

Madhavikutty: A Different Face of Women's Freedom

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Abstract: What are the needs and desires of a woman? In a society which has permitted only limited space for her will and desires, where is the place for her soul-searching experiments? How can the being of a woman, the identity of a woman, excluded and exiled from the domains of various exposures and experiences, enter into a pact with her times and society? Has woman got any right to indulge in pleasure, ecstasy, and bliss? Through her writings, Madhavikutty alias Kamala Das portrayed the distinct attitudes and aptitudes of women which have remained imperfect despite the few areas of self-expression allowed for them which throws light on the interior of feminine creativity by raising a host of questions. The world of her writings presents a totally different domain of imagination laying bare the various layers of body writing. Here, there is an attempt to explore into the recesses of Madhavikutty's poetic inscape by trying to lay bare the deep desires, intimate emotions and subversive insights infused into the idiom of her poetic effusions.

Key Words: Quest, creativity, female self, identity

Madhavikutty remained different from such writers as Gracy and Sarah Joseph, two Malayalee writers, who consciously embraced the feminist aesthetics. But Madhavikutty has incorporated in her writings the craft and techniques of different modes of writing. Every style of thought and branch of criticism including Modernism, Postmodernism, and Feminist Thought could be seen in her writings. Nevertheless, she never tried to create a revolution in language. Nor did she choose or create writing techniques consciously. Instead, the spontaneous flow of ideas and words that came from her personal experience and intuition enabled her reach the pinnacle of creative writing which assured her a definite place in the world of Malayalam literature.

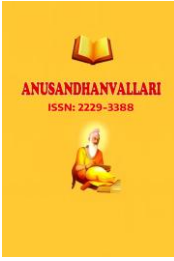
Madhavikutty asserted, from her childhood itself, an individual freedom which can only be dreamt of by the ordinary Indian women even in the 21st Century. In her personal life and writings, one can notice the visible expressions of that experience of freedom. It was not a thirst for freedom that she expressed but her writings became the outward expression of her inner freedom she had been experiencing which gave voice to her intimate personal relationships and experience of love. The free air, free flowing wind, the sea with waves embracing and encroaching the shores and the heavy downpour were some of the favorite images of Madhavikutty. These images reflected a rush towards total freedom.

The restless sea and the spreading wildfire remain as the images which reveal the moods of the tumultuous mind of Madhavikutty. Her love is intense, ecstatic, and hysterical even. See how she reveals it:

Our merging was like the Sun-union.

In wrathful irrepressible urge

To burn each other he said:



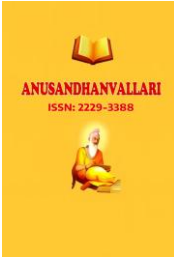
You are an emotional fire
I, a poor forest, shall burn.
Lie on me weightless,
As pure white.... (Mahajwalanam)

Madhavikutty turned upside down many misconnects and misunderstandings in the general consciousness of the society about the thoughts and emotions of women. She could present realistically the identity of the trampled woman and the disgraces she had to suffer at a time when literature was far removed from reality which pompously presented woman as Devi, worthy of worship. She had no delicacy in presenting the feelings of women without any cover up. Her creative pursuits are not based precisely on any theoretical foundations. Her writings portray emotions which torment and weaken the mind. Through those writings she transfers the reflections of her experiments with life.

The words of Madhavikutty are the powerful explosion of the emotions of women. She presented love and death mixing dark and deep colors. Nostalgia, the wanderings for solace, remembrance of lost love, the consoling presence of friend were the favorite themes of this writer. She never portrayed grief as an outing but as the gradual spreading which causes the burning sensation, dissatisfaction, and restlessness. She considered tears and pleading for mercy as pitiable conditions. She contemptuously ignored the conception of the society that being a woman one should express emotions only through tears and pleadings.

