

KAMALA DAS: A STUDY

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MAY - 2014

DECLARATION

I hereby declare that the thesis entitled “Kamala Das: A Study” completed and written by me has not been previously formed as the basis for the award of any Degree or other similar title upon me of this or any other Vidyapeeth or examining body.

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CERTIFICATE

This is to certify that the thesis entitled “Kamala Das: A Study” which is being submitted herewith for the award of the Degree of *Vidyavachaspati* (Ph.D.) in English of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by Gangale Pratibha Ashley under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon her.

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Chapter I

Introduction

1.1 Introduction:

The present study, is entitled “**Kamala Das: A Study**” puts a strong highlight on Kamala Das’ study, which has gigantic importance in the modern improvement of Indian English Literature. The aim and scope of the present study is strong-minded and delimited by the area of the Indian English literature. Indo-Anglian has been a most wanted variety well-read women before as well as after self-determination. A very attention-grabbing and observable fact of the contemporary Indo-Anglian verse is that it includes a large numeral of women poets’ unflagging writing verse also. It has duty-bound concentration from serious rings also. P. Lal points out that the experience of high quantity of female writers during English produces knowledgeable as well as susceptible efforts. Their poetry possesses not only magnitude but superiority also. Indian women writers have been providential to acquire an ambiance which is not antagonistic to woman-writing.

Indian English poetry is outstandingly enormous. The pre-self-determination poets are uttered Indian subjects in the Romantic as well as Victorian styles and hold to their form and prosody as well as the post-independence poet’s noteworthy wide-ranging testing, deviation from the predictable styles of appearance and implement of freedom in variety along with content, and use of language. The clash between customs as well as modernity at different levels i.e. social, cultural, familiar national and multi-ethnic are noticeable in the works of these new poets. They also demonstrate the control of western poets like W. B. Yeats, E. Pound, T. S. Eliot, W. Whitman, T. Hughes, E. Cumming, S. Plath etc. It is one of the most important and remarkable dealing in the post-independence Indian English poetry and the increase of women’s poetic influence and quest for their self-identity. The innovative women poets represent the altering situation of women in the contemporary Indian civilization. Their verses are a multifaceted intermingles of aestheticism as well as activism; instead of women’s fight to smash out of the patriarchal forbidden and achieves of an impartial location of their individuality.

Indian English poetry is the oldest form of Indian English literature. It has achieved, equal fruitfulness as well as superiority of irritated fiscal. It also symbolizes different phases

of growth of our innumerable enlightenment and general life precisely from the commencing of the 19th century to the mid-nineties or the early 20th century. It deals with the following three phases of development.

First phase; in the first phase, there is a number of advancement which is answerable for making Indian English poetry. The beginning exponents are like Henry Derozio, Michael Madusudan Dutt, Toru Dutt, B. M. Malahari, S. C. Dutt and R. C. Dutt. They are developed settlers who commence to poetry in the Indian replicate in an unfamiliar and foreign language. Although, their hard work are a commonplace and lack in originality of English verse. They productively provide a new trend to Indian poetry in English by writing on olden Indian era, mythology as well as legends. This phase is also called imitative stage. The poets of 1850 to 1900 have found this element of poetry. They have followed the British Romantics as well as Victorian poets.

Second phase, of poets is the assimilative. This period starts from 1947. They were compulsive nationalists seeking to project the renascent consciousness of India caught in the maelstrom of historical conflict and turmoil and change, and culminating in the attainment of political freedom in 1947, self-expression was important to all the poets of imitation and self-definition, accompanied by heart-searching probe into the cultural inheritance became the genuine concern of the poets of assimilation. The early poets were projecting landscapes, moods, fancies and dreams, while their followers sought a more radical assurance of their sense of origins and their sense of destiny. Toru Dutt and Sarojini Naidu constitute a kind of watershed between these two phases, and in that they share their predecessor's individual nostalgia as well as their successor's sense of crisis and quest for identity. Toru Dutt is the inheritor of unfulfilled renown and the saint poets. Swami Vivekananda, Swami Ramtirtha, Swami Yogananda, Sri Aurobindo and Rabindranath Tagore left a body of poetry which is a glorious summation of Indian's hoary cultural, spiritual and methodological heritage which dates back to the Vedas, the Upanishads and the Gita. In their poetry they endeavored to the natives' English language in order to make it a befitting instrument for the expression of Indian sensibility.

Third Phase is the experimental phase, which begins after the Independence. There has been a conspicuous outbreak of poetic activity demanding the urgency of national self-definition and reflection of a painful heart. Rajyalaxmi said:

Our models have been neither exclusively Indian nor British, but “cosmopolitan. Europe, Africa, America as well as Asia have all become a part of our cultural consciousness, offering impetus and stimulation. Our poets have been suddenly lifted from an exclusive to an extensive variety of imaginative understanding. They have been elevated from a conventional to a cosmopolitan culture, to deal with the new-fangled outline of things with attainment of a new-fangled analysis for human fortune. Time has distorted as well as requires a new-fangled representation. This has been mostly convened by the poet.”^[1]

The modern Indian English poets have imitated Whitman, T. S. Eliot, Ezra Pound, and W. B. Yeats. They have also formed the guardian streets to new Indian poetry. The new poets have their faith in a vital language in order to compose their poetry. Their poetry deals in concrete terms with concrete experiences.

The new-fangled poetry by Indian poets adheres to their own principles. There is much experimentation in an effort to achieve modernity. Modern techniques derived from such English craftsmen as Eliot, Auden and Dylan Thomas, as well as from the film Industry and the advertising industries are being used. This experimental approach is a quest for originality and newness, the stress on individuality and the rejection of all that is traditional often leads to fantastic results. There is a lot of “image- hunting” and “word- hunting” in contemporary Indian English poetry. But there are a number of good poets also like Don Moraes, Nissim Ezekiel, P. Lal, Kamala Das, A. K. Ramanujan, Krishna Srinivas, Mahanand Sharma and others. ^[2]

A well-known writer, Amalendu Bose notes that: “The modern-day writers during their verse are free to utilize English which is not automatically but organically out of a natural inwardness. It also provides a verse its propinquity of familiarity. The poets of the contemporary moment have been unexpectedly lifted from an exclusive to an extensive range of imaginative experience.” They have been raised from an old-fashioned to a multinational culture to confront the new shape of things and to acquire a new-fangled view of human destiny. The period has been misrepresented as well as requires a new-fangled approach to revolutionize. This has largely been met by the poet. They have no influence of the British poets and they have an aim of working in their own way. They prefer originality and experiment in word-craft intensity and strength of feeling, clarity in thought structure and sense of actuality, freshness, sensibility, concrete, experience, trained intelligence and vitality are essential for good poetry.

Nissim Ezekiel states within this relation: “high-quality poetry is not, for eternity, logical as well as apparent. On the other hand, the part-time poet ought to intend at lucidity as well as articulateness and concrete and relevant images are usually superior to vogue immensities, simple disciplined forms within which greatly autonomy may be worked out, help the poet to find out what he feels more than extensive buildup of lines. Rhyme and other devices may be discarded only if structural compensations as well as very special effects have been made available. Development within a poem is a sign of old age within the writer” Modern poets like Nissim Ezekiel, A. K. Ramanujan, R. Parthasarthy, K. N. Daruwalla, O. P. Bhatnagar, Jayanta Mahapatra, Kamala Das, Monika Verma, Gauri Deshpande and many others have revealed tension in their respective poetry. Their poetry has inborn Indianness. Although, several of them like A. K. Ramanujan developed outer surface of India, even then they explore in their poetry their roots in India. K. N. Daruwalla rightly thinks:

“At that time, why ought to I walk the Kafka strike or the wilderness

At what time, mother you are close to at give single huge, extensive overpower”.^[3]

Current verse is occupied by ironic remarks. The new-fangled poets have used irony as a great weapon in their poetry. New poets like Shiva K. Kumar, Ramanujan, Daruwalla, Grieve Patel, Arun Kolatkar, Kamala Das, and I. H. Rizvi etc. excel in the use of the ironic mode. They are not the blind followers of British English. They have evolved a distinct idiom to express their voice. They have succeeded to nativism or Indian English in order to reveal typical Indian situations. Shiva K. Kumar uses the apt idiom to describe the abominable practice of floor crossing in an Indian politician: “Vasectomies of all genital urges for love and beauty he often crossed floors as his wife leaped across beds”.^[3]

The chief group of post-independence Indian English poetry has been modernization. Some poets similar to Saojini Naidu, Toru Dutt, Rabindranath Tagore, Sri Aurobindo, and later Nissim Ezekiel and even Henry Derozio move toward to their personal time in a steady progression.

