

## SEMBLANCE OF SUBJECTIVITY IN THE POEMS OF KAMALA DAS AND HABBA KHATOON: AN UNDERLYING DESIRE FOR FREEDOM

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### Abstract:

The semblance of subjectivity to the poetry of Kamala Das and Habba Khatoon, in spite of demarcations of the ages, developments and verbal communications, unveil all the essential constants in the milieu of womanhood. An excellent amount of the continuing distinctiveness is vital constituent of their nature as they are destined to be women, but abundant of the qualities are as an outcome of the assignment billed to them by society and culture. Their relation to men in a variety of societal settings and intellectual circumstances has fabricated in them firm attributes that are general. Poetry of Kamala Das and Habba Khatoon disclose that how exciting nature presumes the form of complex and difficult ride towards the derivation. Revisit to the derivation takes to the form of extraction from outside and acknowledge self-absorption. This self-importance in its turn supposes the shape of aloneness, longing, downheartedness, boredom and mystic rise of self. A female's past has completely been a wretched one, administered and ordered by male customaries. Crawling in the direction of upcoming destinies, the poets Habba Khatoon and Kamala Das, have accomplished something to an enormous level, although not abundantly, to rupture the restrains of their captivity and tyranny and reveal their worth to the whole universe. The human race has begun to scrutinize their worth and proficiency.

**Keywords:** Aloneness, Female, Habba Khatoon, Kamala Das, Longing, Men, Semblance, Self-absorption, Societal settings, Subjectivity, Tyranny.

## INTRODUCTION:

Habba Khatoon, the poet, is believed to be an astonishing poet of Kashmir. She not merely converses her hidden sufferings, however in addition, she has skillfully discussed the aches of other women. While on the other hand, the poet Kamala Das is, though, considered as a bigger defender of independence for females. The pamphlet of her “Autobiography”, “My Story” (1976), has moreover persuaded its readers to recount her poetry to her being. Her poetry presents the character like a discontented female, inopportune wife and disinclined pervert.

The poetry of Kamala Das and Habba Khatoon, offer us with an appealing coverage for personal and emotional analysis of their poetry and at the same time clearly reflect the semblance of subjectivity between the two. The two women of the middle times, even though inclusion to two diverse civilizations and languages have given voice to their sentiments, deficiencies, hallucinations, delusions, fancying and ambition through much comparable poetic idioms. The poetry of Kamala Das and Habba Khatoon is a consequence of all those spiritual developments that are attracted in their respective brains, available only through the lyrics.

## MAIN BODY:

Habba Khatoon, one of the most illustrious names in “Kashmiri Writings” is prominent in support of her women's campaigner openness and fanciful lyrical stature of vocalizations. There is, in the poetry of Habba Khatoon, a quantity of acknowledgment and also the self-depicting technique of expression, intermingled in the company of a smooth stroke of potency and frankness, as it exposes her personal, exciting and zealous meets and the combined complications of the “Fourteenth Century” [1].

Habba Khatoon supposes that the individual relationships generated in a common people, is a healthy and magnificent communal situation, obligatory for the growth of uniqueness. However,

as she was manufacturing these grand commencements of a hopeful occupation, her Parents discontentedly tied her knot to an emblematic rural man, who sensed complexity, to comprehend that his spouse could compile “lyrics” and was welcomed by countryside people for her pleasurable “singing”.

The in-laws of Habba Khatoon expect that their "daughter-in-law" must proceed similar to other fragile and modest adolescent girls of reputable ancestors in the society [4]. Nevertheless, Habba Khatoon's vision was uncontainable; her wits lighted up her individuality. She has appreciated the recollection of this uninteresting time in an affecting verse. Habba says:

“I exited my home for play yet returned not when the day sank in the west I happened to respectable parentage and made name as Habba Khatoon. I went through group drawing tight my cloak Yet, individuals rushed to see me.

Furthermore, religious austerity rushed out of woods at the point when the day sank in the west” (Bazaz 2003: 154) [1].

