

## Quest For Extramarital Affairs In And Outside Marriage: Unexpected Honesty In Kamala Das' My Story

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### Abstract

This research article is based on Kamala Das' My Story, a fictional autobiography which observes the unexpected honesty in post- independent time. Kamala Das shared her personal experiences about her unsuccessful quest for love in and outside marriage. She justified this quest by highlighting multiple oppression for women in patriarchal society. She stood against the established image of male by using her memoir. She, boldly, shared the performed activities which are considered as undoable and unspeakable in society. Her memoir is a revolt against the established norms and display her accounts of extramarital affairs, sexual lobs, and desire for spiritual comfort which are against the social/religious norms. Through language, Kamala Das disclosed the status of her relationship with husband and other family members. Her domestic/ personal life is shared through pornographic language by highlighting her status in society. She highlighted the helplessness and passivity of women in the male dominated society. She considered the subjective position of male while allotted the objective position to women. The autobiography highlighted the image of husband as good for nothing. She stained the image of husband as unfeeling husband as for as wife is concerned. The husband is well versed in sex, even having extramarital association with maidservants of his family. The same nature has been adopted by Kamala Das and honestly represented through literary pieces. The sense of loss, depravity, alienation and superficiality get submerged her inner feeling in the male dominated society. Das borrows this style of writing from her contemporary American writers and employs it as a means of articulation, negotiation and resistance through projecting the self. Kamala Das shows unexpected honesty to release herself from agony, anxiety and tension. The current research will provide room for the future scholars to identify the same elements in other literary pieces of the same or any other writer.

**Keywords:** Unspeakable, Undoable, Quest, Love, Patriarchy, Extramarital Affairs

## Introduction

Kamala Das, Muslim name Kamala Surayya, Malayalam pen name Madhavikutty, (born March 31, 1934, Thrissur, Malabar Coast [now in Kerala], British India—died May 31, 2009, Pune, India), Indian author who openly and truthfully wrote about female sexual desire and the experience of being an Indian woman. Das was part of a group of Indian writers whose work focused on personal experiences rather than colonial ones, and her short tales, poetry, memoirs, and essays earned her both acclaim and reputation. Das published works in both English (mainly poetry) and Malayalam (a southern Indian language) under the pen name Madhavikutty.

Kamala Das (1934-2009), the famous Indian writer, has stood against the established norms of society/religion through her literary pieces. She wrote *My Story* for the purpose that the readers may know about her life experiences. Women are oppressed and considered as weaker gender in a male dominated society. She was born and brought up in the high class society where her parents were considered her as burden. She explains the same feelings in her book and says: “Wondered why I was born to Indian parents instead of to a white couple, who may have been proud of my verses” (Das 35). Getting married at an early age when young girls should think about her education, career and life, she was premature for that phase of her life.

The spouse of Kamala Das was not a warm man as per her portrayals in *My Story*, where she composes approximately his lack of interest to her sentiments. She moreover states that her spouse was coquettish to other ladies. Developed up in a reserved environment, Kamala had anticipated her share of cherish in her life accomplice but all her dreams were smashed when she got hitched and saw that her spouse fair needs forceful physical closeness and does not bother and care almost her. She states that the primary thought of revolt came to her at that stage of her life when she chosen to not be loyal to him. She confesses the same with genuine in her book and says: “I made up my mind to be unfaithful to him, at least physically” (Das, 65). Her encounter as a spouse was disillusioning as well. She had continuously been looking for companionship and adore in her life. But her look appeared to be never finishing. Kamala Das wants to compile the whole events of her life in rhythmical language by justifying her social and religious violations through unexpected honesty.

“It is I who laugh, it is I who make love  
And then, feel shame, it is I who lie dying  
With a rattle in my throat, I am sinner,  
I am saint, I am the beloved and the betrayed.”

The writing of Kamala Das is full of pain and sorrow. She shamelessly disclosed her sexual associations and internal excitement through her writings. She is considered as notorious writer as received reputation of women’s sexuality. Most of her literary works share the elements of autobiography along with multifaceted prototype of feelings and emotions. Desire is a source of dissatisfaction and even violation of her social/religious ethics. Being a woman, Kamala Das

deals the issues of woman; as a mother, as a wife, as a colleague, as a family member, as a member of the society.

