

**ISSN: 0976-8165**

Bi-Monthly, Refereed, and Indexed Open Access eJournal

# **THE CRITERION**

**An International Journal in English**



Vol. 8, Issue- IV (August 2017)  
UGC Approved Journal No 768

**Editor-In-Chief: Dr. Vishwanath Bite**

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**ISSN 2278-9529**

**Galaxy: International Multidisciplinary Research Journal**  
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## Treatment of Eco- Feminism in Kamala Das's Select Poems

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**Article History:** Submitted-11/06/2017, Revised-19/08/2017, Accepted-21/08/2017, Published-10/09/2017.

### **Abstract:**

In the twentieth century, Feminists and ecologists came together to address such issues on a common platform called "Eco-feminism." This platform took up the cause of the colonized group consisting of nature, woman, the dark coloured people, the poor folk, the natives, the marginalized section, animals or any other less fortunate ones due to their biology, culture or economic status. The theory enhances its base by embracing the different social builds implanted in the ancient Civilisations of the world and gives a sensation that happened before involvement in its philosophical introduction. All the interrelated control of liberal, cultural, spiritual, and social addresses are the different measurements of the abuse of women and nature from an alternate points of view.

Kamala Das is drawn from an exceptionally well known matriarchal socio-social foundation, now practically wiped out, that had presented on Das the intuition to rebel against the patriarchal mistreatments both in life and writing. Das is utilizing the 'body story' idea that is connected to eco-feel to extraordinary preferred standpoint. She plays on the "body" allegory as metonym in the majority of her attempts to contend her point that the woman's body turns into the male area for joy to be disposed of after utilize. Male self image and perversion which are the two teeth of patriarchy tend to disregard or lack of regard the female body which is consecrated and divine. It is in this light she commends the female body as the provider as well as the beneficiary of delight. The 'Nair matriarchy' which is much the same as the ancient Goddess faction that Eco-feminists praise and the Radha-Krishna idea of man-lady relationship expect pre-greatness in the perusing of her writings. Her works appear to be established in cultural as Das is basically distracted with the recovering of the "body" from the area of patriarchy which is a prime worry of . One needs to ponder, her transformation to Islam at the far end of her life. It was an open rebel against her contemporary society that neglected to notice to her clarion call to come back to the old practices of 'Prakriti-Purusha' traditions.

**Keywords:** feminist, ecologists, marginalized woman, Radha-Krishna, Patriarchal, 'Prakriti-Purusha.

In the late twentieth century, Feminists and ecologists came together to address such issues on a common platform called “.” This platform took up the cause of the colonized group consisting of nature, woman, the dark coloured people, the poor folk, the natives, the

marginalized section, animals or any other less fortunate ones due to their biology, culture or economic status. is begat by the French women's activist, Françoise D'Eaubonne in the 1970s, it sees through the pitfalls of Environmentalism and Feminist theory that neglected to address the expanding ecological dangers all around and the exploitation of women in them. It was the compositions of Annette Kolodny that started in English writing. The theory enhances its base by embracing the different social builds implanted in the ancient Civilisations of the world, and gives a sensation that happened before involvement in its philosophical introduction. All the interrelated disciplines of Eco-feminism (liberal, cultural, spiritual, and social) address the different measurements of the abuse of women and nature, from alternate points of view. Eco-feminism is seen to be a theory which battles for equity in natural issues, and contends that women get to be distinctly hapless victims to patriarchal schemes of development. Beginning in the 1980s as a reasoning, Eco-feminism substantiates its hypothetical base by drawing a lot from the philosophical ideas of the antiquated customs of the world. Since the 1970s, women were to be instrumental in arranging countless protest natural risks, regardless of colour, rank, and territorial limits. In spite of the fact that the Bhopal calamity of 1984 presents one of the most tragic cases of environmental pollution in India. Eco-feminist activism inside the nation was introduced by two ladies drove battles the Chipko of the Northern Himalayas and the Silent Valley tumult of Kerala. Presently, the theory opens new boondocks in literary criticism, giving an equivalent platform to women's activist and ecological concerns.

