



Intellectual And Eco-Feminist Approaches In The Selected Poems Of Kamala Das, Toru Dutta And Mamata Kalia: A Retrospect

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Abstract:

The present paper studies the intellectual and eco-feminist approaches in the selected poems of Kamala Das, Toru Dutta and Mamata Kalia. In view of the fact that the primeval stretch of time women seems to have recognized an intrinsic connection with nature affecting in the improvement of literary approaches for example ecocriticism, ecofeminism and ecomysticism. These literary approaches points towards the essentials how the human culture is linked to the natural world with a strong fundamental communication between them. An examination of the vivacious, colourful and gripping ecology of India can be made by inquiring deep into the literature shaped by the poets of different states of India. The paper highlights to seriously analyse a few selected poems of women poets belonging to India namely Kamala Das, Toru Dutta and Mamta Kalia in the course of the lens of ecofeminism to revisit their intellectual connectedness with nature and evaluate the environmentalist spirit of the poetry of the diverse regions of India.

Key-Words:

Intellectual: Connecting to the intellect or understanding

Feminist: All genders having equivalent rights and prospects

Eco-Feminist: Eco-feminism is ecological feminism which emerged in the year 1974 in orderto hearten value for both women and the natural world.

Approach: A method of dealing with a condition or difficulty.

Statement of the Problem:

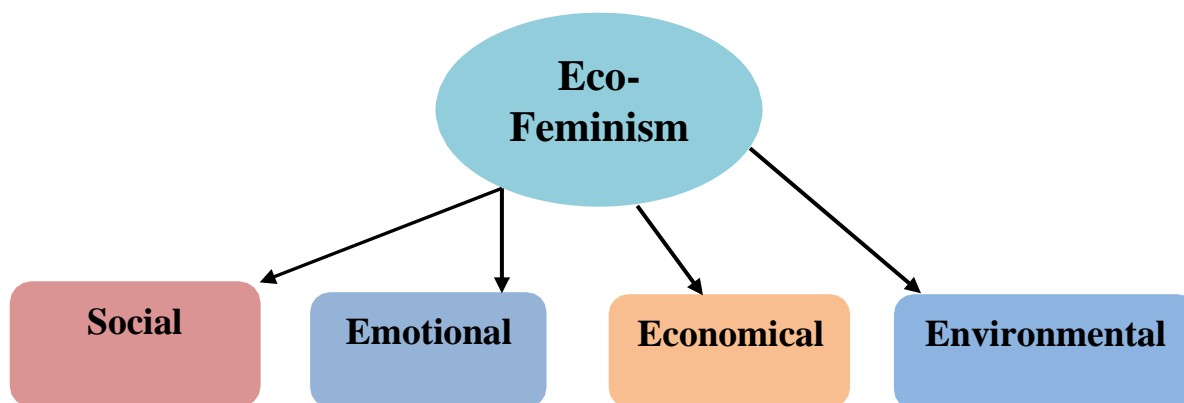
1. The account of the human race begins with the women authors because it is she whocarries the pioneering human genetic material.
2. The community in which we live today had specified definite norms which are different for men and women.
3. Intellectual and eco-feminist approaches in the selected poems of Kamala Das, ToruDutta and Mamata Kalia are of great value.
4. A number of eco-feminist states have explains that it is important to have child-carecenters so that women could protect their occupations and depart to attempt.
5. In spite of many developments in the community, the eco-feminist groups undergo that enough has not been finished for them.

Review of Related Literature:

The reason of the review of the related literature is to take an appraisal of the particular theme. It summarized the findings, suggestions and recommendations from the previous researches in the field of the researcher in the following ways-

1. A one of the well-known writer, K. R. Sreenivasa Iyengar highlights concerning Kamala Das' poetry that she pleased her poetry as *"An good-looking, defensive or disobedient wrap to put out of sight the nudity of the identity, other than more often than not an locomotive of catharsis, a way of tormented self-knowledge"*.
2. The idea of feminism by Estelle B. Freedman, in *No Turning Back: The History of Feminism and the Future of Women*, includes the vital essentials of feminism as a cultural, economical, social, political and personal progress for fairness and autonomy: *"Feminism is a belief that women and men are inherently of equal worth. Because most societies privilege men as a group, social movements are necessary to achieve equality between women and men, with the understanding that gender always intersects with other social hierarchies"*
3. Consistent with Sumit Chakrabarti , *"lesbian feminism is typified by the assertion of difference and a desire to break the mould of the established order of things. It challenges the celebration of reproductive motherhood and the virtues of passivefemininity valorized by the patriarchal paradigm"*.
4. According to Udhriti Sarkar, the feminine code of Prakriti is a means to answer the model of Western development, which she highlights as "maldevelopment." Ecofeminist movements have become an essential element of intersectional feminism in India.