### **Literature Review**

The previous studies conducted by the scholars and connected with the current study is called literature review. It is a source of guidance to identify the gap for the current research by providing information about the past studies on the same literary pieces. Those reviews which are relevant, properly executed and clearly reported by various scholars are included to justify the research.

Indian English writings cover postcolonial studies with special reference to marginalized female images along with social and religious norms. According to K. R. Sreenivasa Iyengar Kamala Das' is famous for her unexpected honesty. She disclosed herself through her literary pieces without any hesitation. "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" (49). The elegiac identity and unsettled tensions are clearly displayed in her literary works.

Devindra Kohli, a well-known writer, identify the various elements of Kamala Das as a writer. He explored that "Kamala Das' poetic works is an obligation hang-up. As a result, strong is her require to discover discharge from her emotional feelings" (23). Kamala Das also verify the same statement that "I liberated from the most recent human being repression" (32). She died at the age of 75 after a long fight with Diabetes. Her writings pay attention to disloyalty, sex and violation of social/religious ethics.

E. V. Rama Krishna also explored the various aspects of Kamala Das's writings. She observes that: "from the time when the writer may not dispossess also the corpse or else the spirit as well as survive by individual of them, the complete best moment of the verse wet through into the thought of suicide where the group which may receive absent individual of them is the ocean, an aged sign of timelessness" (24).

M. K. Naik explored the elements of alienation in the selected works of Kamala Das. Amalendu Bose highlighted the natural elements in her works. The element of imagination is also explored with familiarity of ideas. She maintained her identity in a new shape by creating originality of ideas, feelings, trained intelligence with word intensity which are the necessary elements of literary pieces. She protests against the established rules of society and religion. She disclosed the image of female and desire for sex through her writings.

Ramesh Kumar Gupta also highlighted the portrayal of female in the writings of Kamala Das. She writes that "here is undeniably a feminine influence circulating the hopes of domination, concerns as well as anxiety within womankind. Kamala das writes concerning love, sex as well as marriage all well within her understanding as well as consciousness. Her graceful influence permeates through a feminine cum feminine deep feeling is typically her own, furthermore, it may be confused with anybody also" (44). She is considered as an open minded female who explored the unexpected honesty in her writings by violating certain ethics and norms. She fully followed the corrupted epicurean philosophy. She also justified herself by disclosing the

reality. “Her appearance looks to be the phrase of open-minded female who yearn for to smash envelop, put up approximately yearning as well as to break the entire obstructions as well as turns into complimentary from all sexual as well as collective bondages. A lot of her poems are occupied of narratives of sex along with sexual category” (45). She remains disturbed and disappoint in sexual relationship which is more influential in her writings.

Keeping in view the above mentioned reviews, it is verified that no critic, scholar approached to the text to identify the unexpected honesty in sexual attachment legally or illegally. My Story has been analysed widely but the current research is exploring a particular interpretation based on the personal events of the writer. As there is no detailed study on the mentioned area by reflecting the autobiographical elements of Kamala Das. The current research also provide room for the future scholars to analyse the same with another dimension or the same identification in another literary piece.

### **Unexpected Honesty in My Story**

To know about the unexpected honesty, the scholar has analysed the text with special connection to male-female relationship through which the female’s individuality is explored. Male-female connection is based on understanding, love, trust, respect by following the code of ethics while in the case of Kamala Das, she felt the lack of all these at very early age.

Her strong affirmation and legitimate confessions has propelled the society. Her blunt persona has made individuals appreciate her guts. She had talked almost utilizing fiction in her scholarly work based on her perception within the society. Kamala Das has been legitimate in her confessions and offers everything with her per users without any channels. Her pursuers are like her cleric tuning in to her confessions. Her work, My Story, is one of the top text in English literature which highlights the personal life of author. Her writing style is remarkable to represent her culture, tradition and religion with a notion of rebel with an unexpected honesty. The actual life events are represented without fictional dress. It is her pure nature which disclose the incidents of her life boldly. She is famous not only in India but all over the world due to her real life presentation along with the violation of norms and ethics which stand her status unique among the literary people. As she says:

“Whether something happened to me or to another woman is immaterial. What really matters are the experience, the incident. It may have happened to another woman who is probably too timid to write about it. I wanted to chronicle the times we lived in and I had to write about the experience” (Das, 45)

She is innocent and sincere specially in sharing her real life without fictional dress. Most of the authors in literature usually share personal incidents through fiction characterization to hide the identity. Kamala Das shared everything very boldly in an honest manner. It is the pure nature of the writer to penned down her feelings and emotions in an Indian society where such things are discouraged. The feelings of sex are shared without ethical restrictions in a male dominated society. She also used rhythmical language to express her feelings even sometimes she ignored herself as a woman of Indian society. She dressed herself in manly dress and cut

her hair short to present herself as a modern women of Indian society. She violates the already established rules for the female.

