

Intrinsic Exposure in Selected Poems of Kamala Das

Dr. Manoj Kumar

Assistant Professor, Department of English, Gopeshwar College Hathwa, (Jai Prakash University, Chapra)

ABSTRACT:

Intrinsic feeling with social pressure is visible in poems of Kamala Das. Her poems offer excellent feeling for sound, rhythm, image, phrasing and symbol. To her, the security of love within familiar surrounding innocence of sexual fears and frustrations is very tragic. She has presented how an Indian woman poet can create a place for herself in the public world. In this way, her poems are a document in verse of personal agonies. These have also limitation of language that is more so base and clear in meaning. The refinement of cruelty, sensibility with love and lust, an ocean sense of frustration, sexual urge and limitation of boldness and obscenity are vivid in her poems. A brutal picture of lust represents strains for human beings here.

Keywords: Intrinsic Exposure, The Theme of Freedom, Melioristic Sensibility; A vision of cosmic duality.

INTRODUCTION

Kamala Das is one of the major poets of feminine longings. As an Indo-anglian poet and short story writer she earned respectable place in English as well as Malayalam. The theme of her poetry is love of lonely heart-love with never ending passion, greed and hunger. Her poetry collections are prominent as *Summer in Calcutta* 1965, *The Descendants* (1967) and *The Old Playhouse, and other poems* (1973). She offers an excellent feeling for sound, rhythm, image and symbol. She has written about memories of her childhood, family relation and family's great house like other South Indian poets as Meena Alexander and Sharat Chandra. Nair was her surname and she came from Hindu family. She was in a relationship with Sadiq Ali, an Islamic Professor. In 1999, she embraced Islam and took the name Kamala Das Surayya.

Das's *Summer in Calcutta* is a breath of fresh air in Indian English poetry. Here she has traded the certainty of an antique. It has fifty poems with rare exclusions. It depicts poetically about exploration of Womanhood and love with eroticism. Her *The Descendants* accounts for nihilism and decadence that is irrevocable. *The Old Playhouse, and other Poems* deals with gender roles and identity. Here it serves as an expression of one's individuality in the society. There is nothing but only feminist ethos everywhere. Her other poems have lyrical outburst of happenings and brutal pictures of lust.

INTRINSIC EXPOSURE

Weeping sentimentalism is felt in the heart of Kamala Das. Her 'An Introduction' deals with her controversial life as violent reaction towards her relationship. It is an autobiographical poem in which

cryptic and epigrammatic way is found. It's beautiful images and symbols attract the minds of the readers. Here a special emphasis on marriage is needed. It centres round the roles of men and women in society. It offers sixty lines in free verse. She wants to promote equal rights for women so she accounts for societal restrictions and how they differ from men and women.

Her 'The Old Playhouse' deals with frustration of her married life. Her husband asserted his marital prerogatives and presented his masculine power. His behave disillusioned her and she became a dwarf under the heavy weight of his lustful masculinity. In this way her cheerful spirits disappeared and she couldn't enjoy sexual encounters with him. Here is an instance of female imprisonment :

...My Wife,

I was taught to break
Saccharine into your tea and
To offer at the right moment the vitamins.
Cowering Beneath your monstrous ego
I ate the magic loaf and
Became a dwarf. I lost
my will and reason...

(*The Old Playhouse and Other Poems* p. 11)

Das appears as a natural poetess with symbol and word play. Her Boldness is Visible in her *The Sunshine Cat* :

...She loved, who loved her not
enough, being selfish
And a coward, the husband who
neither lover nor
Used her but was a ruthless
Watcher, and the band,
of cynics she turned to, clinging
to their chests where
New hair sprouted like great
winged moths burrowing her...

(*The Sunshine Cat*, 42)

Here the poetess has used words like 'clinging to their chests', 'used her' 'new hair sprouted' to represent her bold expression. These surpass the limitation of obscenity and her intrinsic exposure in detail.

