Chapter 2

Feministic Trend
Feministic Trends: Growth of Kamala Das and Adrienne Rich

Rich As A Strong Feminist Character

Poetry of Kamala Das and Adrienne Rich is all about female, family and feminism. Female is always compared with nature and it possesses the basic quality of it that is a creative process which is responsible for growth and consistency. Bearing a child in her womb she ensures that life is moving on. But this woman remains still, deprived of growth and development because her counterpart who is physically stronger and has a dominating nature could not accept that creation plays in the lap of woman. Out of insecurity from time immemorial he set a certain code of conduct that binds woman and made her dependant on him. She turns out a dancing doll who dances to please her man even without realizing it. But when this realization occurs she
challenges patriarchal system and it gives birth to feminism. The word feminism refers to the advocacy of woman’s right seeking to remove restrictions that discriminate against women. It relates to the belief that woman should have the same social, economic and political rights as men.

The word feminism became popular in nineteenth century after French Revolution that was for ‘equality, fraternity and liberty.’ Suppressed and poor raised their voice against powerful and rich. Their spirits were high because they didn’t have anything to loose and chances to gain were high. It ignited the minds of woman as they too were the subject of gender discrimination. Woman has always been projected as a secondary and inferior human being. As a matter of fact, the gender inequalities are not associated with any particular race; this evil has travelled in space and time from the primordial period to the present day. They recollected their strength and threw a challenge on the age long tradition of gender differentiation. Politically feminism focused on the acquisition of a few political rights and liberty for women, such as the right of married women to own property and enter into contacts, the right of defendants to have women on juries, and the crucial
right to vote. At the end of nineteenth century this goal was achieved in England in the year in 1918 and in America in 1920.

The word ‘feminism’, however, must be understood in its broadest sense as referring to an immense awareness of identity as a woman, and interest in feminine problems, the meaning should not be restricted to the advocacy of woman’s rights alone. The conservatives view that the differential treatment of woman, as a group, is not unjust. They admit that some individual women suffer from hardships. But this suffering is not a part of the systematic social oppression. They rationalize the differences between women’s and men’s social role in two ways: 1. That the female role is not inferior to that of the male, 2. Or that the women are inherently better adopted than men to the traditional female sex role. Thus while the former claim advocates a kind of sexual apartheid, the letter postulates an inherent inequality between sexes.

Liberal feminism views liberation for women as the freedom to determine their own social role and to compete with men on terms that are as equal as possible. This tradition has continued in various moderate groups which agitate for legal reform to improve the status of women.
The classical Marxist feminist opens the oppression of women as historically and currently as direct result of the institution of private property. The solution, therefore, lies with the abolition of that institution. Consequently, feminism must be seen as a part of broader struggle to achieve a communist society. Feminism is one reason for communism. The long-term interest of women is those of the working class.

The Marxists theorize that oppression is the chief characteristic of the fight they are for. They are against the society where a small class of individuals owns the means of production and hence dominates the lives of the majority who are forced to sell their labour power in order to survive. Women have an equal interest with men in eliminating such a class society.

Marxist, moreover, recognised that women suffer special forms of oppression to which men are not subject and hence, in so far as this oppression is rooted in capitalism, women have additional reasons to work for the overthrow of that economic system.

Meanwhile, a recent attempt to create a new conceptual model for understanding many different forms of social oppression in terms of the basic concept of sexual oppression has been formulated by the Radical feminist
such as Tigrace Atkinson and Shulamith Firestone. They deny the liberal claim that the basic of women oppression consist in their lack of political or civil rights. Similarly, they reject the classical Marxist belief that basically women are oppressed because they live in a class society.

The origin of women’s subjection, according to them, lies in the fact of the weakness caused by childbearing; and, women become dependent on men for physical survival. The origin of the family, thus, is primarily a biological factor. These radical feminist believe that the physical subjections of women by men was historically the basic form of oppression, prior to the institution of private property and its corollary and class oppression. Consequently, the power relationship that develop within the biological family provide a model for understanding all other types of oppression such as racism and class. Thus, the battle against racism is subsidiary to the more fundamental struggle against sexism. Hence, the radical feminist conclude that women’s liberation requires an indispensable biological revolution by adopting new technologies. They talk of achieving this through the development of techniques of artificial reproduction.
The above discourse is a briefing of the various existing theories which the feminist have attached themselves to, accordingly. But feminism as a philosophy of study must be conceded that it envisags profound changes in the traditional social structures such as the family, in the economic role and the power of women, is sane personal relationship leading to a just social order.