“I wore a shirt and my Brother’s trousers, cut my hair short and ignored my womanliness. Dress in sarees, be girl be wife, they said. Be embroiderer, be cook, be a quarreller with servants. Fit in. Oh, belong, cried the categorizers” (Das, 34)

She knows the standards of life in a male dominated society. Females are treated while keeping in view the established rules of society. Freedom is provided to female in a restricted manner. They are bond to follow the norms of society to create a peaceful environment. Standard of living is specified for female. How would she dress, what she would do, how would she behave, everything is forced which surpasses the common considering capacity of females within the society? She clarifies that indeed in spite of the fact that the ladies appear total dedication to their family in each era, they have their want for genuine adore. Ladies have numerous parts to play in their life, the part of a mother who has an unlimited cherish for her child, the part of a girl who had to oblige to her parents’ choices, the part of a spouse who must be a back to her life accomplice for her whole life. She plays all the parts and does not inquire for anything. But profound down in her heart she holds up for the eternal adore which she deserves. Kamala Das in her work *My Story* says that:

“My worries Doze, Wee bubbles ring my glass, like a bride’s Nervous smile, and meet my lips. Dear, forgive this moment’s lull in wanting you, the blur in memory... You tired desire; I will sometime take wings, fly around as regularly petals. Do when outline in air, and you are, only the dismal leftover of a root on two fold – beds” (Das, 23).

Moreover, regret. Her want for opportunity was not worthy by the society at that time and she was committed to satisfy her obligations as a spouse, mother and girl half-heartedly. She further states that in Indian Society a lady is prepared to stifle her characteristic craved and are instructed that it isn't worthy for a lady to have such wants which are saved as it were for men. She writes in her autobiography *My Story* that:

“Was every married adult a clown in bed, a circus performer? I hate marriage ... I hate to show myself naked to anyone” (Das, 5)

She communicates her abhorrence for the marriage and says that marriage appeared like a work for ladies where she had to perform as per her husband’s wants and were anticipated to satisfy all the doled out obligations. They had no rights and all the great things were saved for spouses. In her introduce of the book *My Story* she composes almost her circumstance in which she had composed the complete book. She says that:

“My story is my autobiography which I began writing during my first serious bout with heart disease. The doctor thought, that writing would distract my mind, from the fear of a sudden death. Between short hours of sleep induced by the drugs to me by the nurses, I wrote continually, not merely to honours my commitment but because I wanted to empty

myself of all the secrets so that I could depart when the time came, with a scrubbed- out conscience. “[6]

She needed everybody to know around her life battles and learning. She needed to create individuals get it and ended up mindful approximately the societal weights and twofold guidelines. She needed to share her whole life story with no channels some time recently she left the world. She offers her to begin with involvement of joy with a female companion of hers where she has highlighted her physical intimacy.

“Her fingers traced the outlines of my mouth with a gentleness that I had never dreamt of finding. She kissed my lips then, and whispered, you are so sweet, I have never met anyone so sweet, my darling, my little darling ...It was the first kiss of its kind in my life. Perhaps my mother may have kissed me while I was an infant but after that, no one, not even my grandmother, had bothered to kiss me. I was unnerved. I could hardly breathe. She kept stroking my hair and kissing my ace and my throat all through that night while sleep came to me in snatches and with fever. You are feverish, she said, before dawn, your mouth is hot” (Das, 2)

She clarified that cherish comes in all shapes. And it requires not be in fair the cherish of spouse which a lady wants. Her work may be censured by numerous readers since of her woman's rights fashion of composing but she truly communicated her encounters in her compositions. She felt no restraint in concealing the truth and needed her readers to know everything she has felt and experienced in her imaginative way of narrations. She talks almost the savagery against lady within the houses where men consider their spouse as their resource and believe that they can torment her as per their liking. They don't see ladies as a human being and don't consider their wants at all. She writes that:

“My cousin asked me why I was cold and frigid. I did not know what sexual desire meant, not having experienced it even once. Do not you feel any passion for me, he asked me. I do not know, I said simply and honestly. It was a disappointing week for him and for me. I had expected him to take me in his arms and stroke my face, my hair, my hands, and whisper loving words. I had expected him to be all that I wanted my father to be and my mother; I wanted conversations, companionship and warmth. Sex was far from my thoughts” (Das, 45).