THE THEME OF FREEDOM

Urge for freedom is reflected in the poetic works of Kamala Das. Of course, the poetess has tried to acknowledge the feminine sensibility for freedom. Her *Summer in Calcutta* depicts to rise her private in life. She has described a voice to the secret hopes and fears of woman kind in the poem :

Son of my womb, Ugly in loneliness,
you work the worlds bleary eye like
a girt, your cleverness shall not
be your doom
As ours was...

(*Summer in Calcutta*, 55)

Her poems centre round the first person account of women's sexual encounters and suffering of women. She has revolted against the masculine character in her poems and presented their restlessness a lot. She has to hammer hard at her husband and tries to attain freedom here :

Yet I was thinking, lying beside him, That
I loved, and was much loved.
It is physically thing, he said suddenly
End it, I used, End it, and let, us be free.
This freedom was our last
Strange toy.

(The Descendants, 7)

Her melioristic sensibility embodies a composite culture and her distinctly Indian identity in her poetic works. She was not able to find a true love. Her warm memories of her grandmother inspire to feel the sense of insecurity and wanders to seek love. Her poetry offers her restlessness. Thus melioristic sensibility is found in her poems. Therefore, K.R.S. Iyenger has asserted :

Kamala Das is a fiercely,
feminine sensibility that
dares without inhibition
to articulate hurts it
has received in an insensitive largely man made world'

(Indian Writing In English p. 41.)

From the above discussion, it is clear that the poetess has to confess her that the poetess has to confess her despair and disgrace. In this connection, she has aroused among the women folk the feminine sensibility representing the conclusion of the tyranny of man. To her, love is the citadel where her persons anxiety are visible.

Melioristic sensibility

Kamala Das is a natural poet with phrasing, symbol and world play in English. Marriage, desire for intimacy and love are seen in her poems. She has observed the Blind Patriarchy's power over her that has crushed all her goals. To her, feminine institution has suffered in the absence of love and sympathy and male callousness and heartlessness wound feminine sensibility. She has a deep understanding of social life. So, Sunanda P. Chavan has remarked as :

Kamala Das is the embodiment of the most significant stage of development of Indian feminine poetic sensibility that has not been reached by any of her contemporary's yet.

(The Modern II Kamala Das, 60)

Das has also protested against the society and tried to recover the character of woman. In the poem, 'Sea shore', she craves for love that is conspicuous by its absence in her married life and she languishes she has presented how an Indian woman poet has created a place for herself in the public world. She has also tried to account for the disappointment of sexuality rather than that of a poet of free love.

A vision of cosmic duality

Das's achievement is a vision of cosmic duality in her poems. There is nothing but only Eroticism in her poems. Her *Looking Glass* is a metaphor for self realisation. Her cosmic concern is related to her love. Love is the tough stone for her intensities. She rays that love offers its various fulfilling and frustration reflections. In this way, we find her tragic vision for true love. As she describes in her 'my Grand Mother's House' :

There is a house now far away where once
I received love. That woman died,
The house withdrew into silence, snakes moved
Among books I was then too young
To read, and my blood turned cold like the moon.
(*The Old Playhouse Cold and Other Poems*, 111)

Here the poetess said that she used to live with her grandmother while she was young. The house was not farway. She received love of her grandmother. But her grandmother is no more. She lived in another place. Her grandmother's house became silence. It was on the brim of ruins. Her blood was cool like the moon.

CONCLUSION

To sum up, we can say that Kamala Das has to fail to transmute the personal into impersonal in her poems. Obviously enough, her poems are read like an document in verse of personal agonies. Intrinsic exposure is seemed to be a lyrical outburst of her happenings therefore, her poetic world is limited to her obsession, depression and frustration. It sets the dynamics of social criticism. She has emphasized physical love and her writing is lyrical and sometimes it is related to soft and musical. Her autobiographical tone heightens its poignancy. She is very frequent in repetition of words reminding the device of 'substitute' of D.H. Lawrence and Dylan Thomas in English. Life needs a set pattern for its growth from its present to its future. Das appears as a guiding star for most of the contemporary female poets of India in this new era.

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