This budding poetess needed a liberated environment to spread out her ideas, however, her spouse's residence was poorly costumed in support of that motive. Habba Khatoon was totally unhappy at her husband's abode, though she tried all the possible things to modify herself to fit with her in-laws, but their unusual and unsympathetic attitude towards Habba was pathetic. They recurrently criticize and abuse her [4]. In Habba Khatoon's poetry, there is an intense sensation, representing the distress of being a female. The associated pair of illustrations from one of the poems of “Habba Khatoon”:

“Vareiven seet vaare chassnov

Chareh kar myoon malino hoh

Ghare drayas abeh natis

Nout me phutmoh malinyo ho

Ya dee to nateh notah

Nate nat che hare maalinyo”

English Translation:

“I feel vomited in my better half's home

Reclaim me, O my folks!

While I was getting water,  
The pot slipped and broke  
Presently I should supplant the pot,  
Or then again pay the value, my folks!” “(Raina 2003: 68)”

As for as Kamala Das is concerned, her poems are an unreserved outburst of her isolation and torment. Kamala Das emphasizes the wretched situations of women in her poetry, particularly in Indian society. She utters that woman is denied of authority and admiration, the woman steadily travels towards death, without enjoying her complete rights. She speaks that a society’s chief apprehension should be to reinstate the satisfaction and decorum of a woman, so that her soreness may come to the finish. [1]

In ‘My Story’, Kamala Das converses of extremely contingent environment in which she nurtured under extreme parental command. What Kamala insists is similar to what “Helen Cixons” speaks about “Female experience” that occurs to be suppressed and requires a liberated appearance, kamala frankly punches out the man dominance [2], [6].

“Iyengar” scrutinized that she “has a fiercely feminine (female) sensibility that dare without inhibitions to actuate the hurts it has received in an insensitive largely man-made world. She is unlike conventional Indian Women”. [3].

Since “Mithilesh K. Pandey” articulates, “Armed with Indian austerity, Kamala Das has manifested her own realization of life’s predicament as a woman in her poems with almost sincerity...”

Kamala Das has been asserting her-self in superior than secretive circumstance, and she has completely determined the resources to discharge the power of her concealed annoyance by generating influential writing. Kamala is continually conscious of her parent’s convention and this wakefulness demonstrates her torment and also her uprising. [5], [6].

The approach of Kamala Das in “An Introduction” and “Spoiling the Name” actually in the majority of her “poems” is noticeably practical as contrasting to the hasty outlook of typical “Feminists”. It is because of this positive arrangement of Kamala Das that constructs her as a “Third World Feminist”.

Kamala Das gives physical features with quite astonishing ingenuousness by means of a covered “Postcolonial” schedule to represent patricentric anticipations concerning to a female as an embodiment of sensuality. Her poem, namely, “The Looking Glass” is the supreme instance to authenticate this particular observation of her:

“... It is I who drink lonely  
Drinks at twelve, mid night, in hotels of strange towns.  
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 Looking Glass”)

Whirling further drastic, constructing patriarchy the “Centre of its critique”, I adore the following stanza from one of her poems, namely, “Glass” where a hustler is articulating:

“I enter other’s  
Lives, and  
Make of every trap of lust  
A temporary house” (“Glass”)

Mental melancholy is an essential fraction of woman’s circumstances. Having dispatched all her duties, liberty and potential to the motivation of her husband, she has no opportunity of her own, and she grips dreadfully to the past. And when she is isolated even by her husband or by her lover, she is left with no other option, but to stay a weeping woman and deep down inside longing for freedom.

## CONCLUSION:

To wind up, the semblance of subjectivity to the poetry of Kamala Das and Habba Khatoon, despite variation of eras, customs and languages, disclose all the vital stables in the temperament of womanhood. Most of the lasting traits of womanhood are primary element of her nature because she is doomed to be a woman, but many of the characteristics are a consequence of the

responsibility allocated to her by the society. Poetry of Kamala Das and Habba Khatoon expose how affecting nature creates misery and nervousness in women.

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