

Eco Feminism in Contemporary Narratives of Kamla Das

Seema Choudhary

Research Scholar

University Department of English, B.N.M.U, Madhepura

Abstract

Feminists and environmentalists joined forces in the twentieth century under the common name "Eco-feminism" to handle such problems. This platform embraced the cause of the colonised group comprising of nature, women, the dark coloured people, the impoverished folk, the locals, the marginalised sector, animals or any other less fortunate ones due to their biology, culture, or economic condition. The theory delivers a sense that occurred before engagement in its philosophical introduction and strengthens its basis by encompassing the several social constructions implanted in the ancient Civilisations of the world. From another perspective, all the associated control of liberal, cultural, spiritual, and social addresses is the various yardstick of the abuse of women and nature.

Kamala Das comes from a very well-known matriarchal socio-social background that has lately almost disappeared and has shown on Das the intuition to fight against the patriarchal mistreatments both in life and in writing. Das is applying the "body story" concept related to environmental awareness to an amazing, preferred perspective. She plays on the "body" allegory as metonym in most of her attempts to argue her case that the woman's body becomes the masculine region for joy to be disposed of following use. The two teeth of patriarchy, male self-image and perversion, tend to ignore or lack of respect the feminine body which is sacred and heavenly. In this sense she praises the feminine body as both the provider and the recipient of pleasure. The Radha-Krishna concept of man lady relationship demands pre-greatness in the reading of her literature, much as the "Nair matriarchy" which is somewhat similar to the ancient Goddess group that Eco-feminists praise. Her works seem to be founded in culture as Das is essentially distracted with the reclaiming of the "body" from the area of patriarchy which is a main concern of One needs to consider, her conversion to Islam at the distant end of her life. It was an open revolt against her modern civilisation that failed to pay attention to her siren cry to return to the ancient "Prakriti-Purusha" practices.

Keywords: Feminist, ecologists, marginalized woman, Radha-Krishna, Patriarchal, 'Prakriti-Purusha.

1. Introduction

Ecofeminism in the contemporary narratives of Kamala Das explores the intersection of gender, nature, and patriarchal oppression. Her works often reflect a deep connection between women's struggles and the exploitation of the environment, aligning with ecofeminist thought that critiques the dual domination of

women and nature by patriarchal and capitalist structures. Kamala Das comes from a very well-known matriarchal socio-social background that has lately almost disappeared and has shown on Das the intuition to fight against the patriarchal mistreatments in life and in writing. Das is applying the "body story" concept related to environmental awareness to an amazing preferred perspective. She plays on the "body" allegory as metonym in most of her attempts to argue her case that the woman's body becomes the masculine region for joy to be disposed of following use. The two teeth of patriarchy, male self image and perversion, tend to ignore or lack of respect the feminine body which is sacred and heavenly. In this sense she praises the feminine body as both the provider and the recipient of pleasure. The Radha-Krishna concept of manlady connection expect pre-greatness in the reading of her literature, such as the "Nair matriarchy" which is much the same as the ancient Goddess group that Eco-feminists praise. Her works seem to be set in cultural as Das is essentially preoccupied with the recovery of the "body" from the territory of patriarchy, a major concern of which. One wonders about her conversion to Islam at the very end of her life. It was an open revolt against her modern culture, failing to Feminists and environmentalists joined forces late in the twentieth century to solve such problems on a shared platform known as 'Eco feminism'. This platform adopted the cause of the colonised group comprising of nature, women, the dark coloured people, the impoverished folk, the locals, the marginalised segment, animals or any other less fortunate ones due to their biology, culture or economic condition. Inspired by the activist French women known as Francoise D'Eaubonne in the 1970s, it sees through the shortcomings of Environmentalism and Feminist theory that failed to solve the growing environmental hazards all around and the exploitation of women in them.

