

ISSN 2278-3067

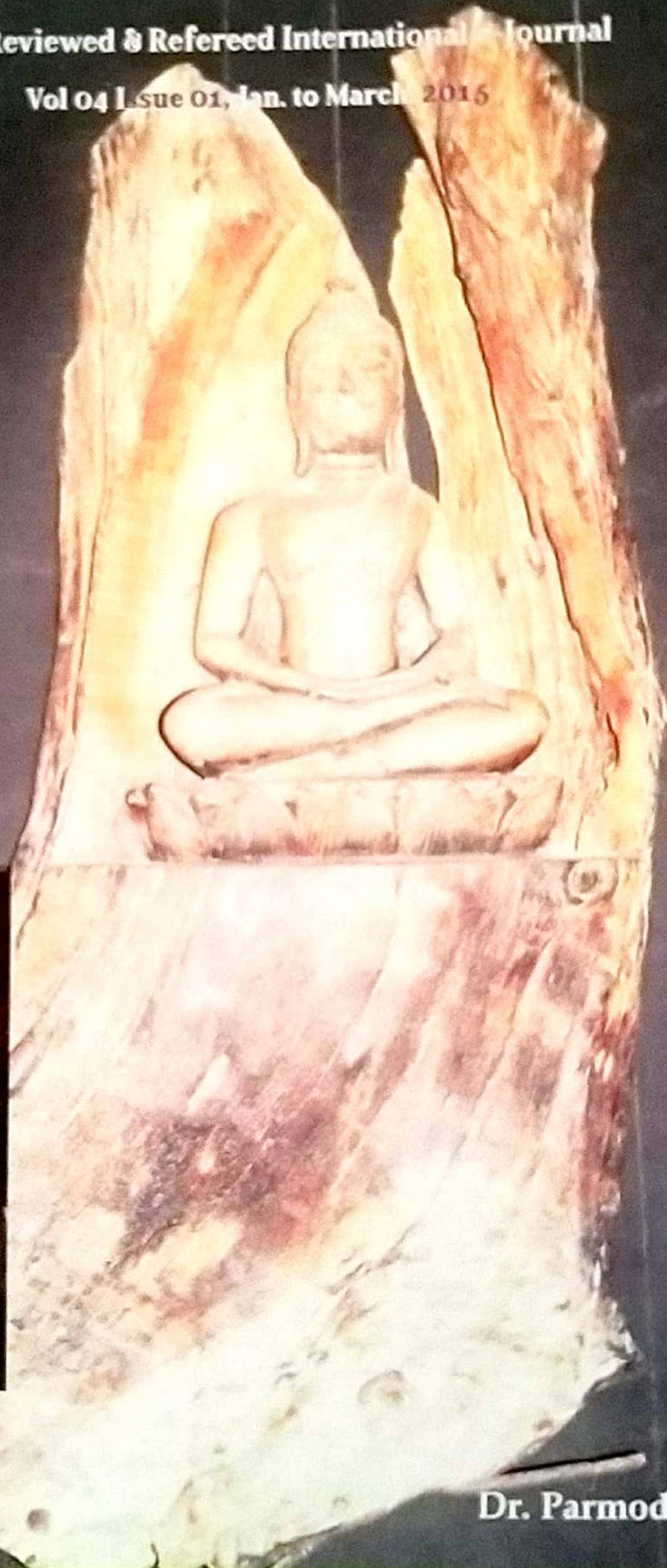
**SANGHARSH  
STRUGGLE**

# Sangharsh/Struggle

**e-Journal of Dalit Literary Studies**

**Peer-Reviewed & Refereed International Journal**

**Vol 04 Issue 01, Jan. to March 2015**



**Editor**

**Dr. Parmod Kumar**

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|| SANGHARSH /STRUGGLE ||

**E-JOURNAL OF DALIT LITERARY STUDIES**

(Peer Reviewed & Refereed International e-Journal)

Vol 04 Issue 01, Jan. to March, 2015

Issn : 2278-3067

[www.dalitsahitya.com](http://www.dalitsahitya.com)

<http://eklavypublication.in> & <http://sangharsh.open-journal.com>

Mo. 09408110030

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**Sangharsh International Publication, New Delhi**

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## Adrienne Rich: As A Feminist Poet

Dr. Mahesh Jani



Adrienne Rich is a famous American poetess. She has contributed more than nineteen volumes of splendid poetry and prose. Adrienne Rich, thus can be called a leading poetess of contemporary American literature. In world literature, she is considered as a radical, lesbian, feminist poet of repute, who received popularity through her exquisite expression of women's mind.