Feminism focuses to the equality of women, an effort to make women become like man. But the struggle for equal rights historically and politically emphasis the value of woman as they are. The very argument then rests precisely on the fact that women are already as valuable as men. But in the situation of women’s lack of equal rights, this value must be located as difference, not as equality. Women are of equal human value in their own way. When feminism assrets the value of woman as woman then it truly and efficiently counters the systematic devaluation of women under patriarchy. Equality and differences are not antithetical. But a discourse of female difference, articulated in isolation, runs the risk of echoing the very patriarchal prejudices against which the champions of equality are struggling.
To spread awareness among common womenfolk who has lost their will and wish under the burden of patriarchal rules and regulation women writers played an important role. Feminist movement was supported by literature laurels that helped to make woman conscious about their right for expression through their feministic writing. Many women writers have contributed to this genre of literature through their articulations of feminist psyche with its fears and anxieties. Female writers like Simon de Beauvoir of France, Virginia Woolf of England, Anne Sexton and Sylvia Plath from America paved way for an unprecedented revelation of the vibrant presence of an existential conflict in the feminize psyche, response to the patriarchal social system through their articulations of feminine anxieties. Their poetic personae have become the protagonists of the collective consciousness of women. They laid the very bricks for the foundation of modern feminist literature. The poetic outburst of their poets helped women to understand their psyche and to remove the veil of helplessness and dependence on male counterpart which was imposed on them by men centered society. As time passed this literacy movement spread in other parts of the words and poets of new generations like Adriane Rich in America and Kamala Das in India held
the torch in their hand and took the responsibility to enlighten the minds of women with feminine sensibilities.

In Indian context the feminism has its roots in ancient times. Epic women like Gandhari, Draupadi and Sita are the fine example of feminism. They raised their voice against misconducts and the acts to harm their self respect and female consciousness. Through traditionally right from ancient times India was a male dominated culture, Indian women were covered with many thick, slack layers of prejudice, convention, ignorance and reticence in literature as well as in life.

Traditionally, right from the ancient days, Indian society is headed by man. Women are equally respected but their position was never been of head or decision maker. They always remained secondary. Indian women were covered with many thick, slack layers of prejudice, convention, ignorance and reticence in literature as well as in life. They are inanimate objects, who followed five paces behind their men, they had to be gentle, patient, gracious and overall a great follower. It is believed that woman cannot survive alone. They need regular monitoring. In one of the religious book it is written that in childhood a woman should be under her father’s control, in youth under her
husband’s and when her husband is dead, under her sons, she should not be independent as she is weak and can not decide what is right for her.

Still the seeds instinct of feminism was sown by the few epic women to like Gandhari of Mahabharat who put a blindfold over her eyes when came to know her marrying with blind Dhritarashtra. Traditionally it was interpreted that she blindfolded herself out of devotion to her husband – to deny herself the pleasures that were denied to him. But actually it was an act of revolt by woman who was betrayed, who was deprived to choose an eligible groom for her and compelled to marry a blind man. As a retort she vowed not to see the face of that man or the world which (snatched her right to follow her own wish) imposed that decision on her.

Another woman from Mahabhart is known for her feministic attitude i.e. Draupadi. We first encounter the feministic approach in her character when amidst all kings declares that she shall not wed Karna. This refusal was not based on the caste of the man who was trying to win her. But what she meant is a woman’s right to decide who she shall wed. Later humiliated by Dusshasana in the court of Dhritarashtra, she took a vow that she would tie
up her hair only after it has been smeared with blood of Kaurava . Her hair remains unbraided for her next thirteen years. She tied them when Mahabhart was over and her vengeance was over.

Sita again is a strong feminist of her time. As a husband she loves Rama and respects Rama more than anything. But when abandoned by him during her pregnancy she felt betrayed and hurt. After sixteen years, she encountered Rama and was told to prove her purity and would be accepted by him again. She proved and through that proof ends her life. Her self- respect denies going with him. She requested mother earth. “I have not once thought of a man other than Rama is my heart .It this is true, mother earth accept me into you. The earth splits open before her, goddess earth appears and she takes Sita away with her still loves Rama beyond words but the Rama she loves lives only in her memories. He had died the moment when he abandoned her because of some rumours spread out about her chastity .This was a very strong step for her own self she refused Rama’s company.