She clearly clarifies the conduct of men when it comes to adore. She says that men don't accept in having discussions or knowing their accomplice, their straightforward wanted is physical closeness which ought to in a perfect world be the following step of cherish. She questions the rationale on how can anybody get physically insinuate without knowing or understanding the other individual. She highlights her severe encounter with her spouse where savagery was his as it were witticism when he did not get need he needed in his life or was disturbed with any think in his life. Hitting her gave him a few comfort and joy which she notices in these lines. She says that:

“Again and again he hurt me all the while the Kathkalli drums throbbed dully, ’then without warning he fell on me, surprising me by the extreme brutality of the attack.” [9]

Class and gender, the most important elements in marginalized society, are the key factors which are highlighted by Kamala Das. The ladies author may change her reachable marginalized position and acknowledge her legitimate part as a noteworthy portion of our society. By composing their claim, the lady author may challenge the patriarchal, sexual orientation separation and acknowledged idea of ladylike persona. She as it were rewrite her conclusion. A woman’s endeavour to self-discovery leads to examine that she has not been as it were born as a lady, but she gets to be one as she is barely an item of the socio-cultured environment within the making of which she has any portion.

Kamala Das’s genuine character is communicated more relaxed by the ubiquitous, all-pervasive, as well overwhelming and to harsh patriarchal culture. She pushes into overwhelmed and allocates her a put absent from the middle to the fringe to an edge of presence. To characterize and rescue herself, to discover out whom she is and what she has misplaced to break the chains of servility. Her sufferings ended up basic that she opens up; she ventilates to unleash her deepest throbs of blame, wretchedness, fears, questions and tensions to re-establish her encounter as lady. So that she can secure independence over her being and find her genuine self. This realization triggers off a travel into the breaks of her being and she endeavours to rise to be born. It is this battle of self-realization that gets to be the content of a collection of memoirs in most female scholars.

Critics labelled her a feminist writer and the “the mother of modern English Indian poetry,” but she never acknowledged the previous. Propelled by her real-life, Kamala composed ‘My Story’ in English, and afterward ‘Ente Katha’ in Malayalam. Kamala got artless around her sincerely divided family, an unfulfilling marriage, sexual desires, self-destructive contemplations and numerous more. Kamala credited the portion to the quality of investigation within the love-theme that it moreover takes after her compulsions to express and get it the workings of the ladylike awareness. Her best known scholarly pieces are concerned with the address of human personality, but it viably employments the confessional and the explanatory modes in arrange to center on lady character in English. The female collections of memoirs are seen as radical and subversive when she composes the self and subsequently the modesty and perplexity that goes to women’s composing. There are two other components that are regularly brought up to belittle the lady individual involvement who communicated in their composing fashion.

A biography as unimportant individual hysteria bolstered by Freud, and other one is an personal history as a anecdotal develop. She ventures herself as a detached female, feeble of activity and backslides into freeze and she gets to be terrible identity. In spite of the accentuation on personal history and the viewpoints of individual disarray by Das, one is additionally mindful of the work’s anecdotal component. The exceptionally title itself-‘My Story’ gives us an sign of the anecdotal work. It is well in keeping with psychoanalytic hypotheses of personal history. As she writes in My Story:

“Poets die many times their deaths. They die especially repeatedly in the obituaries. They live again, so they not when their poems are printed after their deaths” (Das, 1)

Uniqueness and independence of each woman’s distractions, there's a common ground upon which ladies seem share their sees and express their suppositions, whether great or awful. There are dangers characteristic within the insignificant investigation of the female self. Her personal history shows the women's activist issues by drawing up modern measurement and alter totally distinctive basic system for lady composing.