Rationale:



The Three Phases of Feminism:

1. The first phase of feminism took position in the late 19th and early 20th centuries. It received position, because of changes in the humanity. There were changes because of urban industrialism, moderate and socialist issues. The major endeavor of this phase was to open up prospects for women on the surface height not on the ground stage.
2. The second phase began in the 1960s and continued into the 1990s. In this wave, sexuality and reproductive privileges were foremost subjects.
3. The third phase of feminism began in the mid-1990s and is recognized by post- colonial and post-modern thinking. The first two waves of the movement recognized with male domination. Third wave feminism breaks limitations.

Objectives of the Study:

This paper aims to study:

1. How the women poets of India intellectually recognize the nature around them?
2. How the women poets reveal the different feelings, cultural, economical and socio-political facets by using environmentalism as a means for change and upheaval?
3. How ecosystem and the human culture both amalgamate jointly giving a freeexpression of the hidden judgments and arguments of the mind?
4. The paper wishes to establish the selected poems of Kamala Das, Toru Dutta andMamata Kalia all the way through the lens of eco-feminism.

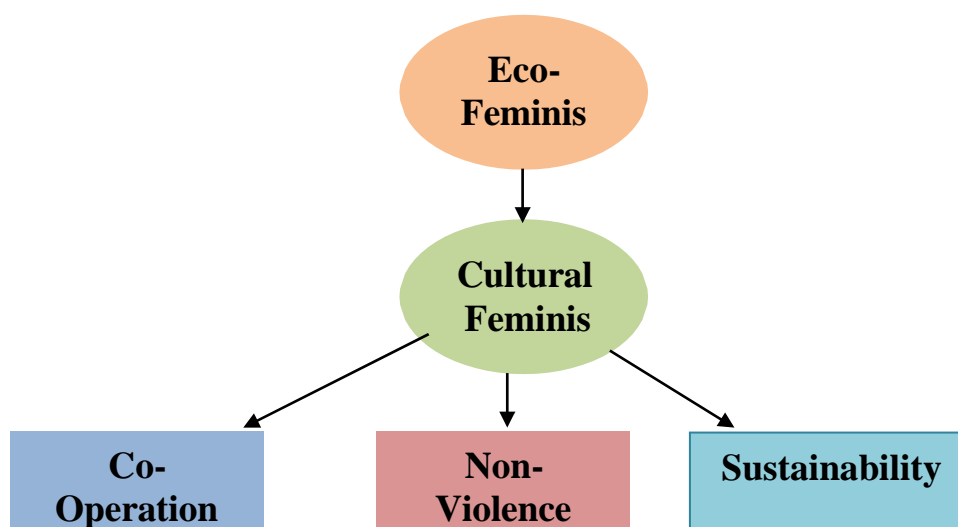
Research Methodology:

1. The collected data would be in the form of the primary and secondary sources.
2. Primary sources cover three selected poets namely Kamala Das, Toru Dutta and Mamata Kalia. The research paper would depend upon the use of primary sources the original works by the writer in question.
3. The secondary sources comprise the reviews, articles, research papers, magazines and books. The genuine information from the internet would be used in secondary sources.
4. Through using the descriptive method, it is betrothed in order to find out the ways in which Kamala Das, Toru Dutta and Mamata Kalia have presented their visions on the ideas of woman's image by collecting the data from the selected poems.
5. The analytical, interpretative and comparative methodology will be used for the present research paper.
6. The significance will be highlighted on the close reading of the primary and secondarydata available on the subject; visit to different libraries for the compilation of appropriate information.
7. A number of Indian locations are presented in the three poets poems and elucidate the importance of international viewpoints to be added in the methodology of the present paper.

Theoretical Background:

1. The word, Ecofeminism was first planned in 1974 by the French feminist Francoise d'Eaudbonne in Feminism. She called on women to guide ecological upheaval and establish novel dealings between humanity and nature as well as man and woman.
2. Ecofeminist concept states that capitalism highlights only paternalistic and patriarchalimportance. The idea focuses that the impacts of capitalism have not benefited women and has led to a destructive split connecting nature and culture.

