

## Sexual Anarchy Versus Sexual Tranquility- An Insight in the Select Works of Kamala Das

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Article History	Abstract
<p>Received: 06 June 2023 Revised: 05 Sept 2023 Accepted: 18 Nov 2023</p>	<p><i>Anglo-Indian Literature is written by Englishmen who are interested in Indian themes and subjects. Indo-Anglian literature and Indian English literature are closely related. Indo-Anglian literature frequently addresses social and domestic themes. It's an English-language genre created by Indian writers. There is a distinction between Indo-Anglian and Anglo-Indian literature. A few contemporary genius authors, like Mulk Raj Anand, R. K. Narayan, Kamala Das, Raja Rao, and Nirad Chaudhuri, are accountable for giving Indo-Anglian literature its specific label, standing, and renown even if it is separate from Anglo-Indian literature. It has been acknowledged that Kamala Das was a pivotal person and voice of her contemporary era. She distinguished and emphasized the Indian identity, setting an example for others to follow rather than copying the techniques of the English modernists. Her poetry is impassioned, energizing, and breaks from the past. Acclaimed for being the most candid and controversial writer, she rose to prominence as the "Voice of Women's Sexuality." Before converting to Islam, she wrote in English under the pen name Kamala Das and published in Malayalam under the pseudonym Madhavikutty. Her bad sexual relationship with her husband, Madhava Das, has been openly discussed, and it is mostly to blame for her notoriety in Kerala.</i></p>
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### 1. Introduction

Kamala Das is essentially an introvert with a candid, feminist outlook. She always uses her feminist and direct style to communicate her sense of stress and conflict. She has always responded quite sensitively to the pain and suffering of others. There was a lot of racial violence and suffering, sorrow, and anguish in Sri Lanka. Kamala Das experienced both rage and sympathy for the archipelago, particularly after 1983. She is one of the few Indian writers who has been able to grasp the passion and intensity that the crisis in Sri Lanka has unleashed. Within the realm of Indian literature, Kamala Das is a tragic casualty. Kamala Das no longer aims to shock us with her rakishly sensual writing. Referring to them as prostitutes, Kamala Das delicately guides us behind the headscarf into the shattered world of the shrinking lady. Moreover, there are some who have committed more wrongs than sins. The only things that are enemies are the hostile environment and the awful human weaknesses. Beneath the policeman's adoration of the little girl's nasty demeanor comes pity. When Padmavati, a middle-aged prostitute, sells herself to her family, they reject her. All she wants is the Almighty, who treats her the same as her clients. The other lady, who is spared, only needs her boyfriend's devotion.

Kamala Das does not make a point of highlighting the oppression of women in her work, despite the fact that it hovers over the sad lives of her protagonists like a bell jar. Das has painted a striking, audible picture of how all women are exploited by recounting their daily lives, even in the lack of any feminist or sloganeering. *A Doll for the Child Prostitute*, written by Kamala Das, is the main focus of her artistic endeavors. Using the persona of 12-year-old Rukmani, whose mother sold her into a brothel, Kamala Das makes this argument. Kamala Das, however, shows that compassion and sympathy are not entirely eradicated by these abhorrent situations. A new collection of short tales called *The Parrots of Desire* combines old Indian sexual literature with Kamala Das's short story "A Little Kitten." In "A Little Kitten," a short story, Kamala Suraiyya Das explores marriage and relationship infidelity. After the main characters eventually settled down after weeks of honeymooning in a modest flat in Dadar, she confessed to her husband that she felt uncomfortable and alone from eight in the morning to six in the evening while he worked at his insurance firm in the city center. "If only you could buy me a pet, a

small cat, even a kitten, would be such a relief," she whispered, pulling herself up into his chest. The essence of theories like phallocentrism and feminism find their reflection in gender-related burning issues.

How, by insightfully commenting on poetry like "Composition," "The Stone Age," "Blood," "Gino," "An Introduction," etc., Das firmly stands on one of the most interesting parts of literature from the preceding 20th century. The ubiquity of what we colloquially call "confessional" poetry, along with the influence of feminist philosophy, has altered our perception of Indian women writers' works and the increasing focus on emerging literary talent. Das' poetry has a mythical dialectic because of the Radha-Krishna cult of lovemaking, as discussed by the critics. Das's Radha-Krishna motif implies that Kamala Das is expressing a thoughtful and perceptive critique of the contradictory and foreign ideas of "freedom" and "bondage." Equally astute is her judgment that many of her readers have been deprived of learning what Das's poetry and story have to say about personal relations and women's oppression in the Indian setting. Das is caught in a lyrical struggle between her freedom of choice and social constraints, one that she could win at the price of her survival as a social entity. None of these critics engage in pseudo-criticism by analyzing Das outside of her cultural context, which is a wonderful quality in all of them. Kamala Das laments,