There are some modernist poets who have favored to believe of themselves as the inventors of original poetics, a new-fangled period group without literary intimates. The 1950’s and 1960’s observed poets: Dom Moraes, P. Lal, P. Nandy, A. K. Ramanujan, Jayanta Mahapatra, K. N. Daruwalla, Kamala Das to name a few, each one having a method as well

as craftsmanship of his/her individuality. Such poets such as Moraes regularly resorted to a diversity of human being or disguised as the following to conceal themselves; others similar to Jayanta Mahapatra have constantly walked around both external and internal deficiency and grief through outstanding perseverance.

Kamala Das articulates the desolation as well as yearning of fellow women through her writings. She protests against the domination of the female division and desires to liberate female from typecasts of her colonized standing. The poetic work of Kamala Das has occupied significant critical concentration and continued painstaking illumination. The theme of Kamala Das' work encompasses of "*female*" and the disclosure of female understandings, be it disturbance of a discontented wedding or embarrassment of a yearning less capitulate in sexual category or antipathy at the male command. Hunt for sex is positively the recurrent subject of Kamala Das' verse.

1.2 Kamala Das and Sylvia Plath:

Confessional poetry is a division of contemporary poetry. There is no position either for belief or ethics in this verse. The poet does not anticipate any salvation or vengeance as there is no sorrow. It is now, that they naked their spirit to acquire a supernatural liberation. It is of several beneficial assessments.

Kamala Das and Sylvia Plath and their confessional poetic works are powerfully individual, greatly prejudiced. There is no '*persona*' in the verse. '*T*' in the poem is the poet and no one in addition. The subjects are openly uncomfortable as well as focal point also completely ahead the ache, suffering and cruelty of life at the expenditure of its enjoyment as well as loveliness.

Sylvia Plath is one of the well-known figures of this variety of poetry. Kamala Das, a well-liked Indian poet is not prejudiced by Plath or one other confessional writer. These two women react in a comparable method to parallel subjects. Plath is an American, well-informed as well as open-minded. Kamala Das is a conventional Indian lady. Together, they have preferred poetry as their type to articulate their strong emotions, as it provides them a huge range. They have an autobiographical work of fiction to their acknowledgment. Plath writes '*Bell Jar*', under the false name of Victoria Lucas. Kamala Das, '*My Story*', is published, at that time; she is recovering from a treatment at her residence.

The confessional poets are named as neurotics with the culture, as they do not pursue any custom nor appreciate any get-togethers. They require being single and not a division of the conservative common set-up. These disagreements with the humanity guide them to introspection. In the path, comes a flouting position when they cannot cooperate with themselves. They misplace themselves powerlessly in the fight as well as create searching for the missing identity. This disagreement has known an origin to a figure of attractive poems. The insightful poet cannot obtain a breakdown for this arrangement. At this point in time, life becomes insufferable and the call of death turns into an appeal. They are influenced that death can represent them more consolation than existence.

Homesickness for babyhood is one of the important feature or characteristics of confessional verse. As confessional poets, Sylvia Plath and Kamala Das have haggard colorful pictures of their babyhood in their poetic works. Both can be phrased as baby phenomenon. They begin to put in writing verse at a very youthful age.

S. Plath is, a moment before, 8 years matured, at what time; her initial publication emerged in “*Boston Newspapers*’. She is conscious of as well as approachable to usual environment as well as portrays the premature babyhood poetry; environment, birds, bees, spring, plummet all those themes which are complete gifts to the individual who does not have any internal understanding to write regarding.

“I believe the imminent of spiral; the luminaries above your head, the original snowstorm go down as well as so one are donations for a youngster, a youthful writer. ...” [4]
[Peter Orr, *The Poet Speaks*]

Kamala Das is, presently regarding, 6 years old, as soon as, she initiated script her verse. There is a glowing portrayal of her babyhood days in her autobiographical novel ‘*My Story*’. She engraved heartbreaking poetry concerning her dolls that misplaced their skulls as well as limbs along with acknowledge that “*all verse of coal face completed me whimper*”.
..... [5]

Disappointment in sex as a subject is more influential in the poems of confessional poets, than its consummation. Kamala Das’ appalling confession regarding the theme of love has anxious similarly the detractors as well as the laymen. It is new outrageous. This is

because it arrives from a conventional, Indian lady. The look for perfect sex is sustained during her poetic works. She is unwell of love-sex which is immediately superficial:

“..... *what is*
The use, what is the bloody use?
That was the only kind of love,
This hacking at each other’s part
Like convicts hacking, breaking clods
At noon” ^[6]..... [*Convicts*]

At the present, she fails to demonstrate a stripe between sexes as well as desire and acquire infuriated:

“*O sea, I am fed up*
I want to be simple
I want to be loved

And

If love is not to be had,

I want to be dead, just dead” ^[7] [*Suicide*]

Sylvia Plath also has knobbed the theme in a luminous way. She has very few poems on this theme of love, as compared to Kamala Das and her poetic works. Plath belongs to the tolerant society of the West where no foreheads are elevated either at further or pre-marital relations. The customary love which she ought to have qualified as a young girl does not create a feeling on her as sensitive subjects.

“*Death*” is the widespread theme where both the poets get together, though, in their own dissimilar method. Of course, Plath courageously gathers her objective. Kamala Das is put aside. Sylvia Plath, in her poems has rough draft ‘*Death*’ in a lot of colors lacking sounding gloomy. For her, disappearing is not an excruciating ending, other than a fine art.

“Dying is an art, like everything else

I do it exceptionally well.” [8] [Lady Lazarus]

Kamala Das thinks regarding passing away a prize for all her effort in existing upon the soil. Her life history provides plenty confirmation to her thought of death by hose down, sinking oneself in the sea. The appropriate passage understands writing:

“Regularly, I include toyed through the thinking of go away downward myself to be apparent of my living being unaccompanied which is not solitary inside any technique, other than, is normal to everyone. I contain required to discover relax in the ocean as well as an run away from involvements.” [9] [My Story]

The physically powerful personality of Plath is an advantage to her as a poet, other than handicap in authentic existence. The fundamental components of elevated brainpower and tremendous deep feeling made her dissimilar from everybody also. Plath cannot be joyful as a female-companion. She doesn't like the design of being a common housewife. Her dislike towards this thought is wonderfully uttered in the verse, *The Applicant*.

She scorns the institute of wedding where the female is extravagance as ‘a purpose.’

“It can sew, it can cook

It can talk, talk, talk.

It works, there is nothing wrong with it.

You have a whole, it's a poultice

My boy, it's your last resort.

Will you marry it, marry it, marry it.” [10] ... [The Applicant]

“See the bed from which my love

Has fled, the empty room, the

Naked walls, count on fingers

My very few friends”^[11] [The Corridors]

The poetess writes concerning her habitual smoothed tolerant attitude, concerning conjugal existence or male-female association within more than a not many of her verse. She frequently condemns concerning gentleman’s cold-bloodedness as well as wickedness as well as female’s suffering on top of that work out. The verse is allowed *Of Calcutta*; the poetess, Kamala Das articulates that her widespread populace drives her not present to a new-fangled metropolis as:

“A relative’s wife, a housfrau for his home, and

Doll for his parlour, a walkie talkie one to

Warm his bed at night....

... he folded

Me each night in his arms and told me of greater”^[12]

Her defenselessness is to classify herself or identity with the society and contradiction to recognize the tragedy as element of life, guide to a fight of her self-identity and society.

Kamala Das’ untimely wedding with a male much elder to her generates a dislike. His demanding natural history completes her frosty. She is a nonconformist and does not create any efforts to wrap it. She appears all over for love but she acquires it simply in her imaginings.

“Why do I so often dream

Of a house, where each silent

Corridor leads me to warm

Yellow rooms-

.....

They love ... and once awake, I.....”^[13]

Unquestionably reading their poems is a significant understanding. This is because they possess the inborn aptitude of rotating language into physical feelings, of the sun scorching hide. And then there is the stay, like the self-forgetting quiet period after reading a verse; of the worry to dehydrated, of the verse to rotate into summers salty surrounded by them.

In their imaginative writings, the Indian women writers like Kamala Markandaya, Kamala Das, Nayantara Sahgal, Anita Desai, Shashi Deshpande and others ongoing to talk about frankly the sexual harms of women as well as quizzical the gender-role outlooks. The female protagonists in their writings show enough dynamism and bravery to query the domineering responsibility of people, faith and culture. Other than, they desist from captivating the paths recommended by the western feminists. They quite look for to discover their individual paths.

The feminist reflection as well as the feminist travels in the west has had a quantity of power on the women's arrangements in rising countries similar to India. However, feminism as it exists at the moment during India has disappeared further than its western complement. As Uma Narayan appropriately states that; "Third humanity feminine style is not a senseless imitating of 'western outlines' within individual apparent as well as uncomplicated intelligence; Indian feminine style is undoubtedly a answer to the matter purposely confronting various Indian females."^[14] (Source; Weeden' 1997: 13) While, female's study as a prepared association completes its manifestation in India late in the 1970's, it lives in strength extended before still the western feminist group has begun. As well, the Indian women who vigorously contributed in India's fight back for self-determination are also showed to a significant degree next to the feminist enthusiasm.

