

Marginalization of Women in Social, Cultural and Family Relationship in Kamala Das's *My Story*

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Marginalization is the powerlessness and outlaw by a group who experienced, resulting from inequality of control of resources and power structures within society. Feminism argues that woman is marginalized due to the patriarchal society. Most of the women faced numerous disputes and chaotic problems in India. In today scenario some of the major challenges that woman who faced gender discrimination and marginalization. Despite various sounds by human rights activists and non-governmental organizations to eliminate and get rid of discrimination and marginalization of women. Indian society which gave numerous reports that indicate women are highly marginalized in the present personification. It also looks at the negative impacts that marginalization has caused on the victims of domestic violence. Due to this assumption, women who might be more qualified than their male counterparts in most of the organizations or other inferior beings.

Under different economic conditions, and under the influence of specific historical, cultural, legal and religious factors, that marginalization is one of the keys to manifestations of gender inequality. In general, they are always marginalized relative to men, in every country and culture. Gender discrimination is one of the major problems in India. Right from the ‘Vedas’ period most of the human attributed to the only son and not to daughters. From the earlier period of Vedic age woman have been the subjects of sarcastic comment. All we know both man and woman is the essential part of creation, but somewhere she is marginalized by society, family relationship and by the husband. In the twentieth century increases the number of female fetal death because of gender discrimination. Our society who treated that woman is treated as a subsidiary or secondary beings. Women are all oppression and suppression is being thrown gradually to the margins by the marginalization.

In the contemporary Indian patriarchal society not opposes a new global change. They adopt all the new life style, new laws to improve their standard of living. Marginalized people are social, political,

cultural and legal deprived of their 'rights' as human beings in every sphere of life and society. Male suppressions and most of the females are considered as a marginal entity in the society. Only by their literary writing and their expression through the society, the female writers shows that breaking down existing social power structures and create or invent a new place for herself. They can step forward into the world of male domination. The women writer could reform her obtainable marginalized position and accept her rightful role as a significant part of our society. By writing their own, the woman writer could challenge the patriarchal, gender discrimination and accepted notion of feminine mystique. She only redrafts her opinion.

A woman's attempt to self-discovery leads to interrogate that she has not been only born as a woman, but she becomes one as she is hardly a product of the socio-cultured environment in the making of which she has any part. Her true identity is expressed more softened by the omnipresent, all-pervasive, too dominant and to oppressive patriarchal culture. She pushes into dominated and assigns her a place away from the centre to the periphery to a margin of existence. To define and salvage herself, to find out whom she is and what she has lost to break the fetters of servility. Her sufferings become imperative that she opens up; she ventilates to unleash her innermost pangs of guilt, misery, fears, doubts and anxieties to reinstate her experience as woman. So that she can acquire autonomy over her being and discover her true self. This realization triggers off a journey into the recesses of her being and she strives to rise to be born. It is this struggle of self-realization that becomes the text of an autobiography in most women writers. The woman writer was constructed to be breaking social mores due to the valorization of silence as a desirable "feminine" attribute.

The binary opposition engendered by a woman writer's autobiography call for a disinterring and accepted for phallogocentric schemata. As a foremost writer Kamala Das who is best-known in her poems in the twentieth century. She made the enormous contribution to nurture of Indian poetry in English. Das writes poetry as only a woman can write. Kamala Das, who emerges from her writing taking versatile forms to fascinate and charm, to tease and torment, to hold and enthrall, and to reveal her new world of a woman in Indian society. Her poetry and writings are revolved around a multitude woman's issues, from sexuality to childbirth. Critics labeled her a feminist write and the "the mother of modern English Indian poetry," but she never accepted the former. Inspired by her real-life, Kamala wrote 'My Story' in English, and later 'Ente Katha' in Malayalam. Kamala got candid about her emotionally fragmented family, an unfulfilling marriage, sexual yearnings, suicidal thoughts and many more.

Kamala attributed the part to the strength of exploration in the love-theme that it also follows her compulsions to articulate and understand the workings of the feminine consciousness. Her best-known poem in this category, 'An Introduction' is concerned with the question of human identity, but it effectively uses the confessional and the rhetorical modes in order to focus on woman identity in English. The female autobiographies is viewed as radical and subversive when she writes the self and hence the diffidence and confusion that attends women's writing. There are two other factors that are often brought up to demean the woman personal experience who expressed in their writing style. A biography as mere personal hysteria supported by Freud, and other one is an autobiography as a fictional construct. She projects herself as a passive female, powerless of action and relapses into panic and she becomes intolerable personality.

Despite the emphasis on autobiography and the aspects of personal confusion by Das, one is also aware of the work's fictional element. The very title itself-'My Story' gives us an indication of the fictional work. It is well in keeping with psychoanalytic theories of autobiography. 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. (1)

Uniqueness and individuality of each woman's preoccupations, there is a common ground upon which women could share their views and express their opinions, whether good or bad. There are dangers inherent in the mere exploration of the female self. Her autobiography indicates the feminist problems by drawing up new dimension and change entirely different structural framework for woman writing. Das's quest for identity is directly the progeny of an old social set up, oriented towards the annihilation of the feminine personality.