She never hid or concealed the craving of the lover for body, mind, and love. But the Malayalee society of the times when she started writing was not ready or mature enough to understand such frank expressions. The world of Malayalee readers which had enthusiastically embraced even the stories of perversion of the male writers, received the stories and poems of Kamala only through the responses of bickering and protests. It is evident that the Malayalee society was led to such responses by such structures and frame works formulated by a system of male domination. When Madhavikutty wrote the following lines the society was angry towards her because it was enmeshed in the complexities of the male-dominated structures.

This is a secret
Never revealed to any one so far
Once, through the transparent shirt
I glanced his chest
And the curly hairs
That night, in my dreams
The summer storms severed leaves
From branches, and they fell down
I lay on those leaves
Upon those leaves smelling of smoke
I lay.... (Summer)



When the controversial Manipravala poetic works and Achee charitas (Stories of Women), renowned as 'Mahilali Mahaspadam', presented a graphic description of female bodies, the society did not respond. But when a woman portrayed the raw emotions evolved in the heart of a woman realistically, there was resentment and protest in the society. The woman writer was made a writer of pornography. But since Kamala did not bother about such bickering or view them seriously, she did not hesitate to continue to portray the subtle aspects of the emotions of women in her stories and poems.

Krishna is the male symbol who inspires almost all the Indian woman writers. But the concept of Krishna of Madhavikutty was totally different from that of the other writers.

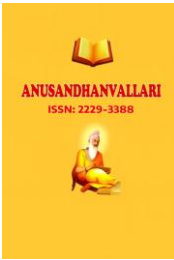
Krishna thy body
Is my prison cell
I can't see beyond that
Thy blackness blinds me
Thy loving utterances
Keeps the tumultuous uproar
Of the enlightened world away . . . (Krishna)

She must have referred to the opposition of the society when she described the tumultuous uproar of the enlightened world. The Radha-Krishna concept also was different in the viewpoint of Kamala.

On the old branches of this Kadamba tree
Guarding on the river shore
They are ours this moment onwards
For our orphaned souls
To hang on them. (Radha Krishnan)

Madhavikutty wrote about the ethereal beauty of prohibited love and the burning pangs of the separation of lovers breaking the then existing social norms and rules. In the words of Arundhati Roy, "She made the rules of love be blown in the winds" (...). Kamala favoured woman's rules of love. It is not the one belonging to a woman who counts the rules of a culture while suffocated in the male-dominated framework. Kamala welcomed the rules of love of a woman who recognizes her own instincts, cravings of the mind, body and heart.

Kamala who continued the fight against the rules imposed by the society in literature and life was presenting different emotional aspects of woman's freedom before Malayalees. The honesty she showed in her memories and autobiographical writings was retained in the same measure in her other writings as well. Hers was a writing-identity which was never bothered by the concerns and obsessions about public image. Even as she grew to the level of being recommended for the Nobel Prize, she used to show the freedom and honesty to ignore the interest in public image right from the beginning of her writing career. It was this independent nature which imparted a rare glow and beauty to her writing. Since she could present what all she had in her mind through free, frank and open writing, the controversies against her could not put out the fire in her. Instead, she tried to muster greater courage through it.



Much before the expression of woman's search for identity in the Feminist Theory, Madhavikutty through her writings had imparted strength and vigor to it. By travelling through the corridors of lonely minds she discovered the uniqueness and strangeness of feminist experience. In her stories scenes of the mysterious colors of love being displayed are plenty. Along with that the inner thirst for love of a love-starved society is also there. Madhavikutty believed that no other cosmetic exists in the world than the habit of love. She had recognized the reality that woman's love instinct, her craving for love failed miserably before the wild, crude and demonic male nature. Therefore, she wrote plenty of stories in which the nature of male-female desires, and luck or bad luck are intertwined. Female forms appeared in the universe of her stories as adolescent girls, young woman, lady-love, wife, mistress, mother, grandmother, lovelorn woman, widow, daughter, maid, prostitute and so on.