On the other hand, the Indian women's fight for liberation cannot imitate its western foil for understandable motives. Suitable to chronological as well as enlightening specificities of the section, the feminist group in India has to imagine in terms of its individual programs and policies. In the Indian background, more than a few feminists have apprehended that the theme of women's liberation in India shall not be abridged to the disagreement connecting man and woman. The female, in order to release herself and go forward, wants to authorize herself to tackle dissimilar institutional structures as well as cultural performs that theme herself to patriarchal command along with power. The harms as well as quandaries strange to the Indian women establish creative look in the Indian literature in English since the 1970s.

1.3. Kamala Das: Life and Works:

Kamala Das (Suraiyya) (1934-2009) is well-known by her pen name, Madhavikutty. She is born in Punnayurkulam, Thrissur District, in Kerala, India, on 31st March, 1934 toward M. Nair, who is an earlier running editor of the extensively dispersed Malayalam every day *Mathrubhumi* and Nalapat Balmani Amma, a famous Malayali poetess.

Kamala Das is also a most important Indian English poet and literature as well as at the similar moment, she is a chief Malayam writer from Kerala, India. Her reputation in Kerala is pedestal on essentially on her dumpy stories and her autobiography, although her composition in English, written less than the name Kamala Das, is renowned for the burning verse and explicit an autobiography. “Her unbolt and straightforward conduct of feminine sexuality, open from any intelligence of responsibility, infused her script with authority, but also noticeable her as an iconoclast in her age group. On 31st May, 2009, a well-known Indian English poet is died at a hospital in Pune.”^[15]

1.3.1. Awards and other Recognitions:

Kamala Das is favorably evaluated to Sylvia Plath, who is famous confessional poet and along with others. She has been received following awards for her literary contribution:

- Her first anthology of poetry is entitled *The Sirens*, (1964) and acquired her **Asian Poetry Prize** in 1998.
- At the age of 31, she also published *Summer in Calcutta* (1965) and she acknowledged **Kent Award for English Writing from Asian Countries** (poetry) in 1999.
- She is also selected and short-list for **Nobel Prize** in 1984.
- She got **Asian World Prize** in 2000.
- She succeeded **Sahitya Academy Award** in 2003.
- She won **Vayalar Award** in 2001.
- She got **Kerala Sahitya Academy Award** in 2005.
- She received **Ezhuthachan Award** in 2009.
- She got **Muttathu Varkey Award**.

1.3.2. Major English Works:

Kamala Das is one of the chief Indian writers writing in English. She writes both English and her mother tongue Malayalam. She is also acknowledged for her subsequent major works:

- *The Sirens* (1964)
- *Summer in Calcutta* (poetry;1965)
- *The Descendants* (poetry;1967)
- *The Old Playhouse and Other Poems* (poetry;1973)
- *My Story* (autobiography;1976)
- *Alphabet of Lust* (novel;1977)
- *Tonight, This Savage Rite* (with Pritish Nandy;1979)
- *The Anamalai Poems* (poetry;1985)
- *Padmavati the Harlot and Other Stories* (collection of short stories;1992)
- *Only the Soul Knows How to Sing* (poetry;1996)
- *My Mother At Sixty-six* (Poem;1999)
- *Yaa Allah* (collection of poems; 2001)

Kamala Das' poetry is the majority of heartbreaking and painful. There is a sexual 'shamelessness to her personality', which hardly covers her internal excitement. Qualified as the majority honest and constant notorious poet, Kamala Das receives reputation as the influence of women's sexuality.

There is an autobiographical vein in most of the poems of Kamala Das; she has also residential a feature style of her personal. Her poetry is covered with a multifaceted prototype of sentiment and outlooks. They recount to moving require. Desire and harsh is wisdom of irritation and dissatisfaction, deficiency and separation. She is one of the few main voices in contemporary Indian verse in English. Her poems about love merit a particular declares. They

are typically her individual, noticeable- by an understandable feminine accurate and an intelligence of necessity. Even though, she utilizes the English language in her verse and other, she is classically Indian in her alternative of subjects, quality, feeling, characters and environment. In her poem, *An Introduction* recognizes this feature of her workings:

"I am Indian, very brown, born in Malabar; I speak three languages, write in two, and dream in one. Don't write in English, they said, English is not your' mother-tongue,

Why not leave me alone, critics, friends visiting cousins every one-of you?

Why not let me speak in any language I like? The language I speak

Becomes mine, its distortions, its queerness ' All mine, mine alone.'"^[16]

(Sources: An Introduction)

Still if she had not declared all this in her verse, *An Introduction*, the researcher should have recognized them all from her poems and other works also.

Kamala Das is also one of the most important Indian English poet and literature and at the similar time, primary Malayalam author from Kerala, India. Her reputation in Kerala is pedestal primarily on top of her dumpy stories and life story. She unlocks as well as truthful behavior of female sexuality, free from any intelligence of guilt, infused her writing with power. But she also symbols her as an iconoclast in her age group.

In a chap conquered globe, it depends on her to gratify the male self-image by approving his male ability and her own feminine limitation. Her flexible, attractive feminine identity serves two responsibilities; to stimulate her excitement and to delight her pride as a better female. Her feminine personality also discovers how to acquire a male to persuade her desire. For the present study, the researcher has been selected the following volumes of Kamala Das:

- *Summer In Calcutta (1965)*
- *The Descendants (1967)*
- *The Old Play House (1973)*

Summer In Calcutta, is one of famous anthology of Kamala Das. Its verse is a breathing of bright atmosphere in Indian English poetry. She engraves predominantly of love, its disloyalty, and the consequential suffering. She deserts the confidence obtainable with an old-fashioned, and somewhat hygienic, aestheticism for a liberty of brainpower and corpse at a moment when Indian poets are silent ruled by 19th century articulation, emotion and romanticized love. Her present poem also presents the representation of her womanly identity as grief-stricken youthful women. It anxieties itself by the poet's strong obsessions to the globe by commencement with the identity. Her poetry make known the impasses and emotional conditions mugged by Kamala Das below the damage of her desire for love, masculinity and resultant being alone. She is preoccupied among such excitements as love and sex.

Kamala Das' *The Descendents* includes 29 poems of which *The Looking Glass* and several additional poems compact by the subject of love. The outstanding ones contract with own grief and predicament in love among the equivalent level of necessity establish in her initial prosaic quantity. The majority of her poems provide more than enough proof to her conscientious hard works with life to rise above the personality. Her observation of the humankind of actuality is unclear by her own view that optimistic male unconcern in characteristic to women and ability for individuality is intended in her poems of self examination.

The Old Playhouse is an entirely autobiographical verse in which Kamala das has portrays her miserable matrimonial days or the desolation which she knowledgeable in her existence with her husband. It also demonstrates the unrestrained behavior in which the poet is able to speak concerning subjects pertaining to her confidential life and also themes connecting to sexual and possessiveness connection connecting male and female.

1.3.3 Sexual Individuality, Ethnicity and Way of Life:

Kamala Das is the initiate in imparting an instantly ahead strip-tease appearance to the female sensibility in the Indian English Writings. Various themes like irritation, disillusionments, inhibited look of love and sexes, emotional disagreement in marital relationships are openly represented in her poetry. Her first collection is titled *Summer in Calcutta* (1965) has fifty poems with a few delightful poems of love and desire in it. The second anthology is *The Descendants* (1967) encompasses twenty-nine poems on love and

the third collected works *The Old Playhouse and Other Poems* (1973) has thirty three poems of which twenty have been taken from the two preceding volumes and thirteen new poems are further. The theme of love emphasizes virtually all her poems with a little exception. Her poetry noticeable with appalling rebellion against the disqualified sexual honesty surely makes known bravery along with strength. She does not advocate for something new about female sexuality, in its place her association is increased by the earlier period.

