

A Study of Love and Protest Themes Works in Kamala Das Novels

¹Varun Singh & ²Dr. Manisha Yadav

¹Research Scholar, OPJS University, Churu Rajasthan (India)

²Assistant Professor, OPJS University, Churu, Rajasthan (India)

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ABSTRACT

Kamala Das is a creative artist who happens to have involved herself into the contemporary and modern fundaments of thoughts and action, skepticism, opposition and criticism did not choose to write under the western impact of feminist writing. The poet followed her own instinct which she inherited as her own tradition and Indian Culture. She has achieved a unique place amongst feminist writers. She has contributed substantially in liberating women from the patriarchal and obligatory thinking. And therefore it paves the way to understand such type of modern poets in practical immediate poetic fight with the contemporary male counterparts. She has her own style of writing which is different from western women poets. But she has some common features too, like an effort to free female self and its literature and honest expression and portrayal of experience and exposure to female impulses. This has developed a mutual transaction of the self and the other which permanently remains the mystery and she herself indefatigably tries the strength of falling into the war of differently trying her hand at writing. According to Vrinda Nabar, Kohali has described Kamala Das most appropriately when he refers to her article 'I Studied all Men'. In that article Kamala Das has described that how she entered into a series of affairs to seek a substitute for her disharmonious marriage. The poem 'Substitute' compares love to swivel-door which allows people to enter when someone else goes out.

1. Introduction

One of the huge parts of Das is that she pinpoints and shows the female desire in writing. C. R. Nambiar in his paper; the 'Quiddity of Kamala Das' statements Virginia Woolf. "These were two undertakings of my expert life. The first - murdering the holy messenger in the house. Kamala Das executed the holy messenger and keeping in mind that doing as such, she likewise saved the heavenly attendant in the Indian setting. This is the manner in which the writer has formed her ladylike lovely character on the blacksmith's iron of her naturalistic experience and vision and along these lines the ballads she has created have the immediate aftereffect of the mystic preliminary which the artist needed to experience for the duration of the life of senses. Looking the adoration, desire tangle from the viewpoint of love as a wonder the artist has absolutely taught both theoretically and perceptually that the adoration is a genuine marvel. Both the parts of adoration and desire for the artist in this way remain as opposite sides of a coin. Both are concurrent encounters. In this manner as it is put by Kurup about Kamala Das' verse that it develops out of concurrent power of love in its higher and lower measurements.

Love-hate tangle and other aspects

The idea of adoration in Kamala Das' composing indicates the representation of a man and a lady through which the accomplices included accomplish a definitive objective of their being. For the artist, love is frequently considered from one viewpoint an end in itself though on the other it is treated as a way to accomplish more prominent importance and criticalness throughout everyday life. As it has been put by Jayakrishnan Nair that in being a methods love goes for accomplishing a sort of extreme opportunity which keeps aside a wide range of optional worries of life and in being an end in itself love

uncovers a theory of life. With adoration warmth and care from the accomplice has any kind of effect. In the truth of present mode and modalities of living when such love is denied, the lyrics of Kamala Das become the account of her selves, agenda looking for love and life even outside the home. Truth be told for her situation it is love as an end which keeps up the parity. As the beginning of adoration is our being on the planet, Das' idea of love does not dismiss the seat of adoration the body. In this specific circumstance, Sunanda Chavan has condensed that Das trusts love to be satisfaction of soul acknowledged through body that is involvement of sex, past sex which is illustrated in the ballad like 'solidarity'.

Das's connotation of love-lust labyrinth

Das in her works as an artist does not bind the torment to the meaning of love as a wonder or the accomplishment of life which gives the glow and care from the accomplice yet the writer likewise has taken a gander at the overly complex side of the marvel of adoration. For artist, love goes about as a mixture between the man and the lady as opposed to limiting them to the animal like relationship which includes both the body and brain in an equivalent extent that pushes in fulfillment of the more prominent fulfillment by the accomplices engaged with it. Be that as it may, the nonattendance of contribution of brain and body will prompt path for dissatisfaction and distress between the accomplices. In such a circumstance, Das' worries as an artist in the man and lady private relationship are hypothesized in her verse which should be comprehended in a previewed point of view. This shows the artist has an equivalent and synchronous worry for the physical just as supernatural part of being as one so as to accomplish the significance throughout everyday life.