Kamala Das’s journey for character is specifically the offspring of an ancient social set up, situated towards the obliteration of the ladylike identity. Matriliney certainly for grounded the position of ladies by following plunge from a female predecessor or passing on property through the female line. This was in coordinate resistance to the marginalization of ladies in major social orders all over the world. Colonization was to a great extent capable for denying Kerala of its matriarchal position. In her attractive autobiography, *My Story* as;

“*My Story* is my autobiography which I began writing during my first serious illness about her heart disease. The doctor thought that writing would destruct my mind from the fear of a sudden death and besides there was all hospital bills to be taken care off. I sent a telegram to an editor who had been after me to write such a book to be used as a serial in his *Journal*. He arrived after a day bringing with him the total remuneration for the serial. He was taking a risk as I was then very ill and it did not seem likely that I want to be able to write more than a few chapters” (Das, 17)

The opening chapters delineate a colonized childhood, thunderous with subject of abused womanhood. The father, a Rolls Royce and Bentley sales representative, stood as a go between the British enterprise and the Indian upper lesson. Das additionally appeared the characteristics distance of being suspended between inborn and colonized societies. ‘*My Story*’ could be a collection of her enduring insanity and the image of lady has experienced an alter within the final three decades. All through this period, woman writers have moved absent from conventional persevering. She has depicted rather than Self-sacrificing lady, towards clashed and looking for her claim character. This personal history is momentous since it presents an unused assent of lady and the self some time recently us like Gandhi, Kamala Das has appeared her strength in uncovering truths some time recently us.

Keeping in view the literary works of Kamala Das, it is confirmed that she is a notorious writer. She portrayed herself as a fifteen-year-old girl who is forcefully married to a bank employee with or without her consent. It seems that her parents’ attitude was indifferent towards her willingness. They were considered as not so caring which is beautifully reflected in *My Story* with the following words;

“He was not of an affectionate nature so we grew up more or less neglected, and because we were of ourselves as neglected children in a



social circle that pampered the young there developed between us a strong relationship of love, the kind a leaper may feel for his mate who pushed him on a hand cart when they meant on their bagging rounds” (Das, 23)

Keeping in view the above mentioned environment in family structure, she desires for a type of relationship which is a source of self-satisfaction as she gets nothing from her marriage expect distress and soreness as her husband is mostly busy in worldly activities. He is selfish, lustful and heartless. She tried to reconcile the married life but failed as her partner is not sincere towards her and her feelings. She tried her best to reconcile the mentioned situation but failed. The cruelty is summed up in the following lines;

“Winter came and one day while looking her in, he noticed that the cat of sunshine was only a line, a hair-thin line, and in the evening when he returned to take her out, she was a cold and half-dead woman, now of no use at all to men” (Das, 24).

The husband of Kamala Das subjugates her which is the main cause of her abhorred. For him, Kamala Das is just an object of carnal desire and nothing else. My Story appears an uncommon sort of vigour, quality, commitment and disclosure of her genuine self very effectively. Separate, or division, which was at one time in basic and simple strategy, only an address to be chosen between the people concerned and the seniors of the family presently got to be a societal matter. In spite of the fact that the reality that Kamala Das’s marriage had “flopped” was self-evident, it was not conceivable for her to start measures towards division for fear of open dissatisfaction.

Divorce and remarriage are the issues which are commonly practiced in Indian society. It is considered as social crime where the females are suffered a lot in a male dominated society. Through this practice, the family structure is destroyed. Kamala Das is against such restrictions and exposed herself through literary pieces. From the over account, it is evident that matriliney given the essential system for the extraordinarily prevalent position of ladies in Kerala. The breakdown of the matrilineal structures within the twentieth century modified this position of specialist. However, the structure gave her security and a certain degree or flexibility- of choice and activity but not accessible to ladies in patriarchal society all over the world. Over this fundamental system they may act utilizing their individual activity and tremendous assets of imaginative vitality entered into modern world and modern dreams.

Kamala Das disturbed around her opportunity that her spouse available her, when she got hitched. But his ways with them were brusque and brutal and he endeavored the same clumsy assaulting mating strategy with her, which she stood up to. She charges him with a sexual relationship with an ancient companion of his, which he proceeded indeed after he hitched her. My Story leads us to a sentimental world, where she puts on a cover to appear us the inward life of a lady covered up in her. She uncovered woman’s character and delirium through personal history. Without by-passing or diminishing putting down person encounters, women’s personal history may offer assistance outline out a unused world of female space. Within the postcolonial world any such exertion ought to moreover take into thought the subaltern

structures of family progression where the lady regularly possessed a position of prime significance.