Annette Kolodny's compositions began in English and first appeared in *The theory* delivers a sense that occurred before involvement in its philosophical introduction and strengthens its basis by encompassing the various social constructions implanted in the ancient Civilisations of the world. From diverse points of view, all the interrelated disciplines of Eco-feminism—liberal, cultural, spiritual, and social—address the several gauges of the abuse of women and environment. Eco-feminism holds that women come to be clearly hapless victims to patriarchal methods of development and fights for equity in ecological issues. Starting in the 1980s as a theory, eco-feminism justifies its hypothetical basis by heavily referencing the philosophical notions of the outdated global traditions. Women were expected to be crucial in planning innumerable environmental hazards since the 1970s, independent of geography, colour, or rank. Despite the fact that the Bhopal disaster of 1984 offers one of the most sad examples of environmental damage in India Two women started eco-feminist activity inside the country by leading campaigns against the Chipko of the Northern Himalayas and the Silent Valley upheaval of Kerala. In literary criticism, the idea now opens new boondocks that provide women's activism and environmental issues an equal forum.

Drawn Eco-feminism from an extremely well-known matriarchal socio-social Foundation, now almost completely extinct, that had shown on Das the intuition to fight against the patriarchal mistreatments both in life and writing. Born on March 31, 1934 in Malabar, Kerala, Das is one of the great poets of India, writing in English and Malayalam. She started penning poems at a young age and has been inspired by eminent writer Uncle Nalapatta Narayan Menon. Das is the first Indian lady who freely discusses the sexual needs and realities of intimate life. She gave up on the safe area of writing on teenage bloodless, unfulfilled love. Das is regularly charged to be the "Queen of Erotica" for her deft portrayal of the female body in her short tales, poetry, memoirs, and autobiography. Her poetry is assigned a confession label; her memoirs, short stories, and autobiographies are left undeveloped as the intellectual venues where the

feminine body becomes an allegory for nature. Her memoirs tell the lost glory of the matriarchal society that thrived in a perfect environment. Examining her extremely personal autobiographies reveals how she experiences an ecological epiphany in the pristine Nalapat, Kerala environment, therefore attesting to the Earth-Woman affinity that Ecofeminism celebrates. Her short stories expose the privileged female body as a social in script, thus interpreted by patriarchy, and she makes her uprising champions of the great majority of whom in the familial environment resist their bad colouring.

In "A discussion," Kamala Das notes: "I write about the underprivileged and downtrodden. Little maidservants beaten up, little twelve-year-olds gathering pails of water, without even receiving appropriate pay; they are wordless. (Closure73). One example of such discrimination is the naked bodies of Aboriginal people entombs as less than human as clothes are a symbol of civilisation and culture. For Eco feminists, a lack of regard for all such as the foregoing becomes a serious issue. Often compared and replaced with each other, nature and women have their relationship with "man" a shared issue.

Alone, acceptance and awareness of the non-hierarchic truth of being and our interdependence with the rest of earth mustered with a resolve to change can assist to lessen the problem. The acceptance of "hierarchy" as opposed to "hierarchy," that is the recognition, appreciation, and interaction of all entities, therefore attesting to equal rights. Like most Eco-feminist works, Das writes in the first person narrative, and she advocates for all women. Her poetry draw attention to the experience thought to be necessary for expressing environmentally moral views. It also shows the poet's reaction towards the social institutions.

Feminism is clearly not only a protest against patriarchal disregard towards women or masculine arrogance. One realises that the anthropocentric dualism of mankind and nature and androcentric dualism of man and woman have the common logic of "domination" (Warren, 1994). Research of the phenomenon indicated that men are connected with culture-non-material, the logical and the abstract; women are linked with nature-material-emotional and particular elements. This should point to a shared cause between environment and feminism (Davion, 1994.). Actually, a feminine fact devoid of feminine goals is excluded under feministic standards. The struggle against masculinity has produced the facts of naturalism and the complete inclinations of women. The pragmatic feministic viewpoint evolved the concept that neither gender will be accepted blindly. Two methods are recognised for the woman's connection with nature: as an exploited community exposed to violent ambitions of men and nature is soft and deserved to be treated as "Second sex" (Charlene Spretnak, 1989, Simon de Bonveir). Very few poets could respond to the topic whether a woman needs protest against male-violence or submit as "Second sex" seeking to accommodate to the masculine-vagaries. One of the only champions of Indo-Anglian poetry in the stream of sexism (Biehel, 1991). Kamala Das raised feminism to the general sociological orientations.