The entire beautiful insubordination in Das is only the dissent against a culture that has rendered both man and lady into common non-elements in being life-accomplices. As per her, there ought to be amicability throughout everyday life. There is constantly objective and sensible recommendation of about state and status of ladies in Indian culture. There is a passionate love of life, freedom and advancement in her verse. The composition of Kamala Das additionally assumes an essential job in drawing out the ladylike worries of dissent. The works have brutally cleared up and made it straightforward for comprehension of the peruses. In the contemporary time frame, Das develops as the main beautiful voice in India drawing in a wide basic approval outside the nation. Falling back on a revolting instinctual way of taking a gander at the general animal like nature of human survival that is with regards to a man and ladies, endowments. Das' verse has a nature of futuristic nerve racking and arranging measurements. Indeed as it is proposed in Hutchinson Educational Encyclopedia the innovation in the abstract works is an intentional and cognizant dismissal of customary structures and there by falling back on the new types of articulation.

Taking a gander at Das' wonderful personality a few exchanges about the writer's trademark shows that her temper itself is a result of disappointment. The striking advancement in the verse of Das in this way develops through savage and enthusiastic cry of the event. Likewise the outrage and fierceness are the different curvaceous feelings which have their short ascent and unexpected fall in her inward real inclination self. It is intriguing to take note of that even the artist couldn't total higher instructive examinations; she knows the key nature of an essayist. Also, every composition of the writer draws out that one ought to be straightforward to one's very own self. The female self of an artist unmistakably takes distinctive jobs; one is simply a definitive in artist that shouts out sincerely which naturally ends up being an aggregate cry. What's more, this cry is a sob for opportunity. Here the mission for opportunity is an overwhelming topic in the female authors like her.

Kamala Das ventures countless parts of man-lady relationship by and large and spouse wife specifically. In any case, she is incredibly examining when she digs into her association with her sweetheart in whom she tries to locate the best partner of her enthusiastic and scholarly presence. She composes all the more insistently when she gives solid response against men throughout her life explicitly her significant other and her sweethearts. She talks about unalterable conditions in man lady connections in Indian setting.

Love and Sex: Her Major Themes:

The Love and The Sex has been the subject of numerous artists however the most striking purpose of Kamala Das is her 'transparency' and 'trustworthiness'. It is appropriate to cite a few lines from Kamala Das and Her Poetry by A.N. Dwivedi:

"Kamala Das is a great artist of love and sex, disentangling and puzzles of the better sex in this issue. The 'transparency' and the 'genuineness' that we find in her is once in a while seen in other Indo-English ladies artists, with the

conceivable exemption of Gauri Deshpandey in a lesser degree. Truth be told, numerous others contemporary Indian writers have sung melodies out of appreciation for Love - such artists as Shiv K. Kumar, Pritish Nandy, Nissim Ezekiel, R. Parthasarathy, Jayanta Mahapatra and A. K. Ramanujan - yet in her enthusiastic range and expressive satisfaction Kamala Das outperforms them all."

Subject of Love and Sex is the network of Kamala Das' works. Essentially, Love and Sex are the piece of everybody, who lives in the public eye yet on account of lady, it is increasingly vital on the grounds that they are closer to the nature. When Thomas Hardy written, 'Ladies are closer to nature'. It is important that ladies have distinctive significance of adoration and sex. Her adoration is everything for her. Her sex is the dedication of soul however in running society male - class utilizes her sex and love as the wellspring of delight. An essayist says: 'Love is everything for a lady however it is delight for man'. This is the factor which strikes the core of the poetess thus, in her composition whether it is verse or exposition; we discover a contention of her considerations. In such manner, she discovers unscrupulousness in the conduct of male-class. The tears of a lady are taken as the drops of water; in this way, the anguish of a lady is authentic against these sentiments. Having cleared the situation of Kamala Das as an artist of adoration and sex, this is barely ever regular or preservationist. It is relevant to view the immense corpus of her adoration verse. Past a sad remnant of uncertainty, love and sex involves a noticeable spot in her verse and rises as one of its prevailing subjects.

Kamala Das' mid-year in Calcutta has a decent number of lyrics on love and sex. Such lyrics are: The Freaks, In Love, My grandma's House, A Relationship, Loud Posters, Love, The Bangles, The Sea Shore, Summer in Calcutta, The Sun Shine Cat, Forest Fire, Afterwards and The Testing of the Sirens. Of these ballads, some are about the poetess' unadulterated love for a precious one, while numerous others are about disappointment in adoration and just a couple about desire. The ballads My Grandmother's House, Love, Afterwards and so forth are of the primary class, while The Freaks, A Relationship, Loud Posters, The Bangles, The Sea Shore and so forth. are of the second and in Love, summer in Calcutta and Forest Fire are of the third. There are diverse shades of love in Kamala's verse and the absolute first volume bears adequate proof of it. In Love, she communicates her satisfaction and happiness in love:

Until I found you, I wrote verse, drew pictures, And, went out with friends for walks... Now that I love you, curled like an old monger My life lies, content, In you

2. Love And Protest In The Select Poems

Poetry or Das is a vehicle to express the shameful acts and disdain and ire. She has felt when Das begun composing the feministic development in India was in its underlying stage, still she went past the battle and dissatisfaction of the development which any such development experiences and boldly communicates her protection from judgment of ladies. Experiencing the experience of very overpowering desire, she needs to free her spirit from the conjugal enclosure and needs

to satisfy her Trishna, profound thirst, she is by all accounts looking for an otherworldly love even since the season of her childhood.