Indian Women's Poetry and the Performance of Women:



Indian women poets in English, namely Kamala Das, Toru Dutta and Mamata Kalia disclosed the multiplicity of subjects as well as their unique styles. Their exceptional poems are based on mind-boggling themes connecting with a range of ideas and engendering varied strategies of poetic look. Everyone tried to converse in a different way; however, they form a combined tone asserting the liberty of women. Women poets have often hoisted their tones against social and cultural meetings, which are forcing them to do amazing and lastly perform an awful or unlawful action. Women poets state that the formation of a society of women is essential solution to the surplus of uniqueness.

Analysis and Observation:

Intellectual and Eco-Feminist Approaches in the Selected Poems of Kamala Das:



Kamala Das

Kamala Surayya / Suraiyya previously recognized as Kamala Das, also identified as Kamala Madhavikutty, penname was Madhavikutty was a foremost Indian English poet and literature and at the same time an important Malayalam writer from Kerala, India. Her open and uncomplicated behavior of female sexuality, free from any common sense of fault, infused her writing with superiority, but also noticed her as an iconoclast in her times.

An introduction (Summer in Calcutta 1965):

An Introduction Kamala Das shows as a characteristic feminist writer of India. Candidly she states her free strength to choose anything she wants her most excellent. She can talk three languages; she can mark in two and thoughts in one of her appreciated languages that is English. Excluding the male leading patriarchy never permits her to fulfill that dream, since they open speak "English is not your mother tongue". What she wants most his/ her liberty, her wish to leave behind all patriarchal chains. It is here Kamala Das is severely a feminist.

Her heroic voice goes on to converse all the topics which were allows considered as taboo - that is open writing about female teenage years.

An Introduction is an autobiographical verse of Kamala Das that discards glow on the existence of women in a male society. All lines of the poem are the tablets, zipped to include all her sadness and strong opposition to the patriarchal society.

I don't know politics but I knew the names of those in power, and can repeat them like Days of week, or names of months, beginning with Nehru. (An Introduction-1-3).

From side to side these lines, she highlights the 'Men as the Rulers of the country' and less participation of women in politics.

Forest Fire (Summer in Calcutta 1965):

Forest Fire Kamala Das was one of the most famous influences in the postcolonial age and has been connected to literary greats for example Sylvia Plath because of the Confessional method of her writings. She was married to Madhava Das, a worker at the RBI at the age of 15 and moved to Bombay with her husband.

The poem is a subsidiary of confessional method of writing, by highlighting on the foundation of a poetic self that veils Kamala Das's individual life and thus schemes a collective feelings. She shows a massive hunger which creates wide range of knowledge into writing poems.

The poem states human awareness as the basis of a poetic self. In the poem she puts all that comes before her and as a result she attains a brighter charm. "The image of a forest fire that leaves nothing behind it, the poet ingests up everything that happens around her.

From end to end this poem, Kamala Das wants to demonstrate everyman is in close relation with 'women' and 'nature' and she obviously illustrates us the significance of 'Radical Ecofeminism' and 'Nature Ecofeminism' in these days.

The Sunshine Cat (Summer in Calcutta 1965):

The poem, *The Sunshine Cat*, is taken from the compilation of poems titled *Summer in Calcutta* (1965). It explains the distinction between lust and love in a very convincing way. It is a special poem having worldwide insinuations.

In this opening passage of the poem, *The Sunshine Cat*, which can be interpreted in full here, the poet shows the catastrophic consequences of the life of lust which often end in obliteration and death. It highlights that only genuine love can give a person expressive and divine happiness.

The poem sensibly deals with the pathos of a forlorn woman who failed to get genuine love in life. She was sexually ill-treated and exploited by those whom she loved and were recognized to her. They spoiled in lust but denied her the expressive and divine thrills of love. She particularly referred to one person among them whom she actually loved but got nothing in return.

"The Sunshine Cat", poem is concerning the camouflaged scenery of men, which creates them watch women as mere things of wish. They have no expressive affection to the woman. Rather, they use women to assure their sexual desire.

Intellectual and Eco-Feminist Approaches in the Selected Poems of Toru Dutta:

Toru Dutt or Tarulatha Dutta was an Indian poet born in the Bengal region in 1856 to the renowned Rambagan Dutta family. Since the youngest child of Govin Chandra Dutta and Kshetramoni Mitter, Toru comes to a family of writers. Her father Govind Chunder Dutta, who was a worker of the Government of India, was a polyglot and published a number of poems.