Das challenges the inclination to be categorised with her Indian lovers by the very brilliance of her social and natural attributes like Nair matriliney, the intellectual inheritance she absorbed from her mother Balamaniamma and her South Indian (Keralite) background. In his book *An Anthology of Commonwealth Poetry* C.D. Narasimhaiah notes that:

She is perhaps the only Indian poet who owes little to Yeats or Eliot and trusted to her own resources and to her culture – thanks to the poet- mother and her indefatigable Keralite upbringing, it is possible she felt re-assured in the opulence lying all around her to kindle her imagination .(11)

Being a bilingual writer, Das is "a past-master in genre-crossing" (Satchidanandan ix) "with a habitual inclination to rework on the same theme" (Raveendran 193). The critical view runs trim agreed with, with concentration falling around her poetry alone, for its English rendering. Often cast in the shadow of Kamala Das, the English writer, Madhavikkutty is the adroit short story writer in Malayalam. But "the best way to tackle the gender issue in Kamala Das is to read her poetry along with her prose narrative" (Raveendran 193). Eco-feminism ends up with a mission for a one-of- a kind instrument to explore Das, whose particular view of the feminine is still a mystery to many. Eco-feminism, as a theory, claims over the well-established Earth/Woman relationship that links both of their life supporting capacities. Her Das Calcutta experience fed a cosmopolitan perspective that strengthened her openness to expose women's exploitation. One can see the inert paired opposite energies as specific male/female, nature/culture, body/mind, private/open, felt encounter/wild builds in the Eco-feminist translation of her works as a great part of her works rotate around her exceptional distraction with the female body as a sexual protest for patriarchy. Das never excluded the continuity from claiming her matrilineal lineage, which encouraged her to grasp the power of the female. Her works show changing impressions of the self, and she speaks from her re-examined perspective honouring "every woman who seeks love."

As in "Nani," the poetry also shows the spectrum of evolution from young honesty to a mellowed state.

... Each truth
Ends thus with a query. It is this designated
Deafness that turns mortality into
Immortality, the definite into
The soft indefinite. (17-22)

Using a strong picture from Nature, Das's other poem "Advice to Fellow Swimmers," reminds her kindred men that life is a constantly flowing stream and that deliberate swimming practices cause affliction and missed fomentation. Here, Das is collecting "water" the life supporting solution to encourage man to remember the need to saddle the forces of nature decidedly for his own and in addition successors' prosperity:

When you learn to swim
Do not enter a river that has no ocean
To flow into one ignorant of destinations
And knowing only the flowing as its destiny. (1-4)

All Das works provides bits of knowledge into her impression of nature. Both in her poetry and writing, Das dispatches the female figure as an illustration for nature. It is particularly an Eco-feminist artistic practice.

The expression of Kamala Das, though unorganized and tumultuous, initially looked confessional and autobiographical with unsatiated love and sex-desires. Her poetic soul rose from the dust of disease and destitution to the philosophical heights of justice to 'other sex'... further to the justice of universal womanhood. When Kamala Das gave a 'class' touch to her ubiquitous sex-stream,

“Richmen dance with another’s wives
and eke out a shabby secret ecstasy
and poor old men lie on wet pavements
cough and cough their lungs out”.

In 1993 Pepper said "that as per the eco- Marxian analysis, patriarchy and environmental exploitation will wither away in the post-revolutionary communist society." All relationships, most especially man-woman sexual and familial, are shaped by market utility as the world shifted towards market economy towards the start of the twenty-first century. Thus, a decentralised worldwide movement out of common interests and resisting all kinds of dominance and violence is needed (inestra king...) and ecofeminism is such a movement. The realisation in the "second sex" is that the androcentricism of the first sex should be corrected with an all-encompassing literary and cultural armament inside the ecocritical field (euomo-1994).