There have been numerous collections of memoirs composed so distant. At a certain arrange in life when an individual feel that he or she has sufficient to share with the world and need individuals to know approximately the learning they had, a choice of composing a diary is taken. Kamala Das was the part of a matrilineal family where ladies and children were given security (social and budgetary) on the fetched of male sacrifices.

“At a time when the vast majority of western women suffered oppression in silence and fear, the Kerala women lived in a matrilineal society” (Mittapalli 107).

Kamala Das in her *My Story* offers the natural components which driven to her wedding in early age by utilizing the words as “An aristocrat was to be shown to her at Cochin who was to marry her if she liked his face and if her uncles approved of his deportment” (Das, 17). She is in hands of social imperatives by taking after the budgetary prerequisites of family. Socially, the women’s choice is considered as auxiliary indeed hush is considered as image of acknowledgment.

Kamala Das achieved international attention through westernized portrayal of women having rich Indian culture and traditions. Information about the ‘Valiamma’ of Kamala Das is gleaned from the close relatives, although, they were reluctant to share ideas about this unhappy gathering and the married life ahead. It clearly indicates patriarchal authority by justifying the decision by mentioning a luxurious life ahead based on material prosperity.

“I learned that Valiamma had been married to a handsome scholar who gave her a son and soon afterwards fell out of favour with her uncle, who threw him out one day asking him never to return. The Nairs, particularly the males, were coarse when their ire was aroused. The young Brahmin walked away not daring even to glance back once at his wife and son. The young woman was, within weeks, married off to her father’s nephew who was not sensitive or gentle like the one who had gone away. For days she waited at the fence under the lime trees hoping to see her first husband pass that way but he did not” (Das, 31).

Kamala Das boldly shares the personality of her father’s nephew in the above mentioned quotation. The patriarchal system is highlighted in a very attractive manner. It offers a honest to goodness understanding into the weakness of a lady within the matrilineal system. He was a sort of tyrant who was expected to see after the fundamental prerequisites of his kin and their sibling. In return, the womenfolk swore their devotion to him, tolerating his word as last; subverting all opposite pictures of him and idolizing his figure. Kamala Das has pulled in universal consideration by ideals of her strong, uninhibited verbalization of ladylike inclinations. Her collection of memoirs can be seen as a report communicating the writer’s claim uncertainty as a lady declaring subjective control in a conventional patriarchal society. She communicates her dissent against the hegemonic sex separation.

“My life had been planned and its course charted by my parents and relatives. I was to be the victim of a young man’s carnal hunger and perhaps, out of our union, there would be born a few children. I would be a middle class housewife, and walk along the vegetable shop carrying a string bag and wearing faded chappals on my feet. I would beat my thin children when they asked for expensive toys and make them scream out for mercy. I would wash my husband’s cheap underwear and hang it out to dry in the balcony like some kind of a national flag, with wifely pride” (Das, 69).

Kamala Das’ as it were desire from her spouse was discussion, companionship and warmth. But all she got in her marriage was brutality and inconsiderateness. Kamala Das depicts her to begin with sexual intercut with her spouse as “an unsuccessful rape” (72). She endured through her husband’s self-centeredness and disregard of her passionate and physical needs. Kamala Das’s collection of memoirs can be perused as a study of the victimization of ladies in a patriarchal society. Men continuously treat ladies as it were as an question or a play-thing but ladies being nostalgic, adore them with full commitment. For ladies, adore is give up and dedication but for men, cherish is as it were desire.

Kamala Das realizes the feebleness of the female body and she accepts that for the victimized lady in a patriarchal society, sexuality not as it were makes her powerless physically but moreover makes her helpless sincerely and profoundly. Some of the time this leads ladies to the point of committing suicide. In Chapter 25, confronted with the disappointment of her marriage and the difficulty of clearing out it, combined with her son’s ailment, and her husband’s dismissal of her in support of a gay person connection, Kamala finds herself on the overhang endeavoring to commit suicide. In any case, she does not toss herself off the overhang. Instead, she says:

“I felt then a revulsion for my womanliness. The weight of my breasts seemed to be crushing me. My private part was only a wound, the soul’s wound showing through... I lit the reading lamp in our sitting room and began to write about a new life, an unstained future. Wipe out the paints, un mould the clay. Let nothing remain of that yesterday” (Das, 83).