These epic women are the source of inspiration but they could not become the voice of all women, their action and its reaction limited to them only. But undoubtedly the seed of feminism was sown long ago and germinated in
nineteenth century and bloomed fully in twentieth century. The voice of one woman has become the voice of every woman and was acknowledged by all over the world. Literature played an important role to ignite the minds of woman to comfort the issues of similar persuasion, sexist bias, psychological and even physical exploitation. These issues against female kind is common in all over the world on one of eastern world but women are women suppressed or tortured. Women writers extended their hands in direction to improve the condition of their following. In America Adrienne Rich and in India Kamala Das to hold the torch to enlighten the mind of women and targeted to make them free from dominance of patriarchy.

Freedom of expression is one of the core characters of feministic literature. Expression without inhibition to show mirror to this man dominant society is beautifully presented in the poetry of Kamala Das and Adrienne Rich. Kamala Das expresses her as well as each woman’s struggle to fulfill the traditional expectations an ideal woman. She writes in her poem ‘A Feminist’s Lament’:

*An ideal woman, they said, was but*

*A masochist. Trained from infancy*
To wear the flannels of cowardice

Next to her skin, trained to lie inert

Under, a male, committed by vows

To feed her, cloth her and buy for her

The 1000 sq. ft. flat with a loft

For storing the debris of passing years. (1)

And she declares that is not an ideal woman because she does not meet these expectations. She does not want to be fit in the role set by patriarchal society. In the poem ‘A woman Mourned by daughters’ Rich sympathizes a woman whose life ends discharging the duties that was assigned by man. Rich throws a light on aimless life led be a woman. She writes:

You breath upon us now

Through solid assertions
Of yourself: teaspoon, goblets

Seas of carpet, a forest

Of old plants to be watered,

An old man in an adjoining

Room to be touched and fed. (2)

Feminism is a search for own identity which was taken away by the male oriented society. They want their position to know, as expressed by Rich in her poem ‘Double Monologue’:

Since I was more than a child

Trying on a thousand faces

I have wanted one thing to know

Simply as I know my name

At any given moment, where I stand. (3)
Kamala Das gets upset about the name given by society and for the sake of that name they do not allow to live her life according to her wish. She declared that she haa all the rights to lead a life of her wish. In poem ‘Spoiling The name’ she express the desire of every woman to explore this world:

*I have a name, had it for thirty*

*Years. Chosen by someone else*

*For convenience, but when you say*

*Don’t spoil your name, I feel I*

*Must laugh, For I know I have a life*

*To be lived, and each nameless*

*Corpuscle in me has its life to*

*Be lived….*(4)*

As man has defined ideal woman , same way woman has also defined ideal man. She is sure that what she thinks about man, is true to all man, Adrienne rich expresses in her poem ‘Likeness’
A good man

Is an old thing

Hard to find.(5)

Kamala Das compares husbands with old fat spider who is determined to make her life miserable. She indulges into a conflict. To save herself she has to hurt somebody she says:

Fond husband, ancient settler in the mind,

Old spider, weaving webs of bewilderment,

Be kind. You turn me into a bird of sone, a granite

Dove...(6)

These feminist poets and their internal conflict found its way into their works with their poems, they examined and challenged social norms and the imbalance of power between men and women. Their writing means of etching a place in the world, the use of the personal voice and self revelation
are means of self assertion. In the poem ‘The Demon Lovrs’ Rich presents a more complex analysis. Here, he is the other both the animus and the man who is refusing to recognize her animus compounds her own sense of division, the whole question is whether an accommodation with him is possible internally or externally.

*If I give in it won’t*

*Be like the girl the bull rode.*

*All Rubens flesh and happy moons,*

*But to be wrestles like a boy.*

*With tongue, hips, knees, nerves from with language.*(7)

She wants her lover to accept her as a whole woman, means with mind and body. But he denies her mind and spirit, his requirement is only female body. Hence the lover as a demon lover.

In the poem ‘in love’ Kamala Das presents the same brutal and self centered approach of male partner is revealed by the woman persona as unbearable as “the burning mouth” of sun.
Of what does the burning mouth

Of sun, burning in today’s

Sky remind me... oh, yes, his

Mouth, and his limbs like pale and

Carnivorous plants reaching

Out for me, and the sad lie

Of my unending lust.(8)

Looking at sun, she reminded of his mouth and his limbs like pale and carnivorous plants reaching out for me, and the sad lie of my unending lust.

This lines revealed that the male partner is like a carnivorous plants who is about to eat her soul. He is self centered and only requires the body. He left the soul untouched. Further she says,
While I walk

The verandah sleepless

A million questions awake an me , and all about him , all this skin communicated .