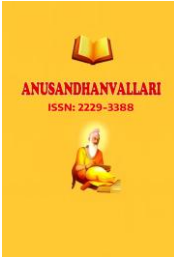
In stories such as "Loved Woman", "The Story of a Love", "Nests", "Green Silk Sari", "Smell of a Bird", "Roosting Birds", "Kites", "New Document", "Tiger Hunting", "Lock-up", "Royal Road", "Nashtapetta Neelambari", "Re-union", "At Night", "Sun", "Mirrors in the Corridor", "Chess", "Red Palace", "Kalyani", "Dry Land" and "She-goat" the writer allows the display of the Nine Rasas employing the strange faces of the feminine identity. She reveals the Dry Lands of lack of love left out by the rejected love, love suppressed, and dissatisfied marital life through those 'Navarasas'. Madhavikutty portrayed through her stories the feminine experiences in such a complex manner that they cannot be analyzed even using the different yardsticks of psychiatry.

In the story 'Dry Land' the beautiful wealthy married heroine after eight years invites her former lover for a secret encounter. They meet on the beach. They remain silent under the pressure of emotions and mental turmoil caused by the merger of past, present and future. He spreads his handkerchief on the stone paved floor nearby and asks her to sit down. Certain dates and the name of a person were inscribed on it. She sat on it knowing that it was a tomb-stone. He sat on another next to it. Sea was tossing before them beyond a granite compound wall. They sat silently for a long time gazing at the froth and foam filtering through the gaps of the wall.

They had recognized that it was a meeting for the love which had become the thirst of mind, even after recognizing that their futile hopes are mere tombstones before the practice of morality which is only a creation of the society. The lovers in the stories of Madhavikutty pine only for true love forbidden by the society. The extra marital love has always been a forbidden fruit for the society and the community. On remembering the social ban and taboo he had told her, "insisting to meet again is wrong". But she who searched for the purity of love denied by her husband was craving for the blames and angry allegations of her lover as earlier. She felt that her heart was always lying denuded in front of her husband. She experienced that state as the wasteland which was completely dry and fruitless.

The ignored womanhood on thirsty ventures longed to indulge in illegitimate relationships. The heroine of "Dry Land" also has this mindset. Being immersed in the whirlpool of the loving memories of her lover she had even forgotten to take the money for her travel. What led her to the seashore was the yearning of her mind for sublime love; a love untainted by lust. But refusal of love leads that life to tragedy.

The heroines of Madhavikutty undergo mental imbalance before the societal morality. Kamala shaped her heroines from the numerous incidents known and experienced by her. There could be in it several specialties or unusual things which turn the moral-cultural concepts topsy-turvy. Madhavikutty wrote in her autobiography, *My Story*: "I understood that marriage is merely a game to hurt each other. Mental peace is outside marriage. Even that mental peace is denied to the heroine in "Dry Land" who withdraws with burnt desires. The hollow darkness she saw on turning back could be the darkness of his empty love. But he who sobs, weeps with sound suppressed is not devoid of



‘white’ love for her. He is helpless on being incapable of expressing it amidst the social rules and accepted general codes of conduct. That is why she apologizes to him without either blaming him or finding fault with him.

The heroines of Madhavikutty question the male domination not out of hatred for men. They need the loving care of man and not the liberation from men. It is the sense of loss resultant of the denial of man’s loving care that fills them with bitterness, rebellion and quarrelsome nature. These heroines get liberated mentally after deriving satisfaction from quarrels.

Madhavikutty identifies men folk as the complementing factors of woman’s desires in such stories as “Independent Creatures”, “Sun”, “Game of Chess” and “A Mere Intoxicant”. Certain heroines of Madhavikutty seem to be relegated to weakness when their desires fail. It is the reflection of such an attitude which leads to the death of the heroine in the “Dry Land”.

Madhavikutty fills the universe of her stories with the intense grief of separation and the embraces of union. The writer presents through the words of Achala in the “Game of Chess”, the concept that man should be capable of providing love which grows like cancer. She yearns that male love should grow like cancer which enhances the growth of the pain and awareness of love in heart. And certain characters of Madhavikutty reaches a mental state which rises to the ecstasy of sexual love owing to the growth of this passionate desire. “Roosting Birds”, “Nashtapetta Neelambari”, “Forever Tara” and such stories depict heroines belonging to this genre. The writer opines that it is an emotion which has got absorbed into the bones like a prayer.