“Woman... is the happiness..... this lying buried
beneath a man? It is time again to come alive.
The world extends a lot beyond his six-foot frame”. (The descendants)

Kamala Das clearly calls womankind to rise, to wake up and consider the "larger world" than only sexual activities. One who is yearning for love with sex every minute and seeking a paradise is "his arms," advises the other ladies to consider a greater world, presumably for emancipation.

Vandana Shiva (1989) meant that the movement is connected to social, political, ethical, and spiritual orientations of deep ecology when she asserted that ecofeminists offered criticism of globalisation, free trade and international maldevelopment. The ontological framework of man dominating woman and nature develops maldevelopment, which has at its root the 'death of feminine principle' under a regressive and violent masculinity. That is why Kamala Das said in lyrical terms,

“A man is no use whatever then
you want them, your mother or sister,
or the girl with whom you went to school
or your first love and her first child.... a girl....
and your second...” (The female of the speaker)

The poem argues that a female presence is universally needed to save patriarchal futility. Kamala Das is not speaking as a victim; her voice is the signal for transformation within the "third word" category where family ties predominate phallic relationships. Shiva... "I remained a virgin for a fortnight after marriage

while he was after some other lady leaving me alone," the poet said in her own words.

Simonde Beauvoir envisioned a society in which the woman could "catch-up" with males syndrome and accept masculine values free from constraint. Sure, they did. Kamala Das said,

"I wore a shirt and my brother's trousers cut my hair short and ignored my womanliness" (An introduction)

Which was proved to be a futile exercise but de Beauvoir is followed in another sense that Kamala Das gathered courage of conviction to question "Why not women have more husbands?", echoing the absolute truth that men are polygamous beyond all limits of social decency (Deane Curtin, 1999). The Nizam, the Nawab of Hyderabad province in Andhra Pradesh of South India had three hundred wives (not knowing at times their names too) until 1948, when the princely state was merged in Indian Union.

The patriarchal myth of 'man-the hunter' implies many levels of violence in nature. Wherein he can appropriate not only plants and animals but females too (the producers of nature) with his arms. (Maria Mies...)

"Ask me why his hands away like a hooded snake before it clasps my pubis. Ask me why like a great tree felled, he slums against my breast and sleep..... ask me What is bliss and what is its price....." (The Stone Age)

Philosophical Essence

It is quite uncommon for a poet of merit to select and adhere to a philosophical trajectory in their poetry. The emotional outpouring throughout time reflects a value system that transitions from local to global and from personal to universal. If the poet fails to communicate a theme of worldly significance and relies solely on 'technical exuberance,' regardless of its magnitude, the result is a damp squib. Many critics have taken Kamala Das's vivid depictions of 'love and sex' seriously, resulting in her being placed on a high pedestal of confessionalism. Disregarding her expressions, as noted in (My narrative, p. 213)

"I liken God to a tree.... Which has its parts
leaves, the bark, the fruits and flowers..... Quiditus ...each component obeys its own
destiny ... the flowers blossom...
scatter pollen.... The fruits ripen... the bark peels... each of us shall
obey that colossal wisdom, the taproot and the source of all consciousness".

Kamala Das asserts that the origin of universal consciousness is a 'tree', an element of nature, and boldly proclaims that 'God is a tree!' The Indian spiritual ethos posits that Shakti represents the feminine creativity (prakriti) of the cosmos, in conjunction with the masculine principle, Purusha, the inert male; Shiva and Shakti are regarded as the 'ancient pair.'