Kamala Das is drawn Eco-feminism from an exceptionally well known matriarchal socio-social Foundation, now practically wiped out, that had presented on Das the intuition to rebel against the patriarchal mistreatments both in life and writing. Das is one of the outstanding poets of India, writing in English and Malayalam, was born on March 31, 1934 in Malabar in Kerala. She has influenced by her uncle Nalapatta Narayan Menon, a prominent writer, she began writing poetry at an early age. Das is the first Indian woman who openly talks about the sexual desires and experiences of personal life. She abandoned the secure field of writing about teenage bloodless, unrequited love. Das is frequently charged to be the ' Queen of Erotica' for her uncanny depictions of the female body in her short stories, Poems, memoirs, and autobiography. Her poetry is given a confession label, her memoirs, short stories, and autobiographies are stays unexplored as the scholarly locales where the female body turns into an analogy for nature. Her memoirs describe the lost glories of the matriarchal culture that flourished in an unblemished milieu. A probe into her very personal autobiographies uncovers how she encounters an ecological epiphany in the unpolluted scene of Nalapat, Kerala which is likewise a certification of the Earth-Woman affiliation that Eco-feminism praises. Her short stories are exposes the spoiled female body, as a social in script, so interpreted by patriarchy and she makes her revolt champions the vast majority of whom in the family setting challenge their negative colouring.

Kamala Das says in "A conversation": "I write about the poor and disadvantaged. They are voiceless...little maidservants who are beaten up, little twelve- year- olds fetching pails of water, without even getting proper salaries..." (Closure73). An instance of such

discrimination is the nude bodies of Aborigines which entombs them as less than human, since clothes are a sign of civilization and culture. A lack of concern for all such as the above becomes a major concern for Eco feminists. Nature‘ and woman‘ have often been compared and substituted with each other, making their relation with ‘man‘ a common concern to both. Acceptance and awareness of the non-hierarchic reality of being and that of our interconnectedness with the rest of earth, mustered with a will to change, alone can help mitigate the problem. A positive solution is the recognition of ‘hierarchy’ as opposed to ‘hierarchy,’ attributing equal rights to all entities, that is the recognition, appreciation, and interrelation between them. Das uses the first person narrative in her poetry, which is a main characteristic of Eco-feminist writings, and she speaks for all woman kind. Her poems highlight the experience that is felt to convey environmentally ethical conclusions. It also reveals the response of the poet to the social structures.

Das opposes the propensity to be classified alongside her Indian partners by the very excellence of her social and innate qualities like Nair matriliney, the scholarly legacy she soaked up from her mom Balamaniamma and her South Indian (Keralite) childhood. C.D. Narasimhaiah in his book *An Anthology of Commonwealth Poetry* remarks that:

She is perhaps the only Indian poet who owes little to Yeats or Eliot and trusted to her own resources and to her culture – thanks to the poet- mother and her indefatigable Keralite upbringing, it is possible she felt re-assured in the opulence lying all around her to kindle her imagination .(11)

As a bilingual writer, Das is “a past-master in genre-crossing” (Satchidanandan ix) “with a habitual inclination to rework on the same theme” (Raveendran 193). The critical opinion runs trim agreed with focus falling around her poetry alone, for its English rendering. Madhavikkutty, the adroit short story writer in Malayalam is frequently left in the shadow of the notoriety of Kamala Das, the English writer. But, “the best way to tackle the gender issue in Kamala Das is to read her poetry along with her prose narrative” (Raveendran 193). The mission for a one of a kind instrument to peruse Das, whose specific vision of the female is still a riddle to many, winds up in Eco-feminism. As a theory, Eco-feminism makes a claim over the well established Earth/Woman bond that ties together the life supporting capacities of both. Her Das Calcutta exposure saturated in her a cosmopolitan viewpoint that fortified her frankness to uncover the exploitation of women. As a large portion of her works rotate around her exceptional distraction with the female body as a sexual protest for patriarchy, one can observe the inert paired contrary energies to be specific male/female, nature/culture, body/mind, private/open, felt encounter/wild builds in the Eco-feminist translation of her works. Das never precluded the continuum from claiming her matrilineal legacy which helped her to understand the power of the female. The impressions of the self in her compositions progressively change and she pronounces her re-examined philosophy which celebrates “every woman who seeks love.”