Even if I was born to parents who had similar high moral standards as mine, society may still wonder how I managed to turn out the way I did. Inquire as to why I changed in the novels I read. Ask the authors—alive and dead—who have spoken to me and given me the confidence to be myself. The Literature shaped my thoughts' calf like a mother cow and then abandoned me to lie at the world's altar as a sacrifice gift (Satchidanandan 2009, p. xvii).

People are drawn to Das's poetry by the ambiguity of her feelings and the implied "disappointments of sexuality". She claims to have gained a very "objective" understanding of the poet. She is "subjective," yet she may also be censorious at times. Despite the canon of Kamala Das's critique expanding daily, significant chunks of her poetry remain unanalyzed critically. As stated in "Someone Else's Song," "I am a million million persons / Talking all at once," the poet's ability to speak in several voices is what gives her strength. Her poetry has a lot of voices. Das's natural poetics is sometimes known as poetics of sensuality, despite the fact that sensuality is central to her poetic consciousness. Her tenacious attempts to give voice to the downtrodden in society demonstrate her charitable and postcolonial goals. As previously said, other than cursory remarks, no comprehensive book-length analysis of these obscure voices in Das's poetry has been attempted. This apparent void in Kamala Das's analysis served as the impetus for this research study. It is important to analyze Kamala Das's works from an egalitarian standpoint and in light of her understanding of women.

Kamala Das has formed certain standards based on her early social experiences. Being a self-reflective poet, she is aware of her creative potential and works to surpass obstacles. She uses awareness, reflection, and self-examination to identify her true self creatively. In addition to her inherent femininity, she feels compelled to adopt the part. She has to choose her roles based on what the culture of men finds convenient. Women in our culture are forced to present themselves as either idols or as objects of slavery. The negative facets of her femininity are reflected in her character. She notes that she has often thought about ending her life to get away from her loneliness in her autobiography *My Story* (1976), which is a common sentiment that is not unique to her. Das has gone through two distinct types of psychological distress. Her feminine portion, which is the first, wants to cling to the "body's knowledge," while her poetic part, which is the second, wants to break free from the earlier part in order to completely comprehend existence. Since there is always a void, she finds it impossible to accept.

Kamala Das has voiced her opposition to male hegemony and the devaluation of women that follows. Women are expected in our culture to play specific, traditional roles; their aspirations and needs are not taken into account. The manner that her outburst expresses the intensity of her protest using conversational speech and cadence makes it representative of all women standing up to the male ego. She was married at the age of fifteen, but the marriage didn't last. After the marriage failed, she felt compelled to have extramarital affairs in order to find the kind of love her husband was unable to provide her. Since her partner considered having sex as normal, she wasn't denying herself of the satisfaction that comes with it. The study demonstrates her complete impotence because she was unable to categorize any of her romantic relationships as "love." Even though Das's experiences were distressing, she thought they were illuminating. This research topic makes an effort to draw attention to the constraints of marriage, the obligations of coupledness, and the male control that women face in this patriarchal society—which also provides the basis for many socialist movements such as feminism—in her daily life. The perfect candour and clarity with which she expressed her views shook many

conservative brains. She joyfully embraces femininity and the feminine body, ardently proving that she is a radical feminist. In describing her closeness to her brother, Das writes:

"Even in the stillness we shared, it was a pure type of connection. When we were apart, my brother and I felt alone and lost." Like the wind with the ground or the sun with the trees, this endless conversation continued on and on (Das 50).

The purpose of this study is to bolster the idea that the conservative segment of our society must put up with this celebration of women. The progress of civilization is negatively impacted by a woman's lack of uniqueness. By violating the rights of others and by many others connected to it, one sends a derogatory message to the community. The purpose of this inquiry is to find the answers to the questions that women will probably have throughout their lifetimes. A woman desires to feel secure in the arms of her partner and to be accepted by others for her "individuality." Sex is a sign of love, yet the urge for it is constant, unending, uncontrollable, and unending. Nothing is beyond the reach of a sincere person's persistent efforts, not even the opening of a door. All we have to do is search for the cause of our hearts' beating. The life-changing impact of genuine love may be catastrophic.