The present chapter unties the relationship of Kamala Das' revolution and objection to the society that overcomes in the Indian continent. It is surprising to discover her complaint *in lieu* of the Hindu Traditions and the society that prevailed in the ancient times. Somewhat, all the rites as well as rituals connect with the Hindus advocate for impartiality for example as in wedding. "The Vedic Hindu design of the correlation between gentleman and wife during wedding as the basis of *dharma*, *artha*, *kama* as well as even *moksha*" ^[17] is forfeited in the recent humanity. *Brahma* separated his corpse into two; one half turns into male and the other female. So separated, gentleman and female becomes an ideal harmony when they join in marriage and the wife is called *ardangini*. The significant rites with the seven steps ambled jointly are symbolical expressions of combination of the two. The male subjugated humanity has more than the years interpolated the theories by not place the consecrated oaths into perform and the woman has still since been diminished. Through, wedding the identity of the female is misplaced. The Indian Hindu-idea of *Ardhanarishwar*, half gentleman partially female, manufacture an entire identity neither male nor female as the figurative representation of the *shiva-linga* worshipped by the Hindus is predictable in *Convicts* where she articulates:

“(...) at what time, he

as well as I am individual, we are

Neither gentleman nor feminine.”^[18]

At the similar time, the poet speculates if the combination is a simple legend. Her qualms of the thought of the survival of partially man and partially woman in any wisdom connected with the eunuch. They have both the unfinished physical traits of man as well as woman however; they are imperfect, neither male nor female as in the poem *The Dance of the Eunuchs*, they go and boogie

“(…) with skirts going round and round”^[19] (*Summer in Calcutta*)

The reflection of a round is used to assume the one that has no trimmings and therefore representing the sexual misunderstanding. Thus, perform as well as preaching confuses her. Her concealed individualism outsiders and importunately investigates the humanity.

Hinduism advocates the Yogic viewpoint. Kamala Das' importance on sex-activity in male as well as female is on the foundation of the narrow-minded contact deep-rooted in the sub-conscious alike the Hindu Yogic psychologies which assume the middles of spiritual movement or *chakras*. Yearning for physical love is a normal situation. Human wants to be in whole hold of the needs, *indravi*, and not allow the longing outdo the psyche and turn it into desire. Throughout the poetry, Kamala Das recognizes that the prehistoric awareness in male is pre-natal and not outstanding to cognizance. Female is similarly disposed to the physical stress as men are. She puts emphasis on the sexual familiarity to release the locked up original psychic influences of the emergent women. The patriarchal humanity has rehabilitated sexual category into desire where it is no new the enjoyment of life-giving undergrounds of friendship between a male and female with their cooperative labors to make the income to survive.

Kamala Das exploits without delay onward words to explain the unconscious relationship. Every her explanation of the physical combination is pot and never evocative. Her straight use of speech prohibited for women reproduces her thought of physical reproduction familiar to enthusiasm of the right mind. She is not preoccupied in its place; she uses the luxurious physical information to emphasize her repulsion towards sexual category. This is because sexual category is well thought-out as earnings to challenge woman of her human rights along with self-determination. It develops the man's idea of individual his lady or wife. In her portrayal of the wedded act one only just ever finds any smoothness in its put it is the sensuality piercing like the cold gentle wind banging straight on the face, a stark reality in the male-dominated Indian society. Kamala Das assumes like D. H. Lawrence that wedding with no the fundamental sex-function is empty and exaggerated. The wife has to look for happiness from others to make happy her recommend similar to protagonist, Connie in *Lady Chatterley's Lover*. Although, D.H. Lawrence advocates for the man's lack of restrictions, Kamala Das suggests entirety liberty of male as well as female with no notion of using or organism used. The Hindu she suggests that in the division of sexual category,

woman is the fatality of man and she wants to struggle and keep her individual identity and not submit completely to the man's spiritual and physical possessions to the desires of lady. An intuitive striptease is predictable throughout the verse in *The Conflagration* as she issues:

“Female, is this gladness, this two-faced covered

Beneath a gentleman?” [20]

The *Dharmashastra* harasses on faithfulness as well as loyalty to the male-companion as the leading main beliefs of a female-companion. To defend the idea of *pativrata* the woman's sexual desire is vulgar, “The masculinity advice within her is so huge that the poetess will live together with any man she meets, irrespective of his age or appearance.”[21] The supersession of the wife which is anticipated to be worked out for an incomplete reason and with huge self-control ultimately offers a confidential position to the male-companion. Kamala Das commends of the Vedic Hindu responsiveness as well as elevates hostility to the idea of the *pativrata* sermonizes with *Dharmashastra* where the chains are required randomly on women and men are placed liberated from sexual principles. She defends her position in a discussion, “I forever hunted sex, and if you may not acquire it within your residence, you go astray a slight.”[22] Therefore, the destiny forced on women is problems as well as a basement of female is volunteered.

On the confessional style, Kamala Das undresses the majority brave and frank terminologies. The Indian booklover is horrified at the straight explanation of requirements and sexuality in her writings as well as supposed her to be as well contemporary for deliberation. To recognize her writings one wants to acquire familiar to the carry out pursue by the Nairs, a community crowd from Kerala. Kamala Das is a Nair Malayalam. In wedding and *Family in India* K.M. Kapadia finishes from the workings of Kunchan Nambiar that the Nairs experienced Polyandry cultivate the 18th century.[23] Her verse is in sync with the habitual practices of the Nairs. In her verse, “*An Introduction*” Kamala Das clues of the times old perform of *tali-kettu-kalyanam*. In this ritual a little part of gold, tali, is tied approximately the neckline of the girl before, she achieves teens and complete to submit her corpse to the *tali-tier*. On the fourth day, the material decent by the *tali-tier* will be ragged suggesting that the amalgamation of the two has come to an ending. The negative response to this ritual of end the girl's virginity is measured as a sort of spiritual contamination. The

youthful girl's quandary and terror is exposed in the verse, *An Introduction* during the outlines:

"(...) he drew a youth of sixteen into the

Bedroom and closed the door. He did not beat me

But my said woman body felt so beaten."^[24] (*The Descendents*)

The explanation of sexuality and modify of associates is responsibility her male-companion for her unfaithfulness. The practice of the Nairs where a young woman before reach teens and healthy for accomplish is royally married to a self-identity, who has particular maintain above her and subsequently allowable to exist a free life in look upon to sexual category^[25], is therefore oblique in the verse *Conflagration*:

"(...) you let me toss my youth like coins

Into various hands

(...) let your wife

Seek ecstasy in other's arms."^[26] (*The Descendents*)

Kamala Das appears mystified by the put next to position of the social reputation of women in the contemporary times, attached connecting the male subjugated society and the preference of the society. A brain of miserable aggravation fogs her resentment against the culture. She is irritated by the ways assumed with men to move to civilization at their individual whims despite of the woman's wants. Beginning a childhood of sixteen cultivate her later years, she marks to knowledge the similar, the only dissimilarity life form that she pulls herself to the double bed and acknowledge as in *An Introduction*:

"It is I who express amusement; it is I who create sex

And then, sense disgrace, (...)."^[27] (*The Descendents*)

Kamala Das' verse deception into the female consciousness and the yearning to locate accurate love boost her to look for love exterior her wedding as well as she yet do well in receiving it, but the enjoyment is temporary. The physical love, she needs is desire for her

male associates and the physical perform does not present her any release from her loveless wedding, in its place the links insert to her despairs. As D.H Lawrence marks regarding sexual category relationships in *Fantasia of the Unconscious*:

“(...) here is a threefold effect, initial, the blaze of clean feeling as well as genuine electrical energy. After that, nearby is the nativity of a completely new-fangled situation of blood within every associate. As well as, at that time, there is the release...masculinity as a conclusion within itself is a tragedy: an associate. Other than, a perfect rationale which has no ancestry within the profound ocean of zealous, gender is a better catastrophe at rest. Sexual category obsession as an objective during itself for all time guides to disaster (...).”^[28]

The poetess, Kamala Das clears her yearnings and she aims to complete her yearnings through sexual category. She recognizes the tradition however seems to undergo. In the development of satisfying her emotional recommend of the sumptuous desire, the woman’s heart is tearing as she utters in *The Stone Age*:

“(...) ask me what bliss is and what its price.”^[29](*The Old Playhouse and Other Poems*)

Therefore, her advice is not the physical as well as the physical perform appears to be unsuccessful in fulfilling it. Satya Saran explanation that “Sensuality is a myth-sexuality is real. If sensuality is the scent of dreams, sexuality is the breath of passion.”^[30] Kamala Das’ verse reveals her puzzled condition of psyche. Insecure whether she inquires the incorrect people for the love incomplete in her existence, or has she completed a number of spirits penetrating her needs will not unavoidably satisfied but cemented on the newer pathway, the path of deliverance. She does not as a clear-cut austere human assume sexual category to be the pathway of Nirvana but tries to look for enjoyment in its purest shape, however she mourns at the conclusion of it. It is the patriarchal domination that disfigures the stability. Osho advocates that “the further one repress it the more it combines you and the calculate of reception becomes work out of liberation.”^[31] Kamala Das attempts to outline the conventional parts of the physical stress in which the command of the tissue is the foundation of enjoyment, a heavenly primitive power that has the mirror image of religiousness. Female is not free to suppress her needs. In an attempt to be familiar with the basic reality of love, the first necessary is to believe the holiness of sexual category. She is prepared to recognize love in its unadulterated and usual form but the man’s leading self-image difficulty it and the celestial gets distorted into the possible yearn.