Madhavikutty, in ‘The Letter from Radha’ reveals the Radha inside the woman of this very poor country. For her, Krishna is both sorrow and happiness. The heroine strangles the hero Unnikrishnan in the story ‘Sun’ which abounds in fiendish lust. This heroine ventures such a heinous act out of sympathy for the women who become the victims of lust, anger, and grief in this society. Yet, she does not hate him. “Cattle Market” is a story which reveals the humiliated female identity. The grandmother who is instrumental in prompting her granddaughter to flesh-trade is portrayed as a woman who brings disgrace and dishonor to the entire womanhood. Madhavikutty succeeded in manifesting the diverse faces of self-rebellion by installing through her stories heroines who experience tenderness, anger, rejection, stress, lack of love, denial and pretension.

Madhavikutty who presented through her stories and poems the feminine moods honestly and truthfully, unraveled before the society the bitterness experienced in life by a woman as a lover, wife and mother. “She-Goat” is a story which has a very simple diction. But it has the rare ability to explicate the intensely lived and emotionally charged experiences of women. When she was 43 years of age, her eldest son who is humorous by nature told her, “Mom, you remind me of a she-goat”. She realized with a shudder from these words that her life for a span of 43 years was futile.

A scruffy broom

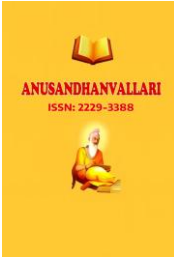
A stinking dirty clothe

A vessel with broken edges

For cooking rice

A heap of soil.

These lines of Attoor Ravivarma in his poem “Samkramanam” is the apt description of the heroine Amma of “She-goat”. She remains helpless capable only of nodding without protest to the cruel joke of her son. Looking into



mirror she dreams that her life also will prosper if she nourishes her hollow cheeks. She is someone who spreads her sheet on floor being denied a space in her husband's bed. As the boiling milk in the kitchen thwarts her search for identity, she buries her dreams and sorrows in the bondage of her karma. She brings up her family toiling without rest from dawn to midnight.

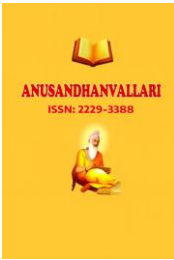
That story which began with a simple but dramatic moment progresses later into direct narration. The 'body' in the sentence, "Here was a body lean and fair with seeming signs of breakages here and there" is an image full of suggestiveness. The line suggests cleverly the feminist lamentation that woman shrinks into a mere soulless body in a male dominated system. Madhavikutty, through limited words, reveals the response devoid of love to this woman's continuous hard work by her own family. She who is not educated and fashionable, toils like an animal. Her husband and children, quite aware of the fact that giving praises will not incur any special loss, praise her cooking and her skill in keeping the home tidy. That poor woman on all such occasions smiled exposing her teeth. When her youngest son brought gooseberry for her from school she was moved to tears. She never asked for anything to the members of her family. They could never even imagine that she was in need of anything. That is why the gesture of her youngest son gave her innocent joy of heart.

But, on entering the world of grownups, mother became a scarecrow even in the eyes of him. When she expressed her desire to see the performance of a drama at school, he bluntly dissuaded her saying, her presence would be a disgrace to him. Thinking that it might be due to her not wearing a silk sari, quickly responds in her innocence, "Then I would wear a silk sari, my wedding sari". Her son retorted that even then she need not come. In her eyes silk is the costliest cloth. Moreover, such clothes were strange to her after receiving them on the occasion of her marriage. In the words "I shall wear silken sari... my wedding sari..." truth precipitates as bitterness. When woman is transformed into an instrument to cook food for the husband and children, wash and iron clothes, clean the floor, she experiences numbness in all her womanly desires.