Kamala Das finds her sexual self. Woman’s want gets to be overwhelming. In spite of the fact that she gets to be a dynamic specialist in looking for the crave, the sexuality that she investigates exterior marriage turns in a patriarchal society to the advantage of men. Her accounts approximately her extramarital issues are moreover stories approximately male manhandle. Hence, within the story of her most seriously undertaking, she questions the sadomasochistic nature of her relationship:

“Years after all of it had ended, I asked myself why I took him on as my lover, fully aware of his incapacity to love and I groped in my mind for the right answers. Love has a beginning and an end, but lust has no such faults. I needed security, I needed permanence, I needed two strong arms thrown around my shoulders and a soft voice in my ear. Physical

integrity must carry with it a certain pride that is a burden to the soul. Perhaps it was necessary for my body to defile itself in many ways, so that the soul turned humble for a change” (Das, 46).

Kamala Das is able to question the patriarchal world through her literary pieces. Upon the complaint of her husband regarding the report reading of Rural Credit Survey Committee, she answers, “But I let you make love to me every night... isn’t that good enough?” (102). Conceived on legendary models, the Hindu lady is regularly respected as the preserver of family and the defender of culture. Women are treated as second sex and inferior to men. A lady is respected not for her intelligence but for her style. Insight and insights rarely number as qualities of acknowledgment for a lady. Patriarchal belief system abridges woman’s independence and distorts her identity.

According to Albert Gelpi and Barbara Charlesworth, the urge for self-knowledge in a woman is “more than a search for identity, it is part of her refusal of the self-destructiveness of male-dominated society” (90). Man makes woman’s life hopeless, renders her feeble and defenseless and powers her to look for his sympathy and to acknowledge subordination as her destiny. The modest residential obligations are sickening and ghastly to Das. She continuously depicts residential schedule with a tinge of incongruity or in plain modest representation of the truth. Das states :

Then I settled down to housekeeping and sewed the buttons on and darned our old garments all through the hot afternoons. In the evening I brought for my husband his tea and a plate of snacks. I kept myself busy with dreary housework while my spirit protested and cried, get out of this trap, escape (Das, 79).

Throughout, *My Story*, Das distinguishes and stands up to the so-called ethical quality as an harsh source of gendered philosophy that capacities through the abuse of woman’s body, sexuality and feelings. She contends that the suppression of woman’s mental and social preparations in Kerala (regularly cited as a woman-centred culture) uncovered the characteristic lip service of a phallogocentric society. Agreeing to Das, the voices of ladies are not as it were unheard but, at times condemned within the title of ethical quality. Patriarchal belief system endorses parts for ladies which comes about in smothering of their individualities. Ladies rarely rise above the parts; they allow up their individual goals for the purpose of the family. They can make modern parts for themselves in the event that they resolve the inward struggle caused by blame and uneasiness of being insufficient moms and negligent housewives. But this is often at times accomplished, as modern culture makes of lady’s customers of patriarchal philosophy.

Kamala Das, Indian writer, violated the social norms by considering her husband responsible for shoving her into the arms of other men. Unfortunately, she could not find love and self-satisfaction even outside her marriage which is the tragedy of her life. She was frustrated and depressed throughout her life and even in such a condition, death comes to release her worldly frustration and depression.

Barbara Segnitz and Carol Rainey remark: “Through Art the individual can express ideas the culture might designate mad and has freedom to speak the truth” (23). The society is not in a position to accept the way she exposed her life history through literary pieces. Kamala Das is cognizant of the bane of the inventively slanted ladies whose hunt for correspondence continuously closes in disappointment. The narrator’s spouse may not endure her self-assertiveness. Once, he anticipated her from taking portion in a play practice at the porch of their level, with the words: “You must remember you are a wife and a mother” (79). She protested against the traditional restrictions of society, religion and family. She motivates the entire Indian female community to stand against the norms and ethics which are specified by the male of society. As Iqbal Kaur remarks;

Kamala Das did display tremendous courage in revolting against the sexual colonialism and providing hope and confidence to young women that they can refuse and reject the victim positions, that they can frustrate the sexist culture’s effort to exploit, passivize and marginalize women (Kaur, 232).