The poem "The Stone Age" has made these great figures of spouse and darling as men into strong people; husbands and sweethearts. She calls her better half as loveate spouse, antiquated pilgrim in the brain. He is a 'bug' who weaves awesome snare of bewilderment. The snare of bewilderment is a confusing expression since web is a detainment; it can't be an object of bewilderment. She bids to him to be thoughtful to her. She further says that he has transformed her into the flying creature of stone rather than the insinuating flying creatures of prey in the ballad. So also in the sonnet, 'To His Coy Mistress' by Andrew Marvell, he is very obtuse and irritates her morning rest. There are numerous resilient men in her fantasies. She drives along the ocean looking for 'another's entryways' (pp. 9). Neighbors watch her when she is at this another man's home. She depicts the kinds of his mouth the development of his hand and his most private physical association with her. She understands that our life is extremely short and we pay a substantial cost to get whatever rapture in our life. She considers it the stone age on the grounds that there is no change at all in man's conduct with ladies. He treats a lady like an object of delight. Man has not changed from hundreds of years. It seems as though we are living in the Stone Age till today. Man has not progressed toward becoming acculturated enough to change the Stone Age into the socialized world. She says:

"Ask me why life is short and love is Shorter still"

Kamala Das broadcasts that the authoritative and love keeps going just for some time. There is a co-connection in the ballads of Kamala Das to the extent her assaults on men are worried as a component of adoration. She has depicted a man as the most unaesthetic partner in the man-lady relationship in the lyrics like 'The Old Playhouse' and 'The monstrosities'. Kamala Das has an uncommon capacity to remain totally consistent with a specific perspective and this uncommon capacity offers capacity to her. She expounds on adoration and its diverse perspectives. Saleem Peeradina in an appraisal and the decision of Kamala Das in her book 'Contemporary Indian Poetry in English' says: "Kamala Das expounds on love, or rather, the disappointment of adoration or the nonappearance of love with the obsessiveness of a lady who can understand her being completely just through love" (Peeradina, pp. 85). Now and again her composing is frail, liberal and showy however else she has the ability to move perusers completely. There is the enthusiastic desire and cadence and in its task the renegade or versatility to the enslavement of herself. The lyric 'The Old Playhouse' is a brilliant ballad talking again about her adoration and another string tangled in it. There are feministic suggestions in the ballad. She calls the customary conjugal organization as the 'Old Playhouse'. 'She needs to oust the expert of guys and needs to declare female rights. There is a 'you' in this ballad, who is her better half or as though any spouse who needs to make her spirit free is conversing with her significant other. She says that this 'you' has restrained the free swallow and have influenced her to overlook that free trip of hers, the unending pathways of the sky and homes abandoned. This picture of swallow is excellent and this

swallow is none however a 'spouse'. She portrays the conventional male-overwhelmed family and masterminded relational unions, in which tragically 'spouse' is believed to be a creature to be subdued. She says:

**"You planned to tame a swallow, to hold her
In the long summer of your love so that she would
Not the raw season alone, and the homes left behind,
but
Also her nature, the urge to fly, and the endless
Pathways of the sky"**

The spouse gives or endeavors to give her everything the solaces so she (wife) overlooks that she has abandoned her home and turned into a subjugated winged creature. The swallow overlooks her inclination to fly. Giving great treatment to her slave influence them to overlook that they are 'slaves'; it's a trap. He was an egocentric spouse. She says that each exercise he gave was about 'himself'. Further she depicts sex and says that he was explicitly glad. The line 'you called me spouse', is very idea provocative. It implies that the spouses compel themselves upon wives.