Eco-feminist commentator Stacy Alaimo proposes an interpretation of the female body in relation to the nature/culture dichotomy. The aesthetically superior body (Nature) is appropriated by white individuals, while the "degraded" (Nature) body is relegated to "African Americans and others" (124). Stacy employs this translation in her examination of Fielding Burke's 1932 novel *Call Home the Heart*. In the Indian context, the focus shifts to the gender dichotomy, wherein the male dictates the narratives surrounding the female body. In Das' works, the feminine body is examined via a dual lens, where the subject is invariably

male (male identity). The duality of nature (female body) and culture (patriarchy) in Das' poetry can be understood as wholesome nature (female body) equating to wholesome culture (Prakriti-Purusha or Radha-Krishna), whereas spoilt nature (female body) corresponds to corrupted culture (patriarchy). She criticised the "corrupted" (Alaimo 124) condition of the feminine body. The lamentable condition of the female body, a site violated by patriarchal efforts, is expressed by her:

You were pleased
With my body's response, its weather, its usual shallow
Convulsions. You dribbled spittle into my mouth, you poured
Yourself into every nook and cranny, you embalmed
My poor lust with your bitter-sweet juices. You called me wife,
I was taught to break saccharine into your tea and
To offer at the right moment the vitamins. Cowering
Beneath your monstrous ego I ate the magic loaf and Became a dwarf. (The
Old Playhouse 8-16)

However, it is a degraded status that man can never understand. The female figure herself is displayed in a picture of a conflagrated wood, blazing with energy, as in the Poem "The Conflagration":

We came together like two sons, meeting, and each
Raging to burn the other out. He said you are
A forest-conflagrations and I, poor forest Must burn, . . . (1-4)

Das addresses the diverse passions of the feminine body in her poems. The female body does not "request" but rather "reveres." The fervent sterility of man's relationship with the female form as wife and mother is conveyed throughout the subsequent poems. In "Finale," she illustrates the urgency of her inheritance, having inherited a model of subservience to her husband from her mother, which manifests in her own discordant marriage, and her inability to rectify the marital bond becomes her central theme:

I sit amidst the clutter.
Dead animal.
Bowels loosened all around.
Night is heavy on my back
And I, towering On my mother's stilts
The new act On the painted bill. (1-8)

The well-established passionate sterility of a wife in the patriarchal framework is reverberated in "The Maggots." On their last meeting Krishna asks Radha (spoiled female) if his kisses disturb her and she answers in a dejected mood: "No, not at all, but thought/ What is it to the corpse if maggots nip?" (6-7). A lady looks for comfort in her sex parts, and in the poem "The Middle Age" the teenaged child accept a patriarchal tone. The rejected mother howls her catastrophe: "Middle age, is when your children are no longer /Friends but critics, stern of face and severe/With their tongue (1-3).

Again in the poem "Dance of the Eunuchs," the biologically blemished body, turns out to be yet another occasion of "degraded" bodies both metaphorically and epistemologically:

It was hot, so hot, before the eunuchs came
To dance, wide skirts going round and round, cymbals
Richly clashing, and anklets jingling, jingling Jingling...
Beneath the fiery gulmohur, with Long braids flying, dark eyes
flashing, they danced and They dance, oh, they danced till they
bled... There were green Tattoos on their cheeks, jasmines in
their hair, some Were dark and some were almost fair. Their
voices Were harsh, their songs melancholy; they sang of Lovers
dying and or children left unborn.... Some beat their drums;
others beat their sorry breasts And wailed, and writhed in vacant
ecstasy. They Were thin in limbs and dry; like half-burnt logs
from Funeral pyres, a drought and a rottenness Were in each of
them.(1-15)

The experience of adoration as a lady sees it, is honestly penned in "The Gulmohar": "My love is an empty gift, a gilded/Empty container, good for show, nothing else" (Tonight this Savage Rite 24). To fit into the social standard, where the very name turns into a developed metaphor for womanhood is the emergency in "An Introduction": "Be Amy or be Kamala./ Or better still be Madhavikkutty" (41-42). Her idea of womanhood does not toe the socially acknowledged inscript passed on for generations. She enlists her legitimate challenge requesting equal status by savagely spurning the current set of principles: "... I wore a shirt and my/Brother's trousers, cut my hair short and ignored/My womanliness" (An Introduction 33-35). She is reminded to "Fit in, oh, Belong" (An Introduction 37). The dictates of the patriarchal system apparently attempt to impact a bogus idea of man/lady similarity which is not regularly so. "The Suicide" briefly conveys to the fore the female body's scrape:

But,
I must pose. I must pretend,
I must act the role of happy woman,
Happy wife. (40-45)

The disappointed lady looks for relief in the flawless lap of nature, 'The sea's inner chambers, a sun slumbering/At the vortex of the sea' ("The Suicide" 59-61); again she finds in the ocean an estimation of the One who can help her overlook every one of her hardships: "In him I swim/All broken with longing/In his robust blood I float/Drying of my tears" ("The Suicide" 92-95). The blemish of such an organization together suddenly day break on her when she says in the ballad of "The Suicide":

... to hold him for half a day Was a difficult task.
It required drinks To hold him down.
To make him love. But, when he did love, Believe me. (106-112)

Das remembers her statement, “All I could do was sob like a fool” (“The Suicide”113). In “The Seashore,” the ocean is shown as a representation of a lascivious man: “I see you go away from me/And feel the loss of love I never once received” (Only the Soul Knows How to Sing 42). Contrary to her ideal man-woman partnership, “Gino” reflects the monotony of familial existence and the couple's existence as opposing forces.

. . . I know, our bloods’ Tributaries never once merging.
It is A dream-river
This body that I wear without joy, this body
Burdened with lenience, slender toy, owned
By man of substance, shall perhaps wither,
battling with My darling’s impersonal lust.
(The Old Playhouse and Other Poems 13)

Das's "Luminol" really depicts the profound emptiness of a woman who never experiences romantic love. The rejection of the ideal Radha-Krishna embodiment of devotion engenders the detachment and barrenness of the present desolate expanse, which serves as the fundamental catalyst for all malevolence in society and familial structures. The woman, as a mother, serves as the custodian of harmony within the family and the surrounding environment. In any event, "Luminol" articulates the sentiment of emotional sterility and the rejection of her inherent dignity in the subsequent lines of the poem:

Love-lorn
It is only
Wise at times, to let sleep
Make holes in the memory, even
If it
Be the cold and
Luminous sleep banked in
The heart of pills, for he shall not
Enter,
Your ruthless one,
Being human, clumsy
With noise and movement, the soul’s mute
Arena,
That silent sleep inside your sleep. (1-15)

The 'affectionate husband,' who simultaneously colonises both the mind and the feminine form, metamorphoses her vibrant essence into a 'rock dove' or 'a soaring creature of stone.' It is contended that she embodies 'care,' while the woman, drenched in the sensation of brutal love, inquires, “Ask me why life. is short and love is/shorter still, ask me what bliss is and what its price. . .” (“The Stone Age” 21-22). Eco-feminism does not pertain to masculine persecution. Bodily experiences can be interpreted as 'body-parables' (Field 41). The Ecofeminists assert their deep affinity with Nature as a caring force. ‘Body-parable’ implies “non-dual modalities of cognition and existence.” Das also narrates a corporeal narrative

in her birth poem "Jaisury." She investigates the "delicate limits" of mothering against an earth renewed by "a slanting rain . . . for a while I too was Earth. In me the seed was silent, waiting as the baby does, for the womb's quiet/Expulsion" (2-6). A feminine metaphysic is constructed through a representation of "movements that draw us (the women) back to the Earth" (Bigwood in Field 41). Her Poem "Only the Soul Knows How to Sing":