Das poetry additionally conveys to light the continuum of development from youth honesty to a mellowed development as in "Nani":

. . . Each truth

Ends thus with a query. It is this designated

Deafness that turns mortality into

Immortality, the definite into

The soft indefinite. (17-22)

Das's another poem "Advice to Fellow Swimmers," utilizes an intense picture from Nature to remind her kindred men that life is a perpetually streaming stream and purposeless swimming prompts to affliction and lost fomentation. Here, Das is acquiring "water" the life supporting solution to help man to remember the need to saddle the forces of nature decidedly for his own and in addition descendants' prosperity:

When you learn to swim  
Do not enter a river that has no ocean  
To flow into one ignorant of destinations  
And knowing only the flowing as its destiny. ( 1-4)

All Das works provides bits of knowledge into her impression of nature. Both in her poetry and writing, Das dispatches the female figure as an illustration for nature. It is particularly an Eco-feminist artistic practice.

An appropriation of the body build is propounded by the Eco-feminist commentator Stacy Alaimo who deciphers the female body with regards to nature/culture double. The aesthetically excellent body (Nature) is appropriated by the whites, and the "degraded" (Nature) body is moved to "the African Americans and others"(124). Stacy applies this translation; to her perusing of Fielding Burke's 1932 novel *Call Home the Heart*. In the Indian setting, the concentration is moved to man/woman division, where man directs the inscripts of the female body. The female body challenged in Das' works is comprehended through the subject/question twofold where the subject is dependably man (male-sense of self). Nature (Female body)/culture (Patriarchy) double in Das' poetry can be comprehended as wholesome nature (female body)= wholesome culture (Prakriti-Purusha or Radha-Krishna) and spoiled nature (Female body) = corrupted culture (Patriarchy). What she upbraided is the "corrupted" (Alaimo 124), status of the female body. The wretched state of the female body, which is the transgressed site of patriarchal endeavours, is moaned about by her:

You were pleased  
With my body's response, its weather, its usual shallow  
Convulsions. You dribbled spittle into my mouth, you poured  
Yourself into every nook and cranny, you embalmed  
My poor lust with your bitter-sweet juices. You called me 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. (The Old Playhouse 8-16)

However, it is a degraded status that man can never understand. The female figure herself is displayed in a picture of a conflagrated wood, blazing with energy, as in the Poem "The Conflagration":

We came together like two sons, meeting, and each  
Raging to burn the other out. He said you are  
A forest-conflagrations and I, poor forest  
Must burn, . . . . (1-4)

The various passions of the female body are tended to by Das in her poetry. The female body does not know to "ask" for whatever else but rather "adore." The enthusiastic sterility of man in his association with the female body as spouse and mother is all around passed on in the following poems. In "Finale" she shows the emergency of her legacy, as she has acquired an example of subordination to the husband from her mother, in her own particular incompatible marriage and her helplessness to fix the conjugal bunch turns into her theme:

I sit amidst the clutter.  
Dead animal.  
Bowels loosened all around.  
Night is heavy on my back  
And I, towering  
On my mother's stilts  
The new act  
On the painted bill. (1-8)

The well established passionate sterility of a wife in the patriarchal framework is reverberated in "The Maggots." On their last meeting Krishna asks Radha (spoiled female) if his kisses disturb her and she answers in a dejected mood: "No, not at all, but thought/ What is it to the corpse if maggots nip?" (6-7). A lady looks for comfort in her sex parts, and in the poem "The Middle Age" the teenaged child accept a patriarchal tone. The rejected mother howls her catastrophe: "Middle age, is when your children are no longer /Friends but critics, stern of face and severe/With their tongue (1-3).

Again in the poem "Dance of the Eunuchs," the biologically blemished body, turns out to be yet another occasion of "degraded" bodies both metaphorically and epistemologically:

It was hot, so hot, before the eunuchs came  
To dance, wide skirts going round and round, cymbals  
Richly clashing, and anklets jingling, jingling  
Jingling... Beneath the fiery gulmohur, with

Long braids flying, dark eyes flashing, they danced and  
They dance, oh, they danced till they bled... There were green  
Tattoos on their cheeks, jasmines in their hair, some  
Were dark and some were almost fair. Their voices  
Were harsh, their songs melancholy; they sang of  
Lovers dying and or children left unborn....  
Some beat their drums; others beat their sorry breasts  
And wailed, and writhed in vacant ecstasy. They  
Were thin in limbs and dry; like half-burnt logs from  
Funeral pyres, a drought and a rottenness  
Were in each of them.(1-15)