A woman thirsty of love sacrifices herself for the joy of family. The volcano of silence which grows frozen in her will not be noticed by her family members. When she tries to overcome the interior heat of the fire of bitter grief through the lava of tears, her body turns sick. Those around her do not even recognize this truth. The story "She-goat" is the sign of Madhavikutty's success in revealing through limited words in front of the society such situations and conditions. Through her desire to watch the performance of the play at school, a home-maker's desire to know the outside world is brought to light. She could not even imagine that she would be a disgrace to her son. She who becomes a disgrace to the one reared up by giving her own life plunges head on into unbearable grief, "Don't come even then". The reply of her son causes to wear and tear the dreams and hopes of that woman.

She reduced herself into two lean legs moving tirelessly in that small two room hut. At last, that machine went out of order owing to fever and stomach ache. In that condition pepper rasam, ginger essence and such remedies did not rescue her. The words of the doctor that her case is that of acute jaundice gave a shock to the children in the study room. On the way to hospital, when she cried in delirium "Ayyo parippu kariyunnennu thonnonu....", her husband's eyes became tearful.

She who shuttled continuously as two ever moving legs from bathroom to kitchen and from kitchen to bathroom carrying water was not seen by them. Neither her husband nor the children recognized the sacrifice rendered by her, melting together all her feminine desires in the bondages of Karma. They never thought that it is their selfishness that presented her sunken cheeks and a broken body. They could not recognize that the human essence residing in her also had the right to share joy and happiness. But the knowledge that she is sick shocked her. That



shudder was about others. It must be due to the concerns that how will their routine affairs be smoothly continued. The comment of the writer is apt: "That machine went out of order owing to fever and stomach ache". She was really a machine, a machine which used to function ceaselessly inside that house. Only living beings need love or sympathy. Machines do not need it. She was a machine since she never received love and sympathy. But rest is given even to machines. But machine that she is, she never knows rest from dawn to midnight.

It was only the string of the bondage of Karma which tied her to life. It was Karma which led her in conscious-unconscious states. This is why she laments "parippu kariyum" This situation of hers was sufficient to fill the eyes of her husband who had denied her rightful space in his bed. Madhavikutty through this story quarrels with the system of family which is incapable of recognizing the identity of woman beyond the body.

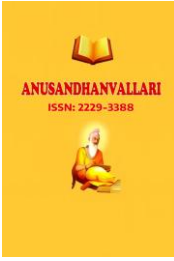
P.V. Raveendran has evaluated Madhavikutty (Bhashaposhini, July 2009) as a writer who has only a very limited range of vocabulary owing to her paucity of formal education. But, the story "She-goat" is an illustration that 'limited vocabulary range' is a blessing for Madhavikutty the writer. "I've only limited vocabulary. And I consciously try to use those vocabulary items while I write each story," said the writer. "She-goat" was one among the stories which employed only limited number of words. But the description of the subtextual meanings suggested by this story can be extended to pages. Woman is exploited in different ways by the husband, children and the society. The pleadings and laments of the feminine identity, induced into a trance by such power centers, can be heard in the background of the story "She-goat".

If "She-goat" depicts the tragedy of a woman who is not educated and fashionable, "Siksha" (punishment) reveals the pain of a noble lady forced to get married at the age of fifteen. She escapes from the bridegroom in the first night itself and takes refuge on the bed of her grandmother. "I could have studied a bit more earnestly," she murmured. She identified marriage as the punishment for not pursuing her studies properly.

In the story "Cattle Market" we find a handsome young man who came to buy cattle being given food and shelter by the grandmother and her granddaughter. The grandmother views him as the prospective bridegroom of her granddaughter. Her desires arise accordingly. Next morning his departing words, "Must reach home before son's birthday meal" disappoint them. All our literature and arts have reared up woman merely as the remnant of the male. Writers such as K. Saraswathi Amma have criticized such practice. Madhavikutty, instead of such direct critical speeches conveyed such messages naturally creating an atmosphere of experience.