Love is not important, that makes the blood
Carouse, nor the man who brands you with his caress Lust
Only that matters which forms as
Toadstool under lightning and rain, the soft
Stir in womb, the foetus growing, for
Only the treasures matter that were washed
Ashore, not the long blue tides that washed them In.
When rain stopped and the light was gay on your
Casuarina leaves it was, early
Afternoon. And, then, wailing into light
He came, so fair, a streak of light thrust
Into the faded light. They raised him
To me then, proud Jaisurya, my son
Separated from darkness that was mine
And in me. The darkness I have known,
Lived with. (1-17)

A retreat into the serenity of a setting, where the female form revelled in admiration and affection, is recaptured in the pages of her autofiction. The memoirs, albeit partially created during her artistic career, serve as the foundational basis for the nature/culture dichotomy observed in her works. The provincial ambience in Punnayurkulam revitalised her spirit, which had been stifled by the oppressive urban existence and her authoritarian father; "there was a cloud of tension between Him and me," she admits in "My Father's Death" (Only the Soul Knows How to Sing 116). She delineates the contrasting effects of landscape and metropolis in relation to pristine and degraded Nature. She feels nostalgic about her hometown, reflecting on the positive aspects of its lifestyle in contrast to the environment of Calcutta, where she experienced "a cultural death" (My Story 18). Das's "A Childhood in Malabar" elucidates this further:

I loved having oil baths, swimming in the pond, sleeping in the
vadakkini upstairs all afternoon while I was at Nalapat. Calcutta
faded from my mind like an old dream. I used to feel that
Calcutta was not real, that it was Nalapat that was real.
That the absolute realities of life were the thudding of the drums
at the para festivals, roar of the vellichappadu (oracle) as he became
possessed, the songs of the parayankali dancers. The Kamala who
lived in Calcutta, the one who spoke English and Bengali turned
into a girl who was a dream, the mute princess of the fairy tale. (77)

The poem "The Anamalai Hills" evokes a similar sentiment; an unblemished landscape extricated from a tumultuous world, frequently depicted through masculine concepts such as "clocks" and "frosted mosques" against the serene mountains veiled in mist, where the woman, "enveloped in the shrouds of betrayal," spurns the comfort of "human conversation." A virtuous woman requires no words to communicate with her refined conscience, embodying an untainted essence. The pristine environment presents a climate conducive for her to perceive the experience of the 'body illustration, "there was none to see me or recognize/but the bird concealed in the silver oaks," The female speaker in the poem reveals her previous reverence for her "own voice call me out / of dreams, gifting such rude awakening" (II 108). The poet reflects on how she once "hid behind her dreams / as the mountain does" (V 109), and now perceives that "only the blood's moorings have any relevance" (VI 109).

Ethnic animosity represents a recurring societal crisis within Eco-feminism. It pertains to an instance of mastery; however, concerning Kamala Das, "blinded by the allure of erotica, critics may have frequently disregarded the altruistic themes in Das's poetry, which may also serve as a robust expression of resistance... articulated through the Colombo poems is her conceptual opposition to violence" (Bhattacharya 195). In addition to being a vibrant creator, Das was a dynamic presence in her social environment. Despite her diverse talents and social responsibilities, she was never an active Ecofeminist like others at the gathering, like Arundhati Roy and Sara Joseph, to name a few. Nonetheless, she is an authentic Ecofeminist, with her primary arguments leaning towards the principles of cultural Ecofeminism. Proponents of cultural eco-feminism celebrate the established connection between nature and women as nurturers of life. Das's literary legacy chronicles the splendour of the Nair Matriarchy and the wisdom traditions of old Vedic periods, while strongly criticising the commodification of women, particularly within the familial sphere. Her poetry appears to be grounded in cultural ecofeminism, as she is mostly focused on recovering the 'body' from the realm of patriarchy, a central issue in ecofeminism.