Matriliney certainly for grounded the position of women by tracing descent from a female ancestor or passing on property through the female line. This was in direct opposition to the marginalization of women in major societies all over the world. Colonization was largely responsible for depriving Kerala of its matriarchal position. In Kerala the Nayar youths grew ashamed of their time honoured woman-centred society and rushed to pay homage to the patriarchal institutions of their colonial masters. In the 1810's, the British disarmed the Nayars all over Kerala, and the matrilineal joint-family was forced to cope with peace- an entirely new situation for them. From the 1890's, legislative attempts to reform matriliney began.

The breakdown of matrilineal institutions was an indirect consequence of colonial deprecation. In the process of writing, the self in this work, the poet, herself a victim of colonial deprecation, repeatedly resorts to a sort of idealized representation of her tharavad. One can consider the autobiography of Kerala's bilingual woman writer Kamala Das alias Madhavikutty, who wrote stories in her native Malayalam. She is a member of the colonizers and matrilineages f Kerala, under the Nayars tharavad. Her autobiography provides a epigrammatic account of the changing social conditions within the narrow preview of thravad, the Nalapat House. 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. (17)

The opening chapters depict a colonized childhood, resonant with theme of oppressed womanhood. The father, a Rolls Royce and Bentley salesperson, stood as a mediator between the British corporation and the Indian upper class. Das similarly showed the characteristics alienation of being suspended between indigenous and colonized cultures. 'My Story' is a collection of her suffering hysteria and the image of woman has undergone a change in the last three decades. Throughout this period, woman writers have moved away from traditional enduring. She has portrayed instead of Self-sacrificing woman, towards conflicted and searching for her own identity. This autobiography is remarkable because it presents a new consent of woman and the self before us like Gandhi, Kamala Das has shown her courage in revealing truths before us.

Women writers focus on the conflicts in a man-woman relationship and the female psych conditioning it to survive the oppressive forces. The post- independence India woman is aware of her rights, virtues, and duties and of convention. Social obligations and moral responsibilities have conditioned her. Women are socially and culturally tuned to "fit in" and adjust to tradition and practice. Hence, they organize themselves as the sole torchbearers of familial and social honor. Das hints that submergence of male ego, through feminine tactics and sexual gratification paved the way for the female independence. 'My Story' shows a rare type of vigor, strength, dedication and revelation of her true self quite successfully. Divorce, or separation, which was at one time a

simple and easy procedure-merely a question to be decided between the individuals concerned and the elders of the family now became a societal matter. Though the fact that Kamala Das's marriage had "flopped" was obvious, it was not possible for her to initiate measures towards separation for fear of public disapproval. Remarriage and divorce were not impossible; the whole procedure would not have the social sanction in earlier times.

The elementary family was torn by two descent groups- that of the husband and that of the wife and children. Yet the prognosis was not as hopeless as the initial implications suggest. Education had given the womenfolk of the matrilineal society a foothold in society that could not be underplayed. From the above account, it is clear that matriliney provided the basic framework for the uniquely superior position of women in Kerala. The breakdown of the matrilineal structures in the twentieth century altered this position of authority. Yet the structure gave her security and a certain measure or freedom- of choice and action but not available to women in patriarchal society all over the world. Over this basic framework they could act using their personal initiative and vast resources of creative energy entered into new world and new dreams.

The language used by Kamala Das evolves out of her relationship with her family, relatives, husband and the society. Her language is sometimes pornographic and domestic. The resources of her language and fiction are taken from her own situations as a wife and as a poet. She wants to point out the helplessness and passivity of women in the male dominated society. She assigns the subject positions to the male, woman is assigned the object position or she makes use of passive forms of the verb free verse to suit her situations and ample freedom. The striking point of the autobiography is that Kamala Das has pointed her husband in dark shoot. De facto she was tender and deeply emotional and desired for a better and more sympathetic and considerate conjugal life by an unfeeling husband. She has tarnished his image. According to her, he was well versed in sex, having had sex with many of the maidservants of his family. The sense of loss, depravity, alienation and superficiality get submerged her inner feeling. She feels repelled against the existence under the burden of sickening experiences of her later life. She often feels that love is a hollow word as the male dominated society, shows no understanding of a woman's aspirations.

Kamala Das disturbed about her freedom that her husband accessible her, when she got married. But his ways with them were brusque and brutal and he attempted the same clumsy raping mating technique with her, which she resisted. She charges him with a sexual relationship with an old friend of his, which he continued even after he married her. My Story leads us to a romantic world, where she puts on a mask to show us the inner life of a woman hidden in her. She revealed woman's identity and hysteria through autobiography. Without by-passing or reducing belittling individual experiences, women's autobiography could help map out a new world of female space. In the post-colonial world any such effort should also take into consideration the subaltern structures of family hierarchy where the woman often occupied a position of prime importance.

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