered, Be embroiderer, be bake Be a quarreler through servants, in shape within, oh, feel right ... achieve not locate On walls or peek into during Our lace-draped casement. Be Amy, or else survive Kamla or, enhanced motionless be Madhavikutty. It is moment to decide a forename, a responsibility ..."

Her verse gives subtleties; the poetess needs to prepare her uniqueness. She has also to create a location for herself inside a common earth, in her home just as quiet inside her element room. Other

than, all moment, she finds face of disturb just as nauseate. A companion is evermore determined such a wrapper pecking request to a female may not spend for to live excluding him. She announces:

“A companion is like an assurance tree, without the tree you are unsafely defenseless ... consistently rationally just as vulnerable just as so you include to proceed with the ranking invigorate just as prosperous, horizontal, yet you envelop to hose down it through dishonesty parched lives. This is too go behind, consistently rationally...”

A difference interfacing innovative personality just as substance distinction is at test right now. In spite of the fact that, inside her further verse like Suicide, The Invitation, the expressive independence inside these lines occurring over starting its subjectivism just as her human being uniqueness endorsement through watering just as affluent the progression. As of now, "ranking represents for her gentleman orderly."

The poetess, Kamla Das is additionally in fix after the precise worship platform on the pending mutually of consolidate of feelings. She sees herself as a departed breathing article. In spite of the fact that, she features, at what time, she dishonesty unwell just as is disadvantaged of all her substantial intrigue, her male-companion desires for her; not the real individual however the one that she has unreasonably envision in her verse. She expresses that:

*“I shall one day receive
arms, take off roughly, like regularly petals,
perform at what time, liberated within sky ...”*

The comparative cry might be take care of in her verse 'sex' some place her youthful identity thinks the gap between the lavish aggregate of sexual love just as the request that remaining parts outstanding to the memory of knowledge. She states:

*“Of what does the burning mouth
of sun, burning in today's
Sky remind me ... oh, yes, his
Mouth, and ... his limbs like pale and
carnivorous plants reaching out for me”*

The above diagrams clarify that poet, Kamla Das, is continually engaged with sexual category. "The words "carnivorous plants" exhibits her male-companion's enthusiastic while his lips are contrasted with the sun which transports both the warmth and the thrashing of love as KekiDaruwalla proposes about the Kamla Das."

5. CONCLUSION

Kamla Das, is one of the notable of her confessional writings, has all the time been disparaged for her outrageous honesty just as ordinariness, other than, the comprehensive examination of her poetic works show how she has achieve her goal in presenting the certified portrait of women in a male-

dominated humanity. At the point when other writers tested to give an alluring blueprint of women in the humanity of Kerala, Kamla Das decided on the consciousness of women-her imaginings just as destinations which would be disagreeable to patriarchal culture. Her poetry are not concerning educational the private life of a women however it looks for at presentation the "genuine women"; the women alongside power just as might to move the societal standards to set-up her self-identity as a human being, and a habitation of love alongside warmth.

6. REFERENCES

- [1]. Ahmed, Irshad. KamlaDas: The Poetic Pilgrimage, New Delhi:Creative Books, 2005. Page No. 29-30
- [2]. Arora, Sudhir K. Exploring the Self: A Note on KamlaDas's Poetry, Sarangi Page No. 66-86.
- [3]. Chakravarty, Joya. Manifestations of KamlaDas's Poems in her Autobiography- My Story, Contemporary Indian Writings in English. Ed. JaydipsinhDodiya. New Delhi:Atlantic Publishers, 2008. Page No.1-8.
- [4]. Cixous, Helene. Laugh of the Medusa. The Theory of Criticism , From Plato to the Present. Ed. Raman Selden. London: Longman, 2008.
- [5]. Das, Kamla. Summer in Calcutta, Kottayam: DC Books, 2014.
- [6]. Dhar,T.N. Eros Denied: Love in the Poetry of Kamla Das, Contemporary Indian English Poetry,ed.Atma Ram. Calcutta: Writers Workshop, 2009.
- [7]. Iyengar, K.R. Srinivasa. Indian Writing in English, New Delhi: Sterling Publishers, 2007; 677-678
- [8]. Jussawalla, Adil. One Woman's Poetry, Journal of South Asian Literature. Vol. 12.1 (1983).
- [9]. Kaur, Iqbal. ed. Perspectives on KamlaDas's Prose, New Delhi: Intellectual Publishing House, 2015. 64-65.
- [10]. King, Bruce. Modern Indian Poetry in English, Delhi: Oxford UP, 2007.