Thing that I dare not yet his presence call our love.(9)

In the poem “Planetarium”, Rich states .

I am an instrument

in the shape of a woman

trying to translate pulsations

into image ...for the relief of the body.(10)

Here the poet makes a hard attack on the social exploitation of women by the man to station his carnal craving. She states that women are only a toy to please men. They are nearly instrument to relax them when they are worn out and needs change. They approaches women to get fulfilled his desires and get relaxed, least concerned about their feelings and expectation.
When Ms. Das too looks around her she finds the sex obsessed and dominated male world. She is against the male egotism when she writes:

\[
\text{You were pleased with my body’s response,}
\]

\[
\text{Its weather, its usual shallow convulsions.}
\]

\[
\text{You dribbled spittle into my mouth,}
\]

\[
\text{You powered yourself into every nook and cranny,}
\]

\[
\text{You embalmed my poor lust.}
\]

\[
\text{With yours bitter-sweet juices. (11)}
\]

The poet feels that her husband not bothered about her emotions and desired, indulges in such things only to satisfy his needs.

Snapshots of a daughter in law by Mr. Rich throws light on the experience of a woman whose identity is based to a larger extent, on her legal and economic responsibilities to man. She is along and alienated from herself and her life consists of attending to the duties and rituals of the household. The life becomes monotonous and leaves no chance for her. Her wound in heart is so miserable that physical hurt seems be insatiable painless. This Rich expresses in her poem ‘Snapshots of a daughter-in-law’:
Sometimes she’s let the tap stream scald her arm,
a match burn to her thumbnail,
or held her hand above the kettle’s snout
right in the woolly steam. They are probably angels.

Since nothing hurts her any more, except
each morning’s grit blowing into her eyes.(12)

While outwardly conforming to the domestic scenario, she broods about the
stunted growth of both women and men in patriarchal society in which minds
rules the body and ego has been sacrificed to civilization. Most of her energy
is devoted to sustaining and nurturing men, yet she manages to survive in a
culture which trivializes her contribution and does need honour her needs.

Ms. Rich declares:

Poised, trembling and unsatisfied, before
an unlocked door, that cage of cager
tells us, you bird, you tragical machine
is this fertilisante douleur? Pinned down
by love, for you the only natural action,
are you edged more keen
to price the secrets of the vault? Has nature shown
Her household books to you, daughter-in-law,
that her sons never saw?(13)

(Woman portrayed by Rich has become cold)

The same woman who lost her path and has no meaningful participation in
the social life is depicted by Ms. Das in her poem, ‘The Old playhouse’. The
woman is condemned to lead a purposeless into your lead.

To offer existence with no challenging responsibilities to shoulder, she is
likely to be haunted by a sense of hollowness and futility she writes:

....... You called me wife
I was taught to break saccharine
in to 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,

to all your questions

I mumbled in coherent replies.(14)

The traditional duties of wife are to offer respect towards her husband and she is expected to discharge her duties well and to look the needs and comforts of her husband. This erodes her own distinct personality and dwarfed her forever. And all these shallowness and triviality of such life turns the woman cold and senseless. As Ms. Das writes in the poem ‘The Stone Age’.

You planned to tame a swallow, to hold her

In the long summer of your love so that she would forget

Not the raw seaso aloneand the homes left behind but

Also her nature, the urge to fly, and to endless

Pathways of the sky.(15)
Both the writers not only give an account of suffering but also reflect the strength and will of woman to change the scenario. It is depicted in their poems sometimes as a direct statement or sometimes symbolically. As we see Ms. Rich, her poetry has given a great deal of individualism to the women of modern age. Her main concern is that woman of modern age must be considered as the effective, dynamic and functional part of the society. Aunt in ‘Aunt Jennifer’s Tiger’ is a great artist. Her art of weaving is matchless. Rich presents her as strong female persona whose soul is free and at a higher pace. Ms. Rich writes:

*Aunt Jennifer’s tigers prance across a screen,*

*Bright topaz denizens of a world of green.*

*They do not fear the men beneath the tree;*

*They pace in sleek chivalric certainly.*

*Aunt Jennifer’s fingers fluttering through her wool*

*Find even the ivory needle hard to pull.*

*The massive weight of uncle’s wedding band*

*Sits heavily upon Aunt Jennifer’s hand.*
When Aunt is dead, her terrified hands will lie

Still ringed with ordeals she was mastered by.

