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RENOVATING BARRIERS THROUGH THE POETRY OF “HABBA

KHATOON AND KAMALA DAS”

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Abstract:

In the transitional and constantly developing authenticity of living, the position of women everywhere in the cosmos, moreover predominantly in India has encountered speedy and exceptional transformation. 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 restraints of their captivity and tyranny and demonstrate their significance to the whole universe. The human race has began to observe their worth and proficiency. Habba Khatoon, the poet, is believed to be an astonishing poet of Kashmir. She not merely converses her hidden sufferings, however in accumulation, accomplished the sufferings of other women, Casually and Inexpensively to the publicity. 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.

KeyWords: *Authenticity, Barriers, Habba Khatoon, Kamala Das, Poets.*

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Habba Khatoon, one of the most distinguished 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's tranquil compilation was soundly captured in the scholastic spheres. Human-being, fundamentally a “Humanist”, Habba Khatoon is syrupy in character and in addition in her technique to carry out the management of her themes and areas like infantile girl, wedding, annulment and such additional female concerns.

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 difficulty, to comprehend that his spouse could compile “lyrics” and was welcomed by countryside people for her pleasurable “singing”.

Habba Khatoon was authoritatively unmentionable to take pleasure in these “engagement of the disgusting advertisement licentious”. Her in-laws 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 shining. She has

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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. HabbaKhatoon 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 HabbaKhatoon’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 “HabbaKhatoon”:

“Vareiven seet vaare chassnov

Chareh kar myoon malino hoh

Ghare drayas abeh natis

Nout me phutmoh malinyo ho

Ya dee to nateh notaḥ

Nate nat che hare maalinyo”

English Translation:

“I feel vomited in my better half’s home

Reclaim me, O my folks!

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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 , she speaks of almost everything and that too very boldly. 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

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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”)

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