

Reflection On Feminism In *Aami* An Autobiographical Film Of Kamala Das

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ABSTRACT- Kamala Surayya (1934-2009), popularly known as Madhavikutty and Kamala Das, is the greatest woman poet in contemporary Indo-Anglian literature. Her writings include: *My Story* (1973), *Summer in Calcutta* (1965), *The Descendants* (1967), *The Old Playhouse and Other Poems* (1973), *The Anamalai Poems* (1985), *The Best of Kamala Das* (1991) and *Only Soul Knows How To Sing* (1996). Kamala Das's poetry is well supplied with feministic ethos. My aim in this paper is not only to show how her life address a range of issues like love, lovemaking, loneliness of women, and their physical, psychological, and sexual exploitation, but also to explain how it cannot be merely coincidental that there is almost total similarity between Das's concerns and those of other feminists during the second wave of feminism from mid-1960s to 1980s. This paper is based on Kamala Das's autobiographical film *Aami* which is in Malayalam language, directed by Kamal in 2018, stars Manju Warrior as Kamala Das. *Aami* portrays her childhood, family life, a devotee of Lord Krishna and conversion to Islam.

Key words: Femininity, Discrimination, Feminine, Feminism, Gender, Sexuality.

Feminism is a recent literary phenomenon and a theory that focuses on gender as a subject of analysis when reading cultural practices and as a platform to demand equality, right and justice. Right feminism's key assumption is that gender roles are predetermine and women is train to fit in to those roles. This means that roles like; mother or daughter are not natural but social because the women has to be train to think, talk and act in particular ways that suit and role. Feminist literary and cultural theory grows link between the representation of women in art and the real material condition in which they live. If we are to distinguish feminism from feminist theory then we would have something like this feminism is a stance, feminist theory

is the philosophical and analytical approach that employ this political position to read cultural practice like art or literature. Feminist theory argues that like representation of women are weak, innocent, seductive or irrational-sentimental as rooted in an influence actual social conditions, where she does not have power is treated as a sex object or procreative machine, as fewer political and financial right and is abused. Feminism key political and theoretical stances is this; the inequalities that exist between men and women are not natural but as a social construction, not preordained but created by men to that they retain power.

Just as Marxism is believe to deal with hierarchies in the domain of material possession feminism is to deal with the sufferings of women because of their physical differences with man. While women's rights and their relationship to education, literature and culture have been discussed from at least as early as Marry Wollstonecraft's *The Vindication of the Rights of Women*, published in 1792, feminism as a movement can be more closely connect to suffragist movement of the late nineteenth century and early twentieth century and a new way of feminism of 1960s and 1970s . A number of earliest feminists are Virginia Woolf (*A Room of One's Own*), Simon de Beauvoir (*The Second Sex*), JS Mill (*The Subjection of Will*), Kate Millet (*Sexual Politics*) questioned patriarchal attitudes in literature and also sought more freedom and equality for women. There are manyreason why discussion of women writers has been so inaccurate, fragmented and partition. Mainly, women literary history has suffered from extreme of what John Gross calls as residual great traditionalism, which has reduced and condensed the extra ordinary range and diversity of English women novelist to a tiny band. In practice the concept of greatness for women novelist often time Jane Austen, The Bronte sisters, George Eliot and Virginia Woolf. Criticism of the women novelist while focusing on the happiness has ignored those who are not great and left them out of autobiographies, histories, text books and theories.

In Indian English writer Kamala Das, is a founder of women's sensitiveness. With the emergenceof Kamala, Das women literature in a patriarchal culture, is taking a sudden turn that reflects honestly the female vulnerability, oppression, hurts and anguish. She is extremely aware of herself as a woman in her writing. Her poetry is certainly confessional, autobiographical, but sometimes also abstract. She expresses herdissatisfaction and her anger in a world dominated by males and tries to keep her own person in her poetry and her famous

autobiography ' *My Story* ', in a male dominated- world, she expresses her own frustration and resentment seek to maintain her individuality and feminine identity. Kamala Das was born 31 March 1934 in Kerala. Due to the influence of the literary luminaries such as Balamani Amma (her mother) and Nalapat Narajana Menon (her grand-uncle), she lived a childhood enriched by culture at an early age. At a very young age, her love for writing started. At the age of six, she created a primitive poetry magazine where she would write sad poems about dolls that had lost their heads and were doomed to eternally remain headless. She spent the early years of her life shuttling between her home in Kerala and Calcutta, where her uncle, VM Nair, was posted for work. At the age of 15, she was married to Madhava Das, a bank officer, who was much older than her. After marriage they shifted to Bombay, which is where she took writing as professionally, on being encouraged by her husband, even she fought to juggle a housewife's duties and hopes. Most of her work in Malayalam was published under the pen name Madhavikutty. Her prose, whether in English or Malayalam, was firmly women-oriented and did not shy away from talking about sex and sex in her stories and poems. Kamala Das wrote extensively and specifically. Throughout the 1950s and 1960s she continued to write confessional and graphic style of writing in her works which talks about women's issue struggling with sexism, knowing and experimenting with their own sexuality, conception, love, lust, alienation, emotional etc, leaving reader furious. Indian literature and even the 70s had not matured enough to embrace, without difficulty, the language of a woman who had wanted to lay bare her life and longings.

"I am Indian, very brown, born in Malabar, I Speak Three Languages, Write in Two, Dream in One"

Movie begins with some lines from *An Introduction*. Aami is a Malayalam 2018 movie based on the life of Kamala Das. Its written by Kamal and the role of Kamala Das well- acted by Manju Warrior. The film won two Kerala State film awards. Aami is about the woman that is Kamala Das. Kamala Das who loved Kerala, her grandmother and her ancestral home. After her marriage Das and her husband moved to Bombay. He cares and understand her, and she realize his love for her is negligible. This led her in to depression, what made her write novel and autobiography which become controversial because of her portrayal of sexual desire and relationship. In its conflict of interests, the second half of the movie is somewhat overlooked.

Here Aami is allowed to touch a person and an imagined boyfriend other than her husband. She meets a much younger scholar, Akbar Ali after the death of her husband, who makes her curious about Islam, after which she adopted the name Kamala Surayya. The film is about her path, her feelings and emotions, from Kamala Das to Kamala Surayya. Perhaps Aami gives a sense it's a little too long and the ending is done pretty fast. It's a pleasant trip to see a girl who has lived her life, always by her own words.

Even before it was released, feminists actually took issue with the Manju Warrior-starrer. A week before its release on February 9, a truly illuminating piece was published titled Preparing for Aami: Kamal's performance of women on screen. Kamala Das's autobiography *Ente Katha* which later translated in to English *My Story* one of the most popular and controversial autobiography. Kamala Das, in conclusion is the name for feminine comfort. She is mindful of and reflects her female role in her works.

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