The experience of adoration as a lady sees it, is honestly penned in "The Gulmohar": "My love is an empty gift, a gilded/Empty container, good for show, nothing else" (*Tonight this Savage Rite* 24). To fit into the social standard, where the very name turns into a developed metaphor for womanhood is the emergency in "An Introduction": "Be Amy or be Kamala./ Or better still be Madhavikkutty" (41-42). Her idea of womanhood does not toe the socially acknowledged inscript passed on for generations. She enlists her legitimate challenge requesting equal status by savagely spurning the current set of principles: ". . . I wore a shirt and my/Brother's trousers, cut my hair short and ignored/My womanliness" (An Introduction 33-35). She is reminded to "Fit in, oh, Belong" (An Introduction 37). The dictates of the patriarchal system apparently attempt to impact a bogus idea of man/lady similarity which is not regularly so. "The Suicide" briefly conveys to the fore the female body's scrape:

But,  
I must pose.  
I must pretend,  
I must act the role  
Of happy woman,  
Happy wife. (40-45)

The disappointed lady looks for relief in the flawless lap of nature, 'The sea's inner chambers, a sun slumbering/At the vortex of the sea"( "The Suicide" 59-61); again she finds in the ocean an estimation of the One who can help her overlook every one of her hardships: "In him I swim/All broken with longing/In his robust blood I float/Drying of my tears" ("The Suicide" 92-95). The blemish of such an organization together suddenly day break on her when she says in the ballad of "The Suicide":

. . . to hold him for half a day  
Was a difficult task.  
It required drinks  
To hold him down.  
To make him love.

But, when he did love,  
Believe me. (106-112)

Das recounts her line, “All I could do was sob like a fool” (“The Suicide” 113). But in “The Seashore,” ocean itself turns into a picture of salacious man: “I see you go away from me/And eel the loss of love I never once received” (*Only the Soul Knows How to Sing* 42). In opposition to her optimal man woman relationship, "Gino" mirrors the tedium of family life and the couple living as inverse shafts:

. . . I know, our bloods’  
Tributaries never once merging. It is  
A dream-river . . . . .  
. . . . .  
This body that I wear without joy, this body  
Burdened with lenience, slender toy, owned  
By man of substance, shall perhaps wither, battling with  
My darling’s impersonal lust. (*The Old Playhouse and Other Poems* 13)

Das’s "Luminol" portrays genuinely the void bliss of a lady who never discovers intimate romance. The refusal of the perfect Radha-Krishna fulfillment of adoration acquires the aloofness and sterility of the current no man's land which is the underlying driver for all fiendishness in society and family. Woman as mother is the caretaker of agreement; in family and the environment where she is put. In any case, "Luminol" talks so anyone might hear the feeling of enthusiastic sterility and dismissal of her legitimate dignity in the poem following words:

Love-lorn  
It is only  
Wise at times, to let sleep  
Make holes in the memory, even  
If it  
Be the cold and  
Luminous sleep banked in  
The heart of pills, for he shall not  
Enter,  
Your ruthless one,  
Being human, clumsy  
With noise and movement, the soul’s mute  
Arena,  
That silent sleep inside your sleep. (1-15)

The 'affectionate spouse,' who is likewise the colonizer of both the brain and the female body, who transforms her energetic body into a 'rock dove' or " a flying creature of stone' is argued to 'be caring,' and the lady soaked by the experience of inhumane love asks “Ask me why life



is short and love is/shorter still, ask me what is bliss and what its price. . .” (“The Stone Age” 21-22).