Adrienne Rich was born on 16<sup>th</sup> May, 1929 in the family of Arnold Rich and Helen Jones Rich. She was the eldest child and till the age of nine, she studied with her younger sister, Cynthia. Her father was a disciplined and knowledgeable person, strongly believed in the value of education. The art of writing poetry came to her via her father, her father taught her to write beautiful verse.

When her other friends were busy in playing and dating, she always involved in writing poems. Poetry, in this way became the outlet to pour fourth his inner emotions. She was in Radcliffe College during the year 1947. After completing her graduation in 1951, she travelled Europe and England, and then she married with a Jew, Harvard economist Alfred H. Conrad. She felt strong bonds with this newly found Jewish family of her husband, their culture, traditions and customs gave her a strong resemblance of her own family. During the year 1955, she published two volumes of poetry, *A Change of World* and the other one was, *The Diamond Cutters*. She gave birth to three sons; David, Paul and Jacob. She then got much involved in their upbringing and got less time to write poems. Later, she inspired from the Civil Rights movement and felt a need for a revolution for the emancipation of women. Then during 1951 to 1983, she wrote many poems on women's issues. Her major poetry collections are; *A Change of World*, *The Diamond Cutters*, and *Other Poems*, *Snapshots of a daughter-in-law: poems*, *Necessities of life: poems, 1962-1965*, *Selected Poems*, *Leaflets*, *The Will to Change: Poems 1968-1970*, *Diving into the Wreck*, *Poems: Selected and New, 1950-1974*, *Twenty-one Love Poems*, *The Dream of a Common Language.*, *A Wild Patience Has Taken Me this Far: Poems 1978-1981*, *Sources*.

She openly expresses her rage at her circumstances. She acknowledges her need to change and she writes on behalf of all women writers. She uses a personal note in these poems and she openly expresses her rage at not having her own personal space or time. She lashes out against male domination and dwells on the idea of defining her own space.

In her poems, women are seen to choose their own destiny by their own decision. The power of women is enacted here. Women share their love for each other and they have a common aim. They go through their hazardous experience by their love and interdependence as a community of courageous women, who dared to achieve heights on their own. She writes;

*Now we are ready  
and each of us knows it I have never loved  
like this I have never seen  
my own forces so taken up and shared  
and given back  
After the long training the early sieges  
we are moving almost effortlessly in our love. (52-58)*

From the year 1984 to 2010, she published other major volumes; *The Fact of a Doorframe: Poems Selected and New, 1950-1984*, *Your Native Land*, *Your Life: Poems*, *Time's*

*Power: Poems, 1985-1988, An Atlas of the Difficult World: Poems 1988-1991, Collected Early Poems, 1950-1970, Dark Fields of the Republic: Poems, 1991-1995, Selected poems, 1950-1995, Midnight Salvage: Poems, 1995-1998, Fox: Poems 1998-2000, The School Among the Ruins: Poems, 2000-2004, Telephone Ringing in the Labyrinth: Poems 2004-2006, Tonight No Poetry Will Serve: Poems 2007-2010.*

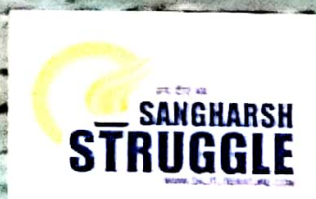
Rights and women's issues were the pivotal theme of her poetry. In *Diving into the Wreck* she writes; We are, I am, you are  
by cowardice or courage  
the one who find our way  
back to this scene  
carrying a knife, a camera  
a book of myths  
in which  
our names do not appear. (*Diving into the Wreck: Poems 1971-1972*)

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1. *Diving into the Wreck: Poems 1971-1972*
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“हमारी दलित बस्ती के अन्नमाला से तैयार हुए हजारों दुःख-दर्द अपने-  
अपने लिये मुर्देहिया में ढकन हो गए थे। यदि उनमें से किसी की भी  
दुर्दशा किसी को भी उचका शीर्षक 'मुर्देहिया' ही होता।”  
(मुर्देहिया)

प्रो. तुलसी राम



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Website : [www.dalitsahitya.com](http://www.dalitsahitya.com)  
<http://sangharshopenjournal.com>  
ISSN : 2278-3059