Toru Dutta

Our Casuarina Tree:

In the poem, *Our Casuarina Tree* The poetess merges a charming sight of a gray baboon's enormous joy in the winter. The tree is not a common tree in the poetess' eco-sensitive eyes; it presents the best moments to the baboon who is meeting on its main branch while her progeny on its lower branch. " A gray baboon sits statue-like alone Watching the sunrise; While on lower boughs His puny offspring leap About and play"; The baboon herself and her family are

grateful to this tree for authorizing them observe the blissful panorama of the sunrise. In simple languages, the tree joins them with the captivating and soothing world of the normal atmosphere. Toru Dutta is truly energized to portray each and every aspect of the tree which in one method or other sets a perennial example of kinship among the God's conceptions.

Consistent with Frederick Suresh, "A perfect ecology is one in which plants, animals, birds and human beings live in such harmony that none dominates or destroys the others".

In the opening lines Toru Dutta unties how the climber has overlapped the trunk of the Casuarina tree and induced wounded symbols around it.

The most attractive point to interpret here is the poetess gratitude and appreciation of the tree. In spite of the tight hold/clutch of the creeper, it does not surrender itself to its superiority. Toru Dutta visualizes the tree as an alive soul, for it denotes unity and fit bond between a household tree and a family.

Lakshman:

The poem "Lakshman" is from Dutta's *Ancient Ballads and Legends of Hindustan* (1882). It speaks a story from the Hindu epic *Ramayana*, in which the hero Rama is told to obtain a fair-haired deer for his wife, Sita. After Rama leaves Sita with his brother, Lakshman, for protection, he finds out that the deer is really a demon and kills it.

As soon as the demon dies, it calls out for help using Rama's own voice. Although Lakshman knows Rama is unbeatable and does not worry, Sita panics at the sound of the cry for help and asks Lakshman to go and examine. So that he can both please Sita and also ensure that she stays put, as ordered by Rama, Lakshman draws a line in the ground that Sita is not to cross while he leaves to look for Rama. While he is missing, however, Sita crosses the line and is abducted by the demon king Ravana.

The poem takes this story from the *Ramayana* and opens up the conversation between Sita and Laskhman, expanding it beyond what is present in the epic. Still, much of the core essentials of their conversation are conserved from the epic.

Savitri:

Toru Dutta, faith in an existence which is beyond the present are and which is a nobler one can be experimented in the poem 'Savitri'.

This is how Savitri persuades Yama, the Lord of Death to bring her dead husband Satyavan back to existence:

The favours man accords to men Are never fruitless, from them rise A thousand acts beyond our ken That float like incense to the skies; For benefits can never efface, They multiply and widely spread, And another follows on their trace.

There are orders galore in other poems of her such as 'Butto', 'Lakshman' etc that establish her as a lofty optimist. Depiction of an ideal human life is a very burly characteristic in the poetry of Sarojini Naidu too. Sarojini, like Toru Dutta, reposes complete confidence in the opportunity of an extremely dignified human life. She defines in perfect world in the poem 'Guerdon', which is approximately utopian in character. The poem imaginings of making birds, animals and human beings obtainable what is absolutely dear to their spirit and psyche. A small number of lines of the poem can be quoted here:

*To priests and to prophets The joy of their creeds,
To kings and their cohorts The glory of deeds;
And peace to the vanquished And hope to the strong.....
For me O' My Master,
The rapture of Song! (Chida 23)*

Intellectual and Eco-Feminist Approaches in the Selected Poems of Mamta Kalia:



Mamta Kalia

Mamta Kalia is a bilingual poet. She has published only two books in English, but the first, *Tribute to papa*, was a powerful one, practically inaugurating a chatty, idiomatic method which she chooses to explain as no style at all. (Eunice de Souza, 1999:66)

Almost thirty years after they were first published, the poems remain fresh. Her first capacity *Tribute to Papa and Other Poems* (1970) is sarcastic in tone and autobiographical in content. Throughout it, she gives her internal difference and experiences.

Tribute to Papa:

Mamta Kalia's title poem, "*Tribute to Papa*" is concerning the clash between her thoughts and those of her father. The father wants his daughter to follow the conventional principles. However, she wants to guide a life according to the modern society.