The tigers in panel that she made

Will go on prancing, proud and unafraid .(16)

Aunt is representing the whole community of women. She repressed physically under the weight of “uncles wedding band, that is but why she is fearful she is free in her mind and soul and due to it this freedom of mind and soul, which is one of the basic rights of every individual are denied to woman under the male defined culture. Rich is a crusader against pre set standards of male and female relations. In the poems ‘ leaflets’ she compares herself with ‘ the red fox, the vixen’ in ordered finally release her instincts from culturally imposed confinement and to challenge traditionally prescribed roles, one of them being that the sacrifice of woman’s imaginations is considered as a bare necessarily. the recovery of the body coincides with the recovery of the poetic self:

Only in her nerves the past

Sings, a thrill of self – preservation
And she spring towards her den
Every hair on her pelt alive
With tidings of the immaculate present .......
She has no archives
No heirlooms, no future
Except death
And I could be mare
Her sister than theirs
Who chopped their way across the hills
A chosen people(17)

As a feminist poet Rich insists on the importance of th identifications of all women and commits herself to the recreation of a female community that is dedicated to a nurturing ethos and reverence of life. In the poem ‘An Old House in America’ she declares:

If they call me man-hater, you
Would have known it for a lie
But the you I want to speak to

Has become your death,

If I dream of you these days

I know my dreams are mine and not of you.(18)

In her poetry Rich hopes to create a community that will not only resist the damaging and crippling effects of patriarchy but will create a culture in which women are equal and not dependent on any way on the men, not even for their emotional or physical needs. She even refuses compulsory at heterosexuality and advocates lesbian relationship. ‘Splittings’ is a poem dedicated to her lesbian lover:

But we, we live so much in these

Configurations of the past I choose

To separate her from my past we have not shared,

I will not we divided from her or from my self

By myths of separation.

I refuse these gives the splitting

Between love and action I am choosing
Not to suffer uselessly and not to use her

I choose to love this time for once

With all my intelligence.(19)

Rich suggest a reconstruction of the concept lesbian in terms of a cross cultural lesbian continuum which can capture women’s ongoing resistance to patriarchal dominance. She had the courage to undertake the quest of self transformation and that gives us hope that modern man will experience the same ordeal and meet her half way. Only then will the quest for the unified self be completely fulfilled.

Kamala Das too has her own way to express her rage against patriarchy, not same as Rich has. But she too becomes the mouthpiece for exposing inherent right of every woman to protest and revolt against all those forces in society which conspire to hinder the development of her personality. She presents a fine and relevant example of being a woman by delineating her own trials and tribulations. We find in her the confronting and overcoming nature of the
contrast as a woman faces and a woman seeks self awareness and self fulfillment. In ‘An Introduction’ she declares are approach clearly:

I am sinner,

I am saint, I am the beloved and the

Betrayed. I have no joys which are not yours, no

Aches which are not yours. I to call myself ‘I’. (20)

This ‘I’ is the open challenge for patriarchy that women want their existence as an individual. Her poetry is based on her undaunted effort fight against the unjust male hegemony. She is all bent to expose her feelings and demotions without any inhibition and as a result, her poetry full of eagerness and questions that are rarely answered. In the poem ‘The Stone Age’ she writes:

....... Ask me, everybody, ask me

What he sees in me, ask me why he is called a lion

A Libertine, ask me the flavour of his

Mouth ask me why his hands sways like a

Hooded snake.
Before it clasps my pubis. Ask me why like

A great tree, filled, he stumps against my breasts,

And sleeps. Ask me why life is short and love is

Shorter still, ask me what is bliss and what its price.(21)

These energizing questions have a deep longing for freedom from the dull domesticity that enveloped around her as a woman in most her poems, Kamala Das tries to liberate the general lot of women folk by liberating herself. She boldly declares in her poem entitled ‘I Shall Some Day’:

I shall someday leave, leave the cocoon.

You built around me with morning tea.

Love words flung from doorways and of course

Your tired lust. I shall someday take

Wings, fly around, as often petals

Do when free in air, and you dear one.