Eco-feminism is not about a male prosecution. There are ‘bodily experiences that can be read as ‘body- parables’ (Field 41). The Ecofeminists themselves declares their profound closeness with Nature as a nurturing element. ‘Body –parable’ suggests “non-dual ways of knowing and being.” Das too sings a body-story in her nativity poem "Jaisurya." She investigates the "delicate limits" of mothering against an earth renewed by “a slanting rain . . . for a while I too was Earth./ In me the seed was silent, waiting as the baby does, for the womb’s quiet/Expulsion”(2-6). A feminine metaphysic’ is made by a depiction of “movements that draw us (the women) back to the Earth” (Bigwood in Field 41). Her Poem “*Only the Soul Knows How to Sing*”:

Love is not important, that makes the blood  
Carouse, nor the man who brands you with his caress  
Lust . . . . .  
. . . Only that matters which forms as  
Toadstool under lightning and rain, the soft  
Stir in womb, the foetus growing, for  
Only the treasures matter that were washed  
Ashore, not the long blue tides that washed them  
In. When rain stopped and the light was gay on your  
Casuarina leaves it was, early  
Afternoon. And, then, wailing into light  
He came, so fair, a streak of light thrust  
Into the faded light. They raised him  
To me then, proud Jaisurya, my son  
Separated from darkness that was mine  
And in me. The darkness I have known,  
Lived with. (1-17)

A withdraw into the tranquility of scene, in which the female body delighted in regard and love, is recovered in the pages of her auto fiction. The memoirs, however composed to some degree amidst her artistic profession, offer themselves as the starting purpose of the nature/culture polarity saw in her works. The provincial atmosphere at Punnayurkulam had a resurging spell on her soul ruined by the gagging city life and her disciplinarian father, “there was a cloud of tension/between Him and me” as she confesses in “My Father’s Death” (*Only the Soul Knows How to Sing* 116). She inks the differentiating impacts of landscape and cityscape set parallel to Nature immaculate and Nature degraded. She is nostalgic about her local place, the positive inscripts of its way of life in question with Calcutta environ where she had “a cultural death “(My Story 18) and Das’s “A Childhood in Malabar” reveals that:

I loved having oil baths, swimming in the pond, sleeping in the  
vadakkini upstairs all afternoon while I was at Nalapat. Calcutta  
faded from my mind like an old dream. I used to feel that

Calcutta was not real, that it was Nalapat that was real. That the absolute realities of life were the thudding of the drums at the para festivals, roar of the vellichappadu (oracle) as he became possessed, the songs of the parayankali dancers. The Kamala who lived in Calcutta, the one who spoke English and Bengali turned into a girl who was a dream, the mute princess of the fairy tale. (77)

Das poem "The Anamalai Hills" a similar feeling is inspired; an immaculate scene expelled from a riotous world, regularly pictured by the manly ideas like "tickers," "icy mosques" against the cool mountains hidden by fog, where the lady, "wrapped in the covers of disloyalty," rejects the solace in "human discourse." A wholesome female figure needs no word to speak with her modify conscience, the unblemished nature. The unpolluted nature appears a climate reasonable for her to feel the experience of the 'body illustration, "there was none to see me or recognise/but the bird hidden in the silver oaks," (108); the lady speaker in the poem uncovers how she used to pay regard to her "own voice call me out/ of dreams, gifting such rude awakening" (II 108), the poet herself feels how she used to "hide behind her dreams/as the mountain does"(V 109), and now how she feels that "only the blood's moorings have any relevance"(VI 109).

Ethnic viciousness is again another social emergency in Eco-feminism. It addresses as an occurrence of mastery yet with respect to Kamala Das, "blinded by the dazzle of erotica, critics may have often overlooked the altruistic concerns of Das whose poetry may also be a virile expression of resistance . . . vocalized through the Colombo poems is her ideational opposition to violence" (Bhattacharya 195). Other than being a fizzing creator, Das was a dynamic nearness in her social milieu. In spite of her multifaceted gifts and social duties, she was never a hands-on Ecofeminist like the others in the gathering in particular, Arundhati Roy, Sara Joseph to give some examples. Nevertheless, she is a genuine Ecofeminist with the main of her contentions inclining toward the statutes of cultural Eco-feminism. The defenders of cultural Eco-feminism hail the well established relationship amongst nature and ladies as promoters of life. Das's literary legacy recounts the glory of the Nair Matriarchy and the wisdom traditions of the ancient Vedic times and come down heavily on the commodification of woman, especially in the family domain. Her poems seem to be rooted in cultural Eco-feminism as she is primarily preoccupied with the reclaiming of the 'body' from the domain of patriarchy which is a prime concern of Eco-feminism.

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