Chapter VI
The Summing up

The thesis begins with the introduction of "Indo-Anglian Poetry and its Sensibility". Indo-Anglian Poetry, is the part of English poetry, therefore, it is pertinent to introduce the English Poetry. It is given here as the background of this chapter. As we know that, the history of Indo-Anglian Poetry begins with Henry Louis Vivian Derozio who was half Indian, half Portuguese as a teacher of English in the Hindu College, Calcutta from 1826 on words. He inspired a number of young Indians with a love of English language and English Literature. The first quarter of 19th century was the period of incubation for Indo-Anglian Poetry and Derozio was moving spirit then. He died prematurely in 1831. The publication of Indo-Anglian Poems by Indian poets like Kashiprasad Ghose, Gooroo Churun Dutt, Raj Narain Dutt, Michael Madhusudan Dutt and Shoshee Chunder Dutt assumed prominence during the second quarter of the century. The famous Minute of Macaulay on Indian education further helped to promote these ‘hours of idleness’ in the field of Indo-Anglian poetry.¹

Indo-Anglian poetry was born under a Romantic star. It learned to lisp in the manner of Byron and Scott in the verse of Derozio, M. M. Dutt and others. It began with verse-romances and lyrics written in Romantic vein.

Poets who came later, during third quarter of 19th century caught the deeper tone and accents of Romanticism. Govind Dutt, the father of Toru Dutt, was first to introduce the introspective vein in poems like Romance and Wordsworth. The process of assimilating Romanticism in all its aspects continued well into the century and even later. P. B. Shelley, for example, found his earliest and best disciple in R. N. Tagore, during the last quarter of the 19th century.
It is to say that English Poets influenced great poets of India like Sri Aurobindo, Sarojini Naidu and R. N. Tagore. But the sense of Indian culture pervades in their poetry. Here we have given orderly the development of Indo-Anglian Poetry. In this connection, it is worth noting that after Post – Independence, Indo-Anglian Poetry changes its facets. We may observe that change in A. K. Ramanujan, Nissim Ezekiel, K. N. Dharuwala and Kamala Das. Kamala Das is a bold poetess of sex. In modern poetry, we hear the murmuring of social disparity. Individual pain represents the social pain. Kamala Das is one of the most outstanding poetess who challenges the social spectrum of time with discrimination of women’s right.

The second chapter belongs to Feminine Sensibility of Kamala Das i.e. Kamala Das, A Singer of Feminine Sensibility. In the beginning, to clear the Feminine Sensibility, I have taken the Feminism. Though Feminine Sensibility is wider in sense than that of Feminism but Feminism has come out of Feminine Sensibility, therefore, it is pertinent to clear the Feminism and Feminine Sensibility. While describing the Feminine Sensibility, I have given the Feminine Sensibility of Kamala Das. In Feminine Sensibility, I have touched the cultural representation of the poetess. Women think accepted truth differently from men about this world. Kamala Das is no exception to it. The central matrix of Kamala Das’s poetry is Love and Sex. She presents the panorama of Love and Sex with her poignant sensibility. In this chapter, it is explained that the treatment of male differs from the expectation of a woman.

To support my view, I have taken poems from her all volumes as for as possible. In this connection, it is noteworthy that Kamala Das presents social spectrum with individual sensibility. One can easily observe her feminism in this chapter. This Feminine Sensibility is the part of Feminine Consciousness. It seems that Kamala Das stands on a platform, thereby; she speaks the truth of society. She denounces the injustice of society with women. This chapter is the
background of Kamala Das’s Consciousness. It gives the momentum to the thesis.

The third chapter is devoted to Love and Sex i.e. Love and Sex: Her Major Themes. As we know that Love is everything for a woman hence Love and Sex is the background of Kamala Das’s poetry. It is not only background but sometimes it becomes the main stream of her poetry.

In all three volumes of her verse, there are a number of poems that breathe in an air of love, amorousness and sexuality but these should not lead one to believe that she has been pleading all along for promiscuity and adultery. They rather articulate her strong desire to get liberated from the clutches of a male-dominated society and pass a happy, healthy life of peace and rest. The woman-persona in her asserts an ‘indomitable will’ and ‘the spirit of revenge’ and gives a clarion-call to the weaker sex to rise in revolt against all kinds of repression and tyranny being perpetrated on it. Kamala Das is never tired of speaking aloud for woman-kind.

If we observe her poetry, we get her clarion-call for the freedom of women. Somewhere, we get very poignant feelings. Her poignant feelings may be compared with that of Earnest Hemingway’s Old Man who says: *I love you and respect you very much. But I will kill you.*

The male-class loves the women but he kills the ambitions and feelings of women. He provides facility instead of freedom. The poetess marks the treatment of male-class and proclaims for evils. Kamala Das is not made for defeat. She may be destroyed but not defeated. She is not a philosopher but a thinker. Her thoughts are earthly. She never demands heaven, she wants only justice in behaviour as far as in description of women which is depicted in books, in the centre of love. Her physical appearance is treated as an orchestra in the film of woman’s love but one must think, woman is not a thing. She is a
living person. One may enjoy her but with her regard and dignity. This is the key-point of Kamala Das poetry.