The spouses are dominating to the point that the wives need to move participation to their impulses and likes. She was repressed and moved toward becoming diminutive person, under the sense of self of spouse. 'The incomprehensible answers' to the inquiries of the spouse is to fulfill him. Ladies play safe, they need to satisfy their spouses and stay away from such themes on which contentions may occur. The line 'Your windows constantly shut' implies that the psyche is shut, there is no discourse and there will never be a trade of considerations, sentiments and feelings. There is no correspondence where two way discussions happen. 'The mid year starts to pall' – implies that they are getting more seasoned now, discourteous breezes blow. Energy is escaping. The lyric is overflowing with the challenge in conjugal life which is seating in her brain. There is an unavoidable male aroma, commanding in the house to such an extent that the cut blooms in the vases additionally have the smell of human perspiration. The entire environment is turned out to be commanding, climate control system helps a bit. His is an onerous, ruling, male aroma. She says:

**"...There is No more singing,
No more a dance, My mind is an old
Play house with all its lights put out"**

The good humored state of mind in the marriage is no more. There is no singing, no moving which is representative of merriment. She considers her mind an old play house without lights. Love is served in deadly portions. Such a treatment, that her reasonable and sentimental personality bites the dust of a deadly portion. The last four lines of the lyric are noteworthy. She says:

**"For; love is Narcissus at the water's edge, haunted
By its own lonely face, and yet it must seek at last
An end, a pure, total freedom, it must will the mirrors
To shatter and the kind night to erase the water"**

She utilizes the similitude and says that adoration is Narcissus. Spouses adore themselves, they can't love others. They like Narcissus love - self-acclaim self esteem. He is

spooky by his very own forlorn face. An opportunity will come, till water is unsettled, moves in the lake, 'Water resembles reflect'. When a breeze of opportunity is stirred, she will make sure that the water is unsettled. Unavoidable trends will be, for example, they won't probably stop her. The opportunity will mean to break the edges in her; male control will be no more, life itself is playhouse, you endeavor to top it off with various hues. Different parts of this playhouse for example theater (life) are not dealt with, play house isn't engaging any more. The day will come when his male sense of self will be broken. It's a fire of opportunity which is touched off in her brain.

In this ballad the artist has depicted the most embarrassing treatment that the man provides for a lady. The most irritating part of the mortification is that a lady welcomes this embarrassment all alone wish. She can stay away from the put-down and the impolite treatment given to her however it is she who goes to man to encounter the most brutal treatment given to her, in her genuine most endeavors to discover love which she never finds. Then again he serves his adoration in toxic strokes and deadly procedures. This has been the image of man lady relationship from times prehistoric. It has not changed and in this manner she considers it the old play house in all respects relevantly. This is a pivotal lyric communicating the topic of love in her verse.

In the poem 'Freaks' she has given an itemized depiction of the offensiveness of man in his association with ladies for example she calls his mouth as a dim natural hollow. Their psyches meander over puddles of want. He can't do anything not quite the same as his skin's apathetic fingers. She says that they have flopped in adoration. There is void in their souls. Quietness has invaded in their lives. As a result of these 'curling snakes of quietness' she has transformed into a 'crack'. She makes an incredible show of her desire just to spare her face from being called an unwomanly lady. Truth be told she isn't intrigued at all in the man who has natural hollow like mouth. The title of the lyric shows most suitably that a solid disapproved of lady will never submit to the harsh powers of man in the man-focused society, she will unquestionably oppose. She wouldn't like to fit herself into any framework particularly in man-focused framework rather she wants to consider herself a 'crack' than a co-ordinate lady with the common sense and astuteness. The writer has effectively turned the tables against man in this ballad. By quitting the man focused world insightful and well co-ordinated world and by considering herself an oddity, she has made her one of a kind distinctive universe of oddities with a couple of autonomous disapproved of ladies like her living in this world. She says:

"I am a freak, it's only
To save my face, I flaunt, at
Times, a grand, flamboyant lust"

'My November' is by and by the standard and acidic assault of the writer on the invasion of the male-mastery from all sides of life. She has depicted the image of the man as odious as possible, while it is as sensible as it very well may be. The scene in the ballad is generally woeful. The storyteller is on the passing bed and the guests around her remark on the gradualness in the entry of death in her life instead of

appearing at her. She is lying in the bed like a 'sickle inserted in tissue.' The depiction turns out to be increasingly terrible when the storyteller discusses the heartless catching of a bosom in a severe manner by her darling. She makes a few assaults as soon as possible models and pietism of her sweetheart who calls her as his 'dearest one'. His essence at the entryway is communicated by the writer by utilizing the most deigning picture of a 'grasshopper storm'. Indeed, even in such an unfortunate condition he wishes to have intercourse. The artist says:

"We shall stunt our love, he says, his lips
Forever my strangers, his dark hands,
Always, always in his pockets..."