The heroine of the story "The House at Mahim" is a girl belonging to a noble family. The narrative technique of the writer who presents explosively the main theme of the story in the very first line itself is visible in this story as well. She got involved in that child-play of love being quite aware that after one month she would be forced to leave her house and go to her husband. She was in love with a man who used to make illicit liquor, residing in the slum which could be seen from her home. He, who used to sleep all day, was the richest person among the slum dwellers.

She used to call him 'King'. His contented life with wife and children tempted her unusually. Her husband was abroad for higher studies. She realized the boredom of her own life on comparing her life with that of the king. Any how she fell in love with that slum-dweller. His wife, being aware of it, maintained a kind of cruel indifference towards her. One day the king was taken to police custody in a raid. The wife of the king stared at her once on that day. Then she withdrew into her hut along with her children. That day's post brought the news of her husband's return. On reading the letter she fell into a reverie thinking about the king resting under the shade of a palm. This story imparts to the reader the recognition that feminine emotions are rendered helpless in not being able to declare freedom even through extra marital affairs.



Madhavikutty viewed the sexual relationship whom one does not love as prostitution. She believed that the real, genuine matrimonial fidelity lies in engaging in sexual relationship with a man whom a woman loves wholeheartedly.

Marriage being 'a sruti mandara manonja pushpam', divinity was attributed to it since Vedic times. The Sita of Kumaran Asan- a renowned Malayalee poet- who was abandoned in a forest by Rama even while she was pregnant, questions that divinity. The 3rd Mandala of Rg Veda describes how a married woman devoted to her husband should be: one who strives to act according to the calling of husband, one who cares for her husband without deserting him even if he is cruel and licentious having extramarital relations, one who appears beside her husband in her best attire wearing all ornaments, shining beside him to give him comfort. (Rg Veda 3/53/4).

It is the essence of these directives which kept the Indian woman always in slavery. The greatest irony is that it is woman who teaches other women of male dominated system to keep the rules of male domination. But Madhavikutty was inflicting pain on a social system formulated by such rules. She is of the opinion that many women commit prostitution at least mentally in daily life since the beliefs and concepts existing in the society about the institution of marriage do not take into account the mental situation of the couples. Being forced to indulge in extra marital relations, even while the husband is alive is unbearable for a noble woman. She notes in a poem that this situation is the pain experienced by the moths which have fallen into the flame of a lamp.

Fall in love with an unsuitable person

Flying yourself on him

Like a moth on a flame

Let there be despair in every move

Excavate

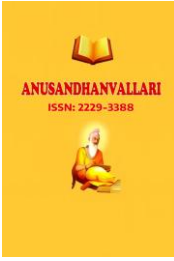
Deep, deep pain (Only the Soul Knows How to Sing)

The writer's mind was tormented by the tragedy of being helpless by yielding to an undeserving person and the guilt feeling whether she is turning a prostitute before the husband. "I repeatedly became a prostitute in the embrace of my husband. A true prostitute is the one who yields to another person for food and clothes" (Letter from Radha)

In the three stories "Pathivratha", "Paathivrathyam Enna Samasya" and "Paathivrathyam", the writer endeavors to explicate the bitter experiences meted out to women by the noble traits of a 'Pathivratha' described in the Rg Veda. The IIIrd Mandala of Rg Veda presents woman as the one who is destined to give comfort and pleasure to the husband accepting all his vices. (Rg Veda: 3/53/4). There, a woman is transformed as an instrument, an instrument to be used by man.

The identity and the reasoning of the intelligence of the woman are darkened there. She changes herself as the one who is destined to do whatever she dislikes according to the will of the male. This condition has merged in the interior structure of the society. Therefore, the rules of matrimonial fidelity and chastity are viewed as a continuation of several rules for woman for the sake of man.

Madhavikutty started writing without inhibition about the sickening and restlessness in matrimonial relationship at a time when a woman who courts a man outside marriage and likes the company of another man was treated as a prostitute. She presented the thoughts of woman engaged in dissatisfied marital bond without mask.