The *Vaisnava* writing acknowledges the method of holy restraint that attempt to develop the rudimentary animal desire as well as come into from the previous existence. “The religious group principles that the celestial can be moved towards during an alteration of sex-impulses, portrays as a fantastic naturalization of the ordinary.”^[32] The love symbolically stands for as the relationship between the wife-husband and much-loved-lovers. The religious group consecrates the love of Radha and Krishna as the love connecting individual and the celestial. Kamala Das writes tries to compare with the love of the *Gopis* and Radha for Krishna in the verse, *An Introduction*:

“I look for the beautiful Krishna in every man. Every

Hindu girl is in reality wedded to Lord Krishna.”^[33] (*The Descendants*)

She is uncertain of her condition. This is because the love connecting Radha and Krishna has expanded communal acknowledgement as well as speculates at the breakdown of implementation of her desires. Her anxiety holds accurate. The disagreement in her connection is unpaid to the truth that hard-hitting; she is dedicated similar to Radha the discipline of Krishna is devoid in the men she comes across. In *The Invitation* she shows of her never-ending look for correct sex:

“After that love become a swivel-door

When one went out, another came in”.^[34] (*The Descendants*, 7)

Investigate is never-ending chiefly. This is because of the information that though women are predictable to be approximating Radha, men in the present society are the hunter dissimilar Krishna the contributor.

Kamala Das’ text is come out of move violently as well as has a treasonable quality. Her verse swings from the contemporary to the conventional when her dealings the woman’s extramarital relationships to the legend of Krishna as well as his *Gopi* in *Vrindavan*:

“Vrindavan lives on in every woman’s mind,

And the flute, luring her

From home and her husband,”^[35]

(The Old Playhouse and Other Poems)

At this time, the woman is similar to the *Gopi* at the echo of the flute, fall the whole thing counting husbands as well as babies and hurry to the woods to get together him. During the *Raslila*, boogie or play, Krishna receives several shapes and satisfies every *Gopi* rewarding her erotic needs. Kamala Das does not endeavor into the woods cautiously in its place similar to the *Gopi* she honestly goes to her devotee in hunt of result her Krishna:

“(...) I drive my blue battered car

Along the blue sea I run up forty

Noisy steps to knock at another’s door,

Through the peep holes the neighbours watch. ”^[36]

(The Stone Age, The Old Playhouse and Other Poems’)

There is no sorrow as she discovers not anything criminal or enigmatic concerning the yearning. It is the male who be unsuccessful her. The wish for Krishna permeates all communal obstacles along with responsibilities. Kamala Das clues at the unknown yearning of woman concealed by the communal norms that require to be broken down.

Therefore, Kamala Das’ poetic works are boomed of the yearning for liberation from the household responsibilities. She anticipates the humanity to recognize the touching desires of women as well as in the development begins the duty to take apart the picture fashioned by men. She is carped for getting to outside the desires lie under the carpet. This disapproval, on the other hand, points to the creed connected with the woman’s appearance of yearning in the Indian society. It is outlandish that in the terrain where sexual category and copulation form the foundation of society and where the sex organs are worshipped, sexual category is well thought-out as an unthinkable. Her poems discover an idiom to her hush-hush suffering, feeling, anxiety, yearning along with disagreement. Humanity wants to introspect its history to recognize and encourage woman from the inactive situation. The unity of the supremacy is challenged and the constancy of the male edifice is endangered when Kamala Das professes for equal opportunity once moralizes in the holy circumstance:

“(...) *he is every man*

Who wants a woman, just as I am every

Woman who seeks love.” ^[37](*An Introduction. The Descendents*)

Kamala Das does not initiate any new-fangled concepts as a substitute. She longs to stick to the conventional and speaks of the society that once succeeds. The change is in toward the back course, to increase extra power as well as impetus so that the pendulum swings additional.

1.3.4. An Adulthood:

The poetess' inexplicable honesty creates better to her seem at of adulthood as well as sex. In her verse, *An Introduction* (it is taken from *Summer in Calcutta*) the narrator speaks, “*I am each/ female who seeks sex*”.^[38] However, a well-known critic Amar Dwivedi assesses Das for this “identity obligatory as well as not ordinary” universality; this emotion of oneness infuses her verse” ^[39] According to the Kamala Das' point of view, womanhood engages convinced communal experiences. On the other hand, Indian women do not argue these experiences in respect to common mores. She constantly declines to believe their quiet. Ways of thinking of yearning as well as beating are not restricted to a confidential unhappiness. They are encourages into the community globe as well as recognized. She also appears to persevere they are standard and have been undergone through female crossways moment. Inside *The Maggots* (it is taken from the anthology, *The Descendants*,) the poetess, “Kamala Das agrees through now how elderly the sufferings of women are. She encloses the hurt of misplaced sex with antique Hindu mythology”.^[40] On their previous nighttime mutually, Krishna asks Radha if she is troubled by his kisses. Radha speaks, “*No, not at all, other than, thought, what is/ it to the corpse, but the maggots nip?*” ^[41] Radha's pain is baking, as well as her silent is particular influence by Kamala Das. In addition, by the production an authoritative divinity prey to such judgment, it gives out as corroboration for regular women to have parallel outlooks.

1.4. Rational Significance of the study:

This research work will assist the readers to recognize the Kamala Das' views on womanize. It will also help the readers to realize that how women are rising attentive and

mindful about their rights and how they are coming out of their partial world and gaining new styles in the existing society. It will also provide new insight and new way of looking at the lives of the women. It will create great awakening in the society about the plight of the woman and compel the society to think of woman as equal to man. Directly or indirectly, the present research will contribute to feminist cause of woman's empowerment. It will help the readers to look at the novels of these writers from different perspective. It will also provide them with ample opportunities of doing research on the life of Indian women with the help of these novels.

As a poet powerfully dedicated to the sexual globe, Kamala Das is constantly struggled to recognize love with physical bareness. To her, this recognition is a challenged to redefine her individual personality and maintain a significant correlation.

1.4.1. An Influence of Her Individual Self-Identity:

Kamala Das is an exceptionally well-liked name in the field of Indian English verse. She also acquires her position with wide-reaching familiar poets. As a poet, she never struggles to misbehave herself obligatory restrictions. While, she is a female with an unchanging variety of understandings in existence, she fashions the most excellent circumstances in her verse. She also encourages inside her incomplete anthology with elegance as well as huge ability. In her well-known autobiography, *My Story* she "remarks that her mother is not joyful with the correlation with her father. They are different as well as terribly incompatible."^[42]

1.4.2. As an Innovative Poet: Kamala Das:

Kamala Das is one of the excellent with the post-independence women poets has imprinted a particular place for her in the records of English verse. She has missing an inconceivable turn out on the expanses of Indian English poems. She is a female of immense figure in the terms of unambiguous as well as courageous arrangement of women. She donates significantly by writing in Malayalam as well as English and has won the *Kerala Sahitya Academy award* in 1967. She published eleven books in Malayalam and three books in English. She is familiar as the majority privileged poets intended for the anthology of her three poems that is to declare:

1. *Summer in Calcutta*
2. *The Descendants*
3. *The Old play house*

Noticeable with an extensive view of subjects, deep way of thinking, self-determination of thought and concentration of feelings as well as communication and nudity of reality; her verse illustrates an innovative line in the field of Indian poetry in English. “Her poetic works also explains dissimilarity from the regal as well as the supporter of independence literature of the post-independence period. Writing is widely regarding humiliation, development along with distress of Indian female.”^[43]

Therefore, as a liberty in materials of love as well as sexual category has been declared and domesticated in fashionable Indian writing in English; Kamala Das’ involvement in this field is no fewer noteworthy. She mingles the human rights, needs and deep feelings of the post-colonial women. She buys out of bed in a matrilineal family unit classification; bring about it with complete refinement. It is no more than after her wedding ceremony that she could experience and understanding the existent Indian woman, her desires for love and her yearnings for search of self-identity. She argues that an Indian female goes away from side to side suffering desires for both touching and physical contribution with her man.

1.4.3. Freedom of a Female:

Kamala Das’ poetic work is fundamentally based on the poetry about woman, it centers on herself as a female, as a wife, as a mother as well as a partner for a lot of men also her male-companion. Her feminine sensibility is the purpose power following her poetic works. It also presents an individual character through her poems. Most of her poems, she explains personality as well as temperament of her male-companion and how her feminine sensibility is disgusted next to her husband’s approach of production love to her and self-identity . She condemns her husband by motto that his attitude of love making is now desire as well as shows no love and friendliness at all. There are insightful, sumptuous and over-romantic outlooks in her poems. Courageously, she explains that her sexual ways of thinking as a female who has individually knowledgeable it. She considers the human corpse both male and female as an uncommon belongings as well as contributions from God.