Mamta terms prayers as useless when he/she is not clever to do anything. Mamta Kalia in the poem symbolizes a modern, frank, awakened woman who challenges to query, moderator and even upheaval against her father and his values. She needs an alteration in the conventional principles and attitudes and is bold enough to speak against the patriarchal values and laws. Mamta seems to be aggravated and unhappy at the same time disgruntled with the given social order. As a result, in her poems there is a cry and an internal wish to change this society, which is denied to her. Thus, owing to her performance, her revolt goes to the degree of disowning her father:

Mamta Kalia symbolizes the combined women and gives influence to their approaches in general. In "*Tribute To Papa*" Kalia generates her own uniqueness by rejecting her father's notion of "greatness" and "Indian womanhood" who are prepared to die for the sake of their sons as:

You want me to be like you, papa Or like Rani Lakshmbai You're not sure what greatness is But you want me to be great.

Matrimonial Bliss:

In the poem "*Matrimonial Bliss*", the showiness of heavenly married life, devoid of love and perceptive, is reflected:

I feel all disjointed inside

But the moment I hear your footsteps I put all of me together

And give you my best smile. (Tribute, 30).

A dominated wife, being busted completely from inside, waits nervously for her husband. She keeps herself hanging like an addendum to him. The languages are extremely evocative of the ache of a woman which is intended to her with the very fact of being born a woman.

In the poem "*Matrimonial Bliss*" Mamta Kalia states (through her protagonist) that after years of division she wants to say amazing to her husband she feels 'poetic'. After years of division the poet returned to her husband but the query is why she was away for such a long time?

Oh I'm fed up of being a Woman:

Mamta Kalia's poem "Oh, I'm fed up of being a woman" decants spirit of a woman. The character says that she is fed up of being a woman

"Oh, I'm fed up of being a woman,

This all time bewares ness of my body" (Poems 79)

A woman is forever careful about her looks, if she is looking gorgeous or not, she is fat or thin. She loves admiration. She has to rub her body to stay juvenile and striking because her body is a weapon through which she pleases everyone. She is a thing to please everybody. All the loveliness pageants depend upon woman's attractive body since this show is wholly connected to the feminine body and its exhibit in different forms and dresses.

Major Findings of the Study:

The present study is based on the following major findings:

1. A comprehensible representation of the sadness of Kamala Das's life lacking any obsession hidden is placed in her poetic writings which are the upshot of her suffering.
2. Kamala Das is attempted the genuineness of her perceptive in her poetry which turns into evocative of the common torment of countless females.
3. Kamala Das is provoked as well as pain by the dilemmas, as her mug in her complete life.
4. Kamala Das's contravention family relations and passion from society is totally stopped her. She is gripped with the plan of passing away and knowledge life as purely a reverie.
5. Toru Dutta's famous poem "Our Casuarina Tree" is one of the most well-liked poems in Indian literature. The subject of the poem is harmony: the unity among the poet, her past, her family and her inhabitant land. The tree becomes a sign of this harmony, bringing her home in her psyche and in her spirit.
6. Toru Dutta states in her poem "Lakshman" that Lakshman's equability, elegance and nobility as against Sita's loss of bravery and composure and recklessness in decision.
7. The fable of Savitri is dealt with by poet Toru Dutta in a long epic poem divided in to five parts. The most significant and vital character in the poem is Savitri.
8. The poem 'Tribute to Papa' by poet Mamta Kalia is a demanding poem in which Mamta attempts to force the readers to appreciate the hardships of being a woman that the society wants her to be.

9. In this poem, 'Tribute to Papa', Mamta Kalia depicts men supremacy over women in all matters of life.
10. The poem "Matrimonial Bliss" of Kamala Das deals with the slight nuances and the main features of marriage. In a patriarchal society, women are the ones who undergo more in a marriage if it is one without love and admiration.
11. The poem "Oh I'm fed up of being a Woman" by Kamala Das highlights the characters as a woman as a wife, a mother and a sexual friend for many men besides her husband.

Conclusion:

Poet Kamala Das is correctly measured to be the "mother of Modern Indian English Poetry". Her poems reproduce the advice for alternation in the society. The woman should be given the similar rank as that of man. Toru Dutta's poems explore topics of aloneness, longing, patriotism and reminiscence. Toru Dutta, is one of the 19th century India's greatest poets in English, who was one of the first Indian authors to write in French. Mamta Kalia is a challenging poet in which she tries to oblige the readers to appreciate the destitutions of being a woman that the society wants her to be. In her poems 'Tribute to Papa', Mamta Kalia depicts men supremacy over women in every topics of existence.

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