Kamala Das is a writer who reflect her own life to represent the entire community of female with special reference to their internal desire. In continuing to stand up to this challenge, Das meets with the complexity of moving between clashing philosophies. On the one hand, Das is induced by her want to highlight the require for solidarity among ladies in arrange to invigorate her claim safe voice. For illustration, in *My Story*, Das draws a point by point parentage of the ladies in her family and recognizes their shared points and common objectives. Das is additionally at torments to weaken the amalgamating nature of making a ladylike society by underlining the peculiarity, ease and uniqueness among ladies.

“There were the men who were either connected with my husband’s occupation or were at one time my father’s friends, the one I used to call ‘uncle ‘ from infancy, who had changed to such extent that they gave me lecherous hugs from behind doors and leered at me while their wives were away. I hated them” (Das, 34)

Kamala Das communicates her dissent against women’s socialization into an unquestioning acknowledgment of their predetermination in terms of inadequacy, lack of involvement, accommodation and reliance. She challenges against the unbending sexual orientation divisions that sexist culture wishes to establish – divisions according to which men are superior, Godlike, while women are inferior, inert, afflicted with a natural defectiveness.

The unexpected honesty on the part of Kamala Das is actually footage of her feelings which are overflowed by violating the intended belief and principles. The Indian society and culture stood against but she succeeded through the fulfilment of her desires. She portrayed herself/identity on printed pages having purity in thoughts by presenting unexpected honesty without considering the results/effects. She used both languages, English and Malayalam for sharing the connected ideas even by using transliteration in her literary pieces.

## Conclusion

A well renowned writer, Kamala Das violated the established norms of society and religion by shaken off her inhibitions in a blunt manner. My Story is the best example of her unexpected honesty by sharing that “I was physically destroyed beyond resurrection” (Das, 31). She disclosed herself physically so that the public know about her beauty and appreciate in a vulgar manner. She became an object of sex for other. Man appears to have each right to fulfil himself whereas a woman is assumed to form quiet and positive reaction as it were. The relationship which is based on self-respect, opportunity and autonomous judgment come to the conclusion based on loyalty. One of the ways in which Das disturbs the moral venture of good/evil double engendered by the male dominated society in My Story in which sex is portrayed with unexpected honesty. Kamala Das’s mostly shared her disloyalty in married life for the sake of wish fulfilment by violating certain norms and ethics. Even Das’s choices of chapter headings like “The Brutality of Sex”, “A Greed for Love” etc. reflect her desire to be unconventional. Kamala Das shows her uncommon mettle in challenging the long set up social framework. She shows colossal mettle in disgusting against sexual colonialism. She has attempted to supply boldness as well as trust to ladies that, in show disdain toward of the patriarchal nature of culture, they can still rise above the existing reality and can deny victimization at the hands of men. They must create their internal quality and ought to realize their potential to come out of the edges managed by the patriarchal society. My Story may be a progressive feminist work which subverted the thought of ‘ideal womanhood’. The story is additionally seen as a fictionalized confession of a lady. Das assaults patriarchal developments that appear the male as predominant and the female as detached. The most noteworthy commitment of Das to her claim society is to energize ladies to compose for empowerment. Finally, it must be kept in intellect that by composing, ladies will be able to specific themselves unreservedly and they will find a chance to speak the unspeakable. She manages to speak the unspeakable instead of them. Kamala Das brought a transformation within the composing industry with her genuine confessions. This paper would conversation around the depiction of ladies in her book My Story where she has shared her lifetime encounters through this life story. Her encounter as an Indian lady has been full of dissatisfactions which she has clarified through her imaginative composing fashion. The ladies in her works have been depicted as a protest for men who are implied to have a reason or utilize without any soul or wants. The desires of society from a lady and the burden of those desires have been clarified in her book My Story. Kamala Das protested against the prevalent systems of the society. Her offended feminine self-went on emotional wanderings attempting to explore an identity and freedom for her own in particular and for the whole of women creed in general. In a sorrowful condition, she justified herself by identifying the basic nature of male with special reference to her husband.

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