Kamala Das' feminine sensibility reproduces in the two poems in which she writes concerning the confinement of her schoolboy, the poem is entitled '*Jaisurya*', and is an appearance of a woman's the majority valuable approach when she is regarding to give birth to a baby and afterward when she has given birth to an predictable baby. In this poem, the poet explains the unthinkable outlooks of a mother and the motherhood or motherhood as its theme. The poet gives details the feminine emotional responses and rejoices the beauty of baby birth and the happiness of parenthood as a female.

A scholar, Ramesh Kumar Gupta writes that "here is undeniably a feminine influence circulating the hopes of domination, concerns as well as anxiety within womankind. Kamala das writes concerning love, sex as well as marriage all well within her understanding as well as consciousness. Her graceful influence permeate through a feminine cum feminine deep feeling is typically her own, furthermore, it may be confused with anybody also." [44]

"Her appearance looks to be the phrase of open-minded female who yearn for to smash envelop, put up approximately yearning as well as to break the entire obstructions as well as turns into complimentary from all sexual as well as collective bondages. A lot of her poems are occupied of narratives of sex along with sexual category." [45]

A tone which resonances further than calm, with flaming yearning which provide equally poetry as well as women self-identity. It escapes them before her. It's noteworthy that she is 'Kamala Das'. With patriarchy infuriates; and canons walking on in approach she has a feeling propose all the women extended before the further feminist writers receive the phase. A poet acquires a yawning clasp of the lost globe of play-houses or digs at the patriarchal supports; merits great compliment.

Reading regarding this powerful poet is to provoke the Kamala Das inhabits in every one female. She thinks that an important tone of her as well as of outlook productions represents by a smash from the past by script in a noticeably Indian excuse quite than accepting the method of English modernists. Das' challenging poems are acknowledged for their courageously undemanding explorations of the identity as well as feminine sexuality, metropolitan life, and the women's responsibilities in customary Indian civilization.

Subsequent to a deep understanding and as Kamala Das carries on to be the environment of this investigate, it's imperative to bring up that her male-companion set up with her result to supplement the family's proceeds. As per the volumes understand by the

researcher; it should state that she will frequently remain waiting the ending of the day after her family unit has gone to be asleep and will write pending dawn.

The theme of love as well as desire after occupies Kamala Das' understanding and flows out in the appearance of poems. This is undoubtedly unmistakable in her poems. She does not preoccupy with the metaphysical expedition of agitated spirit. At the same time, she is not engaged with the formulation of the hypothesis of the poetry frequently, she writes concerning the influence of love and the application of the corpse, her acknowledgment is tremendously noteworthy.

She acknowledges that “....*she engraves the verse in the volume of Calcutta to create a gentleman sex me as well as to fracture downward his resistances*”.^[46]

1. 4.4. A Spiritual Idea: Islam:

At what time, Kamala Das unlocks her arms to willingly believe Islam, it guides to huge worry as well as anxiety for several Hindus, although others above lined the motives that she provides. She repeats that she suffers quiet with Hinduism and it does perform. She blames the Hindu society of ill-treatment as well as psychological damage. All-encompassing declarations like there is no room for absolution as far as the Hindu divinities are worried and shocking pressure that her revolting be active of such spiritual renovation will guide her to an incurable punishment. This further petroleum to the blaze as well as lined a horizontal mode and motive that lead to her spiritual relocate.

Her attentions that she won't power to construct any co-operation in her new-fangled belief as well as Islam will bear her notorious history. Her well-built principle is that belief cannot swallow up one's resourcefulness. She understands that Islam is bearable and Allah is the God of sex as well as clemency particularly when her brainpower tells her that Allah has absolved her sins.

If she is not intentionally uninformed of her grandpas advantage lord Krishna has heal for her fascination in Srimad Bhagavad-Gita which is recognized as the insectaria religion for the complete mankind.

The one god hypothesis is plentifully originated in *Vedas* and a variety of branches. She is the similar who now and again is so occupied in lord Krishna that claims her total submit, while various times she observes the picture of Bal Gopal Krishna in her small son. In '*My Story*' she quotes:

“I overflowing his early days through the supernatural as well as speculate.... He assemble on my knees seem similar to the baby Krishna”.^[47]

In a good number of her poems, Kamala Das provides expressions similar to rotating her quietly on the cord, enjoyment. A stand-up comedian boogie is a quantity of of high-quality instance of ridicule. Therefore, the poetry of Kamala Das should observe in the brightness of her feminine awareness. She attains these from the civilization of her babyhood days. After wide-ranging reading of the poets works the personality investigator can illustrate a quantity of ordinary and repetitive answers on Kamala Das that obviously point to that much of it is customary as well as feminine, and she speaks audibly the requirements and finds qualms of a widespread female and pleads for trustworthy love and intelligence of defense for her, out of her individual information.

When Kamala Das converses of love outer surface wedding, she does not essentially spread the organization of disloyalty or unfaithfulness, but seems to be simply searching for a connection which gives together authentic love and impregnable refuge. That’s why she, now and then, gives a fairy-tale structure to look for her accurate love and recognizes it with the Radha –Krishna prototype or with that of Mira Bai gives up the attaches of wedding in quest of god-Krishna, the accurate celestial lover. These wonderful frameworks put aside her, in some quantity, from the blame of obscenity; if not her poetry is full up with shocking unconventional details as regards love, wedding and sexual category. Though, one can take up her entirely from the sexual mud adhere to her picture.

The Radha-Krishna pattern is repeatedly connected with the development of the poet and is observed by the examiner in all her poetical anthology. As a poet, she is aware of her imaginative services and tries to fracture checks as well as wheel. She resorts to self-identity consciousness; self-examination as well as self-introspection in arranges to describe her poetically. She discovers herself destined to engage in recreation separately from her female self-identity. She says that it the gentleman humanity which requires choosing her his responsibility according to her expediency. She is compulsory to proceed as a slave or an icon. Her individuality imitates the most horrible situation of female which she writes in my story her life narrative.

*“Frequently I have toyed through the design of go down myself,
To acquire clear of my being alone this is not exclusive in any ways
Other than, it is normal to every one
I have required discovering relax within the marine*

As well as run away from involvements.”^[48]

Her poetry may be classified as that of the unfairness done to the women in India. They vociferously are objection the identical. In all her poems, there is a significance given to civilization which is unbiased against female. Kamala Das struggles for the human rights of women.

She completes her poetic works a simple instrument for the look of her conducts against her male-companion and afterward her complaint touching all males because of her miserable and bitter knowledge of her haphazard sexual connection with a huge numeral of men. According to this, women should get together the daring to knock down the idea of male supremacy in a self-centered humanity.

1. 5. Review of the Related Research Literature:

A great deal of work has been done so far on various African and British novelists in English. The main findings are regarding their style of writing and subject matter. A lot of work has been focused on portrayal of orients in literature. The researcher thought it appropriate to focus on the depiction of culture, tradition in literature, instead of confining only to the portrayal of women’s image. The researcher has come across with the following research focusing in postcolonial and literature. As Kamala Das’ literary career starts with the publication of their poems, *Summer In Calcutta* (1965), *The Descendants* (1967) and *The Old Play House* (1973), the criticism starts from the very year in the form of reviews. Mostly these reviews are of the individual works. Some critics dealt with her works in general and some compared with the works of other poems.

The purpose of the Review of the Related Literature is to take a review of the related literature. It summarized the findings and suggestions from the earlier researches in the field of the researcher in the following ways;

It considers the previous studies done by the researchers which are related to the present study. The knowledge and information show the clear past picture of the study up to where the line of the research has come. It will also give the proper direction and guidance to him so that he can handle his study with full confidence of accuracy. Only those studies that are plainly relevant, completely executed and clearly reported should be included.

Indian English writing comes out along with notable writers like Sarojini Naidu. This huge poetess enamored the readers with her writing skills. Females themes have also been used by writers like Nayantara Sahgal and Rama Mehta. Provincial creative writing theme has been appropriately used by Kamala Das, Anita Nair and Susan Viswanathan. Women novelists like Kamala Markandaya and Anita Desai incarcerates the strength of Indian cultures as well as its conventional principles. All through, in the 1990s, India turns into a well-liked mythical homeland as a number of women writers complete their presentation in this age. Chitra Banerjee Divakaruni, Suniti Namjoshi and Anuradha Marwah Roy highlight on the realism as key theme of their literary works. The record of Indian women novelists also includes well-liked names such as Bharati Mukherjee, Nergis Dalal, Krishna Sobti, Dina Mehta, Indira Goswami, Malati Chendur, Gauri Deshpande, Namita Gokhale, Ruth Jhabvala, Shobha De, Arundhati Roy, Jhumpa Lahiri and several more. They are acknowledged for the fashionable move toward in their works. The writers similar to Namita Gokhale and Shobha De are actually honest. Most of these female novelists are identified for their courageous views that are reproduced in their novels. Fundamentally, these are the literary works of objection and an outbreak of uncertainties as well as contaminations. Nothing like the long-ago, where the works of women novelists are known fewer priority and are really underrate, categorization of feministic or gentleman writings barely formulates any intelligence at the moment.