Just the sad remnant of a root, must
Lie behind, sans pride, on double beds

And grieve. (22)

Here she talks of women to be freed from the bondage of slavery in male dominated society. She claims for perfect freedom in all personal matters right from choosing her cloth to choose a man for her. To adopt English language as a medium of her poetry is also a declaration of her freedom. English Language is an alien medium and not accepted by Indian orthodox society. But she uses it daringly with confidence. Her affinity for this medium is neither artificial nor superficial. The infatuation she possesses for this language is explicitly voiced in ‘An Introduction’:

.....I am Indian, very brown born in

Malabar, I speak three languages, write in

Two, dream in one. Don’t write in English, they said,

English is not your mother tongue. Why not leave

Me alone, critics, friends, visiting cousins,

Everyone of you? Why not let me speak in

Any language I like? The language I speak
Becomes mine, its distortions, its queerness

All mine, mine alone. It is half English, half Indian, funny perhaps, but it is honest

It is as human as I am human, don’t

You see? It voices my joys, my longings, my Hopes, and it is useful to me as cawing

Is to crows or roaring to the lions, it

Is human speech, the speech of the mind that is

Here and not there (23)

The critics who oppose the use of English by Indian writers are of the view that mother-tounge interference will jar the writer’s linguistic representation of his imagination and the product would be an intellectual jumble. But Kamala Das proved her critics wrong. Her use of the medium is as powerful as of any Native speakers. Her rebellious attitude is vivid in her every action. She did not believe to chase the path shown by her ancestors who just believed to follow. She even refuse to wear saree as it is Indian attire and
symbol of decency but she dressed herself in shirt and even cut her hair short to discard her feminity as per defined by patriarchal system.

Adrienne Rich too adopted the attitude of denying or one can say respected her individuality. Motherhood is a great blessing for all all woman but if it by their own wish and if they are mentally and physically ready for it. But male considers this efficiency of production their right and wishes that female must follow. Woman didn’t oppose it but Rich dares to say that in the case of many women motherhood was not their choice but was thrust upon them, by a society whose norms they were forced to follow. In The following lines clearly indicate Rich's realistic attitude to motherhood which is totally devoid of any trace of glorification:

\[
\text{I didn't want this child} \\
\text{You're the only one I've told.} \\
\text{I want a child maybe, some day, but not now} \\
\text{..............................} \\
\text{. . . this child will be mine} \\
\text{not his, the failures, if I fail} \\
\text{will all be mine . . . We're not good, Clara,}
\]
at learning to prevent these things, and once we have a child, it is ours
(24)

All such lines point to the fact that motherhood is something far from an experience of fulfilment in real life. Rich has projected the patriarchal concept of ‘the feminine mystique’ also shorn of all illusions. The image of the feminine mystique propagated by patriarchy was made to appear as it was lived by women whose lives were confined by necessity to cooking, cleaning, washing, bearing children made into a religion, a pattern by which all women were to live or deny their femininity. Rich made it clear that a life-time of unending household chores cannot bring about fulfilment in a person. Performing all those ‘loving humdrum

acts of attention to this house’ undeniably consumes a lot of time and energy, but it is drudgery which goes unheeded and unrecognized in her poem ‘Toward the Solstice’

Transplanting lilac suckers

washing panes, scrubbing

wood-smoke from splitting paint,
sweeping stairs, brushing the thread

of the spider aside,

and so much yet undone,

a woman's work... (25)

Rich insists that women should be aware of the hollowness of the existing myths. In her later life Rich shows her extreme reaction towards patriarchy by declaring herself a lesbian. Her ‘Twenty One love poems’ are the celebration of this new relationship that sets free women from the dependency on her male counterpart for physical pleasure. She even fought to accept and legalize the woman-woman relationship.

Both Kamala Das and Adrienne Rich represented their feminist approach in their work. Their aim is common to liberate feminine gender from the dominance of masculine gender. This is the very essence of their poet. Janet Radcliffe Richards asserts this idea,

“Feminism has a strong fundamental case, is intended to mean only that there are excellent reasons for thinking that women suffer from systematic social
injustice because of their sex, the proposition is to be regarded as constituting the essence of feminism’” (26)
Reference:

3. Adrienne Rich: Snapshots of a daughter in-Law, op-cit, Page 33
5. Adrienne Rich: Snapshots of a daughter in-Law, op-cit, Page 60
6. Kamala Das: Only Soul Knows How To Sing, Op-cit, Page 82
11. Kamala Das: Only Soul Knows How To Sing, Op-cit, Page 38
13. Kamala Das: Only Soul Knows How To Sing, Op-cit, Page38
14. Kamala Das: Only Soul Knows How To Sing, Op-cit, Page38
22. Kamala Das: Summer in Calcutta, Op-cit, Page52

Sushila Singh: Feminism Theory, critismAnalysis, New Delhi,1977, Page 22