The fundamental explanation behind her profound established outrage against him is the abhorrent separation in his conduct. He is essentially busy with his hands in his pockets. It demonstrates his mean mindedness and evading far from his moral obligation towards her. This is the widespread marvel which the artist has communicated in the most impactful way. 'The Caretakers' is about the touchiest, one of a kind and typically unexpressed involvement in the life of sweethearts at some startling purpose of time. At the point when them two know that they don't have a place with one another and that they wanted for somebody by a wide margin. In the point of view of adoring somebody who is far away these sweethearts resemble one another, them two wished to pack their particular previous existence into a valise. Finally, they register a room together in a lodging. He had a shut face and poor appendages. Both of their hands were hesitant in adoration play. Their hands were proceeding onward each other's skin. They knew that their hands were essentially the guardians of one another. They had an exceptionally limited capacity to focus time available to them to assume responsibility for one another's bodies. The artist portrays this impermanent marvel in their life in the loveliest way. She says that the guardian hands of one another were making the assemblages of the other accomplice, their separate homes. These homes were going to keep going for a brief timeframe and they knew about this. The guardians treat the piece of the body as the entire body of the individual. Any piece of our body speaks to the entire body. Part isn't not the same as the entirety. There is reversal in the term 'the overseers' on the grounds that by jumping on the parcel having a place with other individual it will be really the guardian.

'Lines Addressed to A Devdasi' is a sonnet about the devdasis, dejected ladies, offered to and offered for the sake of any divinity and who are abused by men for the sake of bogus routine with regards to religion. Such huge numbers of men come in their lives. The artist says that all countenances of men in the lives of these devdasis resemble the other alike and all voices of these men sound comparative. The writer has introduced the lamentable image of these ladies who are abuseed at each progression in the general public. Words in their inquiries don't have a specific importance. Their wants stop to exist. The writer storyteller recognizes herself with a Devdasi lady who is discovered sitting on the sanctuary steps. Taking a gander at her the writer distinguishes herself with her who is an love lorn lady. She knows about her fate. The writer also knows about her very own thickness. She can

recognize herself with the most oppressed and dejected lady in the general public. The artist has successfully depicted the image of a devdasi and to outline her very own condition adequately and along these lines she says:

**“A silent Devdasi, lovelorn
And aware of her destiny”**

'A Man is a Season' implies that he (man) is as erratic as the season in nature. A lady is an unending length of time who has borne the brunt of man's irregularity from times prehistoric. He has been abusing the lady and her childhood to show her how to satisfy such a large number of cravings of a man to the degree of dedicating herself, completely to different hands". Now and then he lets his significant other 'to look for happiness in other's arms'. She continued singing the melodies of her forlornness which came to past the world's edge where old cravings were conscious. She lost her direction or passed by the incorrect way since she had turned hard of hearing and visually impaired. Men are so egotistical and childish that they influence their spouses to do such sort of things as hurling themselves in the arms of others. 'You let me hurl my childhood like coins'. What's more, in the wake of experiencing such sort of grievous acts, she says that she had wandered off-track and felt 'lost'. As seasons continue changing capriciously do as well men. 'The Sunshine Cat' ventures men in somewhat splendid light. Not at all like the men in different ballads who are, critics, she swung to her better half to close 'her in a room of books'. A little beam of expectation like daylight was her solitary organization while she was with books. She calls this daylight her solitary organization. In the wake of having invested energy like this secured up in the room, there came winter. Her better half seen that there was

just the daylight taken off alone in that room and she was practically dead. Such a significant number of long periods of dejection had rendered her dispossessed of any life in her. She had transformed into a half dead lady. As a half-dead lady, books were unfit to give her the existence that she required. Her better half also had lost the opportunity to appreciate her conversation. An existence without the organization of adoring individuals is no life at all as the artist has communicated in this lyric. It is much the same as living demise and which is a strict false notion. The writer has successfully communicated the centrality of love and human organization of wanted individuals in human life in this sonnet. Thus she says:

**“Winter came and one day while locking her in, he
Noticed that the cat of sunshine was only a
Lone, a hair thin line and in the evening when
He turned to take her out, she was a cold and
Half - dead woman, now of no use at all to men”**

3. Conclusion

Kamala Das has written the lyrics on different subjects like love, challenge and so forth. She has communicated and expounded on different subjects identified with adoration for example love-desire, love-despise, penance, treachery and the enduring mission for intimate romance. She is anxious and bothered in a portion of her sonnets. There is a Trishna to meet Lord Krishna which she needs to extinguish through her verse. As Maya Angelou has relevantly said 'there is no more noteworthy anguish than bearing an untold story inside you'. Kamala Das has endeavored to uncover that untold truth, feelings, emotions fuming in her psyche through her ballads particularly of 'adoration and challenge'.

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