A one of the famous writer, K. R. Sreenivasa Iyengar remarks regarding Kamala Das' poetry that she pleased her verse as "An good-looking, defensive or disobedient wrap to put out of sight the nudity of the identity, other than more often than not an locomotive of catharsis, a way of tormented self-knowledge".^[49] Yet with all the limitations of her elegiac identity, the verse of Kamala Das receives on herself the weigh down of the feminine self's mission to grasp the world and be grasped by it in its totality. Poems such as *The Dance of the Eunuchs*, provides a concrete hint to identity crisis that hers feminine arch poetic identity come across. The poem represents the 'songs of melancholy' of the barrenness. It is the proposal of the elegiac self's unsettled tensions between the yearning as well as the shudder.

One more time, what her elegiac identity meets throughout the entire volume of *Summer in Calcutta* is the consciousness of the empty space of this torment representation, 'the sympathy an unfilled reservoir, and coming up for extensive hours'.

One more well-known writer, Devindra Kohli says that “Kamala Das’ poetic works is an obligation hang-up. As a result, strong is her require to discover discharge from her emotional feelings” that she longs autonomy and a great deal superior let loose of herself which she searches in divinity. The poetess, Kamala Das herself remarks that, “...as liberated from the most recent human being repression...” Kamala Das lived single-handedly in her humankind with feelings of lonesomeness. However, it preserves her belief, the safety measures of her residence. She always undergoes that verse predestined studying life as well as its impartiality in a very down-to-earth technique. At the age of 75, she died, parting three sons at the back after hostility a long fight with Diabetes. Well-known for her open as well as explicit appearance on matters of sexuality, Kamala Das’ writings paying attention on sex, disloyalty and the ensuing anguish that often disturbed the conventional readers. She leaves at the back an inheritance that is solid to be satisfied, a birthright where she could stroke human spirit with her logical as well as delightful method and enormous financial system of words. The humankind of verse as well as writing style will overlook her for extended.

One more scholar, E. V. Rama Krishna observes that: “from the time when the writer may not dispossess also the corpse or else the spirit as well as survive by individual of them, the complete best moment of the verse wet through into the thought of suicide where the group which may receive absent individual of them is the ocean, an aged sign of timelessness. As her occupation improvement, her furthest enthusiast is forever her male-companion. A lot of demonstrators are itinerant approximately. M. K. Naik also believes that the new-fangled Indian English writer has not so distant fashioned a solitary work which may be hailstones as recognize work of art.

It will be interesting to contrast kamala Das’ treatment of the sex of Radha as well as Krishna decoration with that of Sarojini Naidu. Within her verse, *Ghanshyam*, Sarojini Naidu depicts Krishna not her as her devotee, on the other hand, as divinity that is omniscient as well as omnipotent, it is the central principal of this universe.

“Thou givest to the shadows on the mountains

The colours of thy glory, ghanshyam

Thy laughter to high secret snow-fed mountains.

To forest pines thy healing breath of balm.

Thou lendest to the storm's unbridled tresses

The beauty and the blackness of the hair...." (Source; *Ghanshyam* by Sarojini Naidu)

The above verse is printed in the outline of Stotra, it is a chant in commend of divinity. The attitude of the rhyme is to recommend the sky-scraping significance of a devotee. She presents the noble not her corpse similar to Kamala Das, other than, he "longing spirit": "O be given my longing real meaning for skinny oblation". Kamala Das, on the other hand, considers Krishna as her "friend" who comes to her within "myriad outlines" and to whom "within a lot of shapes must I give in... I must be fondled through him.

From the above reviews, it is clear that though there are number of reviews related to the present study. Kamala Das, her poems; *Summer In Calcutta* (1965), *The Descendants* (1967) and *The Old Play House* (1973) have been widely studied by literary critics who have explored the poems with the particular interests from their own point of views. The different and changing focuses of feminine interpretations. This is also a proof of the greatness and charm of the poems. As there is no comprehensive study of their novels done, the researcher thinks it is high time to study their works reflecting variety of themes at doctoral level.

1. 6. Statement of the Problem:

The story of the human race begins with the women writers because it is she who carries the innovative human genetic material. It is gloomy that the productions of historians have observed 'Man' as the idol whereas in realism it is the woman who merits the rank of a star. The future for humanity depends on her labor, her skill, her biology which holds the key to the destiny of the human race. The society in which we live today had specified certain rules which are different for men and women. The woman has to perform the biological function of reproduction and, therefore, her opportunities remain restricted. It is solely her responsibility to take care of the children thus putting an end to all her opportunities.

Some feminist writes have showed that it is significant to have child-care centers so that women could defend their jobs and depart to effort. Therefore, in the 20th century feminist objection became a chief social anxiety. Despite many improvements in the society, the feminist groups undergo that sufficient has not been finished for them.

1. 7. Aims and Objectives of the research:

The aim of the present research work is to study, identify, discuss, analyze and to interpret Kamala Das' selected poems and thereby to place them in the belief of Indian English Literature.

1. To study various thematic aspects in the selected poems Kamala Das.
2. To focus on religious and domestic imagery to explore a sense of identity in the light of Indian English poetry.
3. To make an interpretation of special glooms of love in her poetry.
4. To discover the qualities (strengths and weaknesses) of female font less than study.
5. To be acquainted with the thrash about of women for liberty and impartiality in the Indian Society.

1. 8. Statement of the Hypothesis:

The selected poems of Kamala Das reveal various aspects and make available a standpoint of life. At the present lot of research work is done on the Kamala Das separately. But nobody has attempted to study women's image and to compare them to bring out feminine psyche, the changing faces of women and changing relationship between man and woman.

1. 9. Data collection:

The data would be in the form of the primary and secondary sources.

- a. **Primary Sources:** The three poems along with their more works would form the primary sources.
- b. **Secondary Sources:** The reviews, articles, Kamala Das' works published in various journals, magazines and in the books.

1. 10. Scope and Limitations:

Women writes have been completed an outstanding donation to poem; in Indian English Literature. In poetry, there is plenty scope for the appearance of feminine sensibility. Women have encouraged literature and the feminine themes have been a crucial significance in addition. She is herself a creator of literature and is all pervading. Woman is the cause of all action. If woman is absent, there is no poetry, no song, no drama, no tears, no laughter and ultimately no life in this world. But they are still walking on a tight rope to achieve their rights and social justice. The different aspects of feminism are stressed through many Indian English poetry.

This research work also tries to study comparatively the feminine in these poems. Kamala Das has written many poems but here it is impossible to analyze each and every poem of them. The study will focus on only exacting Indian English Women poet; Kamala Das' select poems.

1. 11. Methodology:

The collected data would be in the form of the primary and secondary sources. In Primary sources, include Kamala Das' three poems. The secondary sources consist of the reviews, articles, interviews of the writer published in various journals, magazines and books. The authentic information from the internet would be used in secondary sources.

The projected research work would depend upon the use of primary sources (the original works by the writer in question), secondary sources (as mentioned above). These works would be read, analyzed and interpreted critically in study. By using the descriptive method, it is engaged in order to find out the ways in which Kamala Das has presented her views on the notions of woman's image by collecting the data from the selected poems.

The analytical, interpretative and comparative methodology will be used for the present research work. The highlighting will be put down on the close reading of the primary and secondary data available on the subject; visit to various libraries for the collection of applicable information. In addition, discussion would be done with the persons who have done parallel kind of study. Furthermore, internet is also used for the current study. In the light of said methodology, the subsequent provisional chapter scheme will be framed.

Some Indian locations are presented in her poems and explain the needs of international or rather global perspective to be added in the methodology of the present study.

1. 12. Chapter Scheme:

The proposed research work is divided into following chapters broadly:

Chapter I: “Introduction” deals with the biographical survey of the poet, Kamala Das. It also involves the three poems by her and the main and secondary themes and states briefly. The chapter also focuses review of literature and the other aspects related to research like justification, methodology, statement of the problem, aims and objectives and the chapter scheme.

Chapter II: ‘Quest for Identity in Kamala Das’ Poetry: highlights on the personal anguish and dilemma in love-business with the same degree of urgency found in her first poetic corpus. Her feminine self finds man emotionally deficient and incapable of possessing a passionate regard for concrete reality. It also focuses to the strong representation of famine self.

Chapter III: ‘Kamala Das as a Confessional Poet:’ focuses on the Kamala Das as an outstanding Indo-Anglican poet. She is compared to the Sylvia Plath and an American Poet, Anne Sexton. It also deals with a confessional poet’s private and personal life.