Throughout Kamala Das's whole oeuvre, the theme of identifying as a woman in a world ruled by men is prevalent. With their free spirit, they examine the biases and letdowns of love from a variety of extremely personal and marginally sensual perspectives with more ferocity and boldness than a guy would. Her poetry delves into the challenges, impotence, and life-altering events she faced while yearning for true love, intimacy, and isolation. She is completely consumed by pleasures such as love and sex. She felt the agonizing feelings of estrangement and loneliness even as a small child. Due to the impact of her parents and the culture she was raised in, Das was unable to overcome her loneliness.

Kamala Das believed that marriage was an emotional and spiritual bond. Her disillusionment was great because of her husband's lack of warmth in this regard. Because she was unable to find real love in her adulterous relationships, she descended into sexual anarchy with one lover after another. Her discontent escalated to the brink of total hopelessness. Her poetry is seen as introspective as it mostly addresses her marital and sexual experiences. It has a wider reach and includes a few more aspects of life. Kamala Das is dependably true to herself in both her poetry and prose. Her personality was restricted and overshadowed by the expectation that she would submit to her husband's requests, provide for his comforts, and adopt the conventional role of a Hindu bride. Kamala Das notes in her poem "The Wild Bougainvillea" that she "yearned for a guy from another town," and that it was this intense anguish that compelled her to search for a place to knock on someone else's door by finding a location in their arm (Das 8–9).

The core of the new creative phenomenon known as feminism is a woman's struggle for equality and acceptance as a human being on par with men. The primary concerns of Kamala Das are the discrimination and marginalization of women in society as a result of a deeply sexist culture, as well as the relatively gentle process of their liberation. For women to have equal rights and legal insurance, political, social, or economic advancement is necessary. Feminism also addresses the political, social, economic, and educational inequities that women experience in a patriarchal society. Feminism addresses women's issues from a feminine standpoint. Through her poetry, Kamala Das conveys a deep understanding of who she really is—a mistreated woman. Das's poetry is clearly personal and private, yet it also sometimes appeals to a broad audience. She tries to protect female equality while expressing her dismay and disdain for a society run by men in her poetry and the well-known book *My Story*. The gender concept includes social norms, roles, relationships, and behavioral inclinations, among other things. Gender and sex are two very different aspects of a person. Sex is a biological notion based on a person's anatomy and external appearance, as opposed to gender, which is a sociological conception established culturally or socially based on societal standards.

According to M.K. Naik, Das's poetry has one of the most powerful effects and is trustworthy and ruthless, fervently shattering stereotypes to expose a woman's essential attributes. She writes a lot of poetry on women's lives and the feminine voice. There are similarities between Das's extremely intimate and candid writings and those of other writers. With similarities to the works of Judith Wright, Sylvia Plath, and Anne Sexton, Das's writings are wonderfully honest and original. According to Kamala Das, being a woman means having several direct encounters with hostility. To "bring into life the figurative pressure of female comprehension, to make the unseen but obvious, to make the unheard speak," she establishes a "feminine space" (Showalter 324). The poem "The Freaks" powerfully illustrates Kamala Das's viewpoint. It portrays marriage as a lifeless, mechanical union:

He talks, turning a sun-stained Cheek to me, his mouth, a dark Cavern, where stalactites of Un even teeth gleam; his right Hand on my knee, while our minds Are willed to race towards love; But they only

wander, tripping Idly over puddles of Desire... Can't this man with Nimble finger-tips unleash Nothing more alive than the Skin's lazy hunger (01-13).

#### 4. Conclusion

The search for identity, love, and sex is a thought-provoking journey in Kamala. Das's works. Due to her dissatisfaction with her marriage and the lack of intellectual companionship she craved, Das pursued relationships with men outside of her marriage. She desired more than just sexual freedom; she also desired a deep emotional bond and the satisfaction of her unfulfilled desires. Das turns to other guys when her marriage fails to satisfy her desire for affection. Kamala Das wants people to realize that women dream just as much as men do. One may read her words as a sincere attempt to confront social stigmas. Due to the greater sensitivity to women's feelings, a woman's bodily integrity is now viewed in a completely new light by the literary and social communities as well as the intellectual community. The research may always be improved upon. Thanks to this approach, scholars may now examine Kamala Das's untranslated texts in new ways. It also strengthens the great literary legacy of Das's writings. Kamala Das became a trailblazer and received appreciation for her work because she openly and honestly depicted female sexuality. In the end, it is appropriate to say that societal inaction brought about by women's quiet shouldn't support a patriarchal monarchy.

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