The heroine of “Pathivratha” is a woman who was forced to share the bed of her husband’s superior to ensure his promotion under his persuasion. Her husband was a victim of sexual diseases because of his licentious life with prostitutes. It is the duty of a wife according to the Indian custom to obey him who is addicted to extra-marital relationship just because he is her husband. She strived to be endearing to him. But he persuaded her to appease his superior officer. Thus, he became the Joint Managing Director of the Company. The members of her family and neighbors who were restless about her illicit relationship with that old man who was the superior found her husband as one who sacrificed everything. A husband who forgives and contains the waywardness of a wife is a person who sacrifices.

The old man who was the superior asked her: “Are you mine?” That question confused her. She herself was not sure about the ownership of her own body. Madhavikutty unravels through this confusion of the heroine the mysterious and obscure thought of the society that the pleasures of extra marital relationship give joy to women.

Woman would quite often mask her personal dissatisfaction for the sake of social acceptability. She would try to compromise with so many unsatisfactory situations. But, Kamala through this story reveals the male-selfishness which uses the body of woman with profit motive as a tool to make profit.

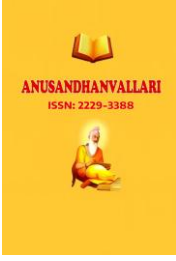
In the story “Paathivrathyam Enna Samasya” also, the writer presents a husband who persuades his wife to appease the superiors. The heroine of this story is so helpless that she is incapable of remaining endearing to her husband. She finds it very difficult to contain him. See the mental dissatisfaction of a woman who fails to compromise with the instincts and cravings of the body through the words of the heroine: “His love stinks of stale sweat and semen. His love is a chemical made of mixing puss, semen and liquor”. The husband persuades the heroine to be humble before his superior officers: “So reluctant to give a kiss? You are not that chaste! Once you had a love affair with a man”.

The quarrel with a society that surrendered the power to control the desires and relationships of a woman before man, is evident always in the stories of Madhavikutty. She was correcting through her stories the thought of the society which declares that man has the power over the mind and body of woman.

So many heroines are seen in the stories of Madhavikutty who view passively at the morality of the society. The husband of the heroine of “Paathivrathyam Enna Samasya” told her: “Vasu, my friend, told me: They intend to give me a gold medal for tolerating a wife like you who has no moral scruples. What do you say”.

She too smiled: “Let Vasu give it”, She said. “Next month we can sell it and convert it into cash”. Through the cruel indifference to the social mockery, the heroine of Madhavikutty here ridicules the male dominated order of the society.

The heroine of “Paathivrathyam” is a wife who goes to the house of her husband’s mistress with a mind filled with jealousy and hatred, since she persuades her husband to neglect her. Her jealousy was intense since her husband was deeply in love with her who was more attractive and beautiful than she was. But when she realizes that she is in deep distress, loneliness and grief, this wife is moved to pity. Thereafter she behaves with a sisterly affection towards the paramour of her husband. “That good for nothing man of ours . . . is so idiotic. I didn’t know any of these.” was her comment. This part of the story imparts to the reader the thought that if they knew some language both of them could speak, that English woman and the Bengali woman would have consoled each other. Madhavikutty, through her stories, tried to share with the society the awareness that when man is seeking his own comfort, there is an intense inner urge in the identity of woman to experience love and affection and to share the same with others.



Madhavikutty did not give the thoughts of woman's freedom that moves according to feminist theory or aesthetics. She never tried to oppose and defeat man and display her right and power. Instead, she endeavored through her writings to persuade men folk to understand what or who a woman is. Woman is not a mere body. She has a heart and an identity which craves to be recognized and understood. She also made it clear that the feminine mind will never find it difficult to be closer to the man who is considerate towards her, who gives the protection of power, and consideration of love. Thus, she was revealing yet another face of woman's freedom to the Malayalee.

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