In this chapter, her personal feelings have been presented in the form of her experience. Here individuality mingles with social spectrum but this mingling is not for mingling but it is to sharpen the emotions of weaker class. It is to note that we get her sublimation in Love and Sex. In her poem *Vindravan*, when worldly love touches the tangent of divine feelings, it becomes universal though her personal pain is itself universal.

After Love and Sex, autobiographical and confessional note has been presented in Kamala Das’s poetry as fourth chapter i.e. Autobiographical and Confessional Note in Kamala Das’s Poetry. In autobiography, there is a platform to present the private feelings. In confession, we also get the personal feelings. In this chapter, confession and autobiography have been defined. If we closely observe the autobiography of Kamala Das, we find her personal expression of private feelings. In autobiography, she opens her heart at different aspects. She presents the situation of the women in society. How society treats a woman, she has presented in it. In her autobiography, we find her flourishing youth with predicament. She presents the attitude of male towards a young woman. Woman is a pretty doll to enjoy with it. What Kamala Das could not say in her poetry, she said in her autobiography.

As for as, confession is concerned, Kamala Das is its master. She writes freely about her hernia as about her sweet – heart. Her private experiences have come here as a theme. Somewhere, we find outbursts of emotional stream. Too much anguish and suffering of Kamala Das have been expressed here. It colours her poetic body through and through. In this connection, her note of subjectivism is worth mentioning. All her poetry is an expression of her private experiences in matters of Love and Sex. We find strong autobiographical touch in her confession. She criticizes at place-to-place lust for love.
Thus in this chapter, we find her private experiences as the backbone of her protest. In confession, she not only confesses but protest also through her style. Her inner feelings have been expressed here as the document of her observation. It is remarkable to note that her poetry and autobiography filled with confession and it becomes the ground of her universal call for justice.

In a nutshell, Kamala Das has interred the realm of social welfare and religions rather spiritual ways of living. Her isolation seems to continue like her nostalgia and creativity.

In fifth chapter, there is a record of Kamala Das’s protest i.e. Protest Against Well–Established Social Conventions. She has protested against all established social conventions. It is remarkable to note that her protest gleams in her writing. She has attacked social convention with personal experiences. What she has experienced that became the ground for her protest. A striking point is notable, regarding her protest that her protest cannot be separated from her private feelings. It is the part of her writing which gives her place of a heroine. Down the ages, all great writers have protested the evils of society. Really, in all the ages, we see injustice with the women. Social conventions are the traps mostly for women. The rules and norms made by society cause the tragic destiny of women. Through protest, Kamala Das has presented her feelings towards social conventions.

Kamala Das, with her three poetical collections, is quite secure in the realm of Indo-English verse. She may not have written much like Pritish Nandy or Nissim Ezekiel, like Monika Varma and Lila Ray among the Indian women writers and she may also not be as witty or intellectual as some other Confessional poets of the world, or as some ‘academic’ Indian poets like Shiv K. Kumar and A.K. Ramanujan but she excels them all in popularity and feminine sensitivity. She has her own range, her own cosy bower to relax in and she moves therein with perfect ease and felicity. Explicitly, nuns and spinsters
might seek reasons to attack her but she is a poet who has the power to hold her readers spell-bound right from the start. Devinder Kohli is right in pointing out that there is "something in the tone and temper of Kamala Das's work which made one sit up from the very first poem." And finally, we fully agree with the noted Indo-English poet, R. Parthasarathy remarks, "Kamala Das impresses by being very much herself in her poems", and that her "tone is distinctively feminine".

In this way, her protest is a weapon for social evils. It does not matter that her protest is all where genuine are not but no one can deny the fact that she has protested for justice. Now-a-days, many Feminine Movements are in practice of protest but she deserves appreciation in this field. When she protested at that time, it was difficult to say something against convention. She protests openly with head and heart.

She protests against the feeling of male-class who says, ‘I love you and respect you very much but I will kill you’. The protest of Kamala Das is even true today. Woman-class is under the depression of male, no doubt, some shackles have been loosened today but there is not freedom at all for women.

In the light of above-mentioned conclusion, we can safely say that A Study of Feminine Consciousness in Kamala Das’s Poetry is studied in the form of her sensibility while presenting the ground of Indo-Anglian Poetry. Thereafter, Love and Sex have been given as the major themes of her Poetry. The Autobiographical and Confessional Note have been given in support of Consciousness. In the last, her protest is presented against Well – Established Social Conventions. Creation never ends likewise criticism never ends. It is never final. We cannot say, this is the final study of Kamala Das’s Feminine Consciousness but it is a process, which will add other studies in future. I have examined the matter in the light of great thinkers and critics. Nothing is mine except my own attitude.
Thank you, Kamala Suraiyya!

REFERENCES