Conclusion

Kamala Das does not belong to the cohort of poets, likely a majority, who predefine themes, meticulously plan structure, and are deliberate in crafting their texts. She is among the select individuals who, as T.S. Eliot (1950) said, generate creativity in times of suffering. For Kamala Das, the anguish in her life is incessant till the conclusion, manifesting variably from a lustful yet unloving spouse to chronic heart illness. The poetry, expressed through intense emotions, had difficulties and ultimately appeared chaotic, with reviewers highlighting the prevalent 'love-sex' theme. Kamala Das is neither a nymphomaniac nor a radical ecofeminist exhibiting anti-masculine characteristics. Her relentless pursuit of love is not merely symbolic of masculinity but embodies the realisation of life's purpose, elevating from ordinary couples to the divine union of Radha and Krishna. The suffering she endured in pursuit of eternal love compelled her to depict the destitution and sadness of women specifically, and humanity broadly. The frail and gentle disposition of women is often susceptible to exploitation by arrogant masculinity. Kamala Das cherished a plant, a tree, a flower, an insect, a bird, a pond, and the sea, fully identifying herself with elements of nature. Her feminist friends embraced eco-feministic aspects of a holistic approach within the anti-patriarchal movement. The essence of Kamala Das, a river of love for life, therefore merged into the ecofeministic confluence.

Works Cited:

1. Das, Kamala. Summer in Calcutta. New Delhi: Everest Press, 1965. Print.
2. Das, Kamala. The Descendants. Calcutta: writer's workshop, 1967. Print.
3. Kamala Das. The Old Playhouse and Other Poems . Madras: Orient Longman, 1973. Print.
4. Das, Kamala. Collected Poems, Volume.I. Trivandrum: The Nava Kerala Printers, 1984. Print. Das, Kamala. Only The Soul Knows How To Sing. Kottayam: D.C. Books, 1996. Print.
5. Kamala Das. The Old Playhouse and Other Poems . Madras: Orient Longman, 1973. Print.
6. Das, Kamala. My Story. New Delhi: Sterling Publishers, 1976. Kamala Das. The Old Playhouse and Other Poems . Madras: Orient Longman, 1973. Print.
7. Warren, Karen J. (Ed) 1994, Ecological Feminism, London: Routledge.
8. Biehl, J (1991)., Finding our way: Rethinking Ecofeminist politics., Montreal: Black Rose Books.
9. Cubmo, C.J. (1994) Ecofeminism, deep ecology and human population. In Ecological Feminism Ed. K.J. Warren, London: Routledge
10. Davion, V (1994): Is ecofeminism feminist? In K.Warren (Ed) Ecological feminism., London: Routledge.
11. Gaard, G and Murphy, P.D.(Ed) 1998, Ecofeminist literary criticism: Theory, Interpretation.. pedagogy., urbane and Chicago: University of Illinois Press.
12. Glotfelty, e and Fromm..H (Eds) 1996., The Ecocriticism reader: Landmarks in literary ecology, London: University of Georgia Press.
13. Ynestra King (1989), The ecology of feminism and the feminism of ecology: In (Ed) J.Plank. Healing the wounds: Promise of ecofeminism: London: Green Print.
14. Plumwood, V (1993) Feminism and Mastery of nature: London: Routledge.
15. Pepper, D (1993) Ecosocialism: From deep ecology to social justice., London: Routledge.
16. Shiva, V (1989) Development, ecology and women., J.Plant (Ed) Healing the wounds: The promise of ecofeminism.
17. Spretnak, C (1989) Towards an ecofeminism spirituality, J. Plant Ed. Healing., London: Green Print.
18. Deane Curtin (1997). Woman's Knowledge as expert knowledge-Indian women and Ecodevelopment. In. (Ed) K.J. Warren Ecofeminism., Indiana University Press,
19. Bloomington and Indianapolis. Simone de Beauvoir (1972) The Second Sex., London: Penguin Books.
20. Maria Mies (1986) Patriarchy and Accumulator on a world scale., London: Zed Books.
21. Shiva Vandana (1988) Staying Alive: Women, Ecology and Development, South end Press, New York. Sir John, W (1929) Shakti and Shakta, London;
22. Luzaz and Co., Danielon, A (1985) The Gods of India, Inner Traditions Internation Ltd., New York.