Chapter IV: ‘Thematic Aspects in Kamala Das’ Poetry:’ this chapter filled with various thematic aspects of the Kamala Das’ select poems. Her poems mainly deal with love and sex theme, social concern, pitiable condition of woman, her sexual experience, sense of futility, sexual humiliation act. Her poetry also reflects her restlessness as a sensitive woman moving in the male dominated society. She raises her forceful voice against the male tyrannies in her poems.

Chapter V: “Concluding Remarks” covers the conclusions drawn by the researcher covering three main points – Kamala Das’ select poems and her works and that of the themes in the works of some of her well-known contemporaries; an overall impact of her views; and her specific contribution to the use of feminine interpretations.

These chapters will be followed by ‘bibliography’.

1. 13. Bibliography:

The bibliography would be prepared of the a) Primary Sources (the original works of the author i.e. Kamala Das) b) Secondary Sources (The reviews, articles, various works published in various journals, magazines and in the books).

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Chapter II

Quest for Identity in Kamala Das' Poetry

2.1 Introduction:

The present chapter is tracing the quest for identity or individuality. Identity, universally, describes a person's commencement and appearance of their individuality or collection associations with general and enriching identity. The center of thought is that an individual's wisdom of identity is strong-minded mostly by the alternatives and promises completed concerning definite individual and social qualities.

The significance of a female has been documented in writing on a variety of grounds. For centuries, the individual understanding is one and the same with masculine familiarity. Gynocriticism has opened up new vistas of study and research. The feminist philosophy projects the problem of "self", seek of female's individuality is a characteristic pattern of feminist literature as well as a middle task of feminist literary criticism. Accordingly, Kamala Das' poems reflecting their high critical mind of women's identity seem to reveal the essential and typical theme of feminist literature. Her poetic works show how the "feminine mystique" deceives women, and that the persona, a wise mother and good wife, is no more women's desirable identity. And it is presented through a heroine who suffers from the inner dissociation and attempts to wander outside the house. To be the other is to be the non-subject, the non-person, the non-agent; in short, the mere body. Deeming women emotional and unprincipled, these thinkers advocated confining women to the domestic sphere where their vices could be neutralized, even transformed into virtues, in the role of submissive wife and nurturing mother.

The portraiture of women, the entire globe have been all-too-myriad in their complexion, as they have been all-too-rich in their composition and all-too-variegated in their character. Picked up from the different times and diverse climes, even a random sample of these images soon reveals the wide spectrum of richness of their code, content and treatment, their colors and contours. There is, however, no denying the fact that the one-time idealized and idolized images

of women have undergone some unprecedented metamorphosis all the world over, especially in the nineteenth and the twentieth century's.

According to Indian traditions, a woman must defer to her husband in every possible respect. She must make the marital home pleasant for him. She must cook the meals, wash the dishes, and take care of the children. She must never enquire about money and she must acquiesce to her husband's every demand. But what happens when the old customs lose their power and the woman no longer believes her life should be determined in this narrow fashion? This prospect is the underlying theme of Kamala Das' poetic works in which her lead protagonist, undergoes profound changes against the backdrop of an India that is also evolving. There is a shift in values and women have started acknowledging themselves the co-equals of man. Though the high hopes of Feminism have been washed away in the present social milieu, the relationship between man and woman becomes one of structured interdependence. Still the woman has to work for her liberation without resigning herself to her destiny. Gender - equality remains a myth.

Kamala Das has joined the growing number of women writers from India on whom the image of the suffering but stoic woman eventually breaking traditional boundaries has had a significant impact. The restricted dimension of the relationship between man as well as woman has been prescribed through gentleman and not by female. Gentleman who is ruled by the mastery-motive has imposed her limits on her. She accepts it. This is because of biosocial reasons. Very often, this acceptance is not congruent with the reality that lies underneath. Modern women prefer to exercise; her selection and break away from her traumatic experiences. Women are now portrayed as supplementary assertive, more liberated in their observation, and more communicative in their appearance than the woman of the history. In its place of decrease the elements of anguish at the hands of her lover or husband or gentleman, she has started asserting her substantive self-identity in achievement, not in words.

Indian English poem has moved towards at the age with poems of different logic and emotional responses such as Sarojini Naidu, Toru Dutt, Rabindranath Tagore, Sri Arabindo, and later Nissim Ezekiel and even Henry Derozio, Nini Lungalang, P. Lal, D. C. Chambial, Tamsula Ao, Easterine Iralu and Monalisa Changkija, investigate into their existential mission.

Kamala Das (1934-2009) is one of the leading Indian writers writing in English. She was born at Punayurkulam in Kerala. She writes both English and her mother tongue Malayalam. She received the poetry award of the Asian PEN Anthology in 1964 and the Kerala Sahitya Academy Award in 1969. The latter was awarded to her for a collection of short stories entitled *cold*. Her works include *Summer in Calcutta* (1965), *The Descendants* (1967), *The Old Playhouse and other poems* (1973), and her autobiography *My Story* (1974).

There is an autobiographical vein in most of the poems of Kamala Das; she has also residential a feature style of her personal. Her poetry is covered with a multifaceted prototype of sentiment and outlooks. They recount to moving require. Desire and harsh is wisdom of irritation and dissatisfaction, deficiency and separation. She is one of the few main voices in contemporary Indian verse in English. Her poems about love merit a particular declares. They are typically her individual, noticeable- by an understandable feminine accurate and an intelligence of necessity. Even though, she utilizes the English language in her verse and other, she is classically Indian in her alternative of subjects, quality, feeling, characters and environment. In her poem, *An Introduction* recognizes this feature of her workings:

"I am Indian, very brown, born in Malabar; I speak three languages, write in two, and dream in one. Don't write in English, they said, English is not your' mother-tongue,

Why not leave me alone, critics, friends visiting cousins every one-of-you?

Why not let me speak in any language I like? The language I speak

Becomes mine, its distortions, its queerness ' All mine, mine alone".^[1] (Sources: An Introduction)

Still if she had not declared all this in her poem *An Introduction*, the researcher should have recognized them all from her poems and other works also.

2. Quest for Identity: *Summer in Calcutta*:

Kamala Das is a daughter of V. M. Nair and Balamani Amma. She has published four volumes of Poetry in English *Summer in Calcutta* (1965). It is the first collection that shaped the ripples in the possibility of Indo-English verse. It is followed by *The Descendants* (1967), *The Old Playhouse and Other Poems* (1973) and *Stranger Time* (1977). Her composed poetry appeared in 1984. *My Story*, her life history originally written in Malayalam, is also one of the reputed titles recognized to her.

The development of a sex poet may be traced easily by subtle analysis of various strains that define different moods and shades of sex. The great metaphysical poet, John Donne provides a great instance of this kind of analysis of the poem. The first phases of Donne's love poems are conspicuous for exasperation and eccentricity that owes its genesis to peculiar notion that woman is essentially unfaithful and the object of sexual pleasure only. The second phase begins with the realization of the sentimental worth of a woman and in the third phase the poet enjoys the bliss of Platonic love where body, despite lingering functionality, ceases to matter and love is manifest at spiritual level.

As a love poet, Kamala Das has approved through a lot of phases as well as has lived in the emotions of love as various planes most important to a steady and methodical enlargement and at the same time a rich variety of strains defining the emotion. It is, however, not defensible to read and appreciate the poetry of Kamala Das without locating these strains defining various phases of her development as a love poet. These strains hand out to describe the inextricable relationship that subsists between her poetry and her life.

The present volume of Kamala Das' *Summer In Calcutta* intends to study on quest for identity. The poems in this quantity have glided similar to a cottonseed over the Indian mindscape, and have been engrossed into one's mind. They have invigorated poetry in recent times much more than any other Indian writer. The works of other poets seem insipid before Kamala Das' which draws the attention of the reader right away. Her voice being in Indian verse earthy and direct that throws hard core facts around revealing even the most minutest secrets on ever even thought existed in one's own self. A person fond of Indian verse will discover it hard to resist her principled frame work. Her works and moreover her poems remain evergreen for the worldwide spectators.

Summer in Calcutta is a breath of fresh air in Indian English poetry. She wrote chiefly of

love, its betrayal, and the consequent anguish. Kamala Das abandoned the certainties offered by an antiquated, and somewhat disinfected, aestheticism for self-determination of intelligence and body at a time when Indian poets are still governed by 19th century enunciation, sentiment as well as romanticized love.

Kamala Das' poetry presents the "portrait of her feminine self as tortured young women. On one level, most of her poetry concerns itself with the poet's intense passions to the world by beginning with the self."^[2] The dominant out-cry in her poetry volume '*Summer in Calcutta*' continues to be herself, her exploration and her various experiences. Her poetry reveals the dilemmas and poignant situations faced by Kamala Das under the strain of her longing for love, sex and resultant loneliness. She is obsessed with such passions as love and sex. She pines for what is not there. She faces the pains of loneliness and alienation even in her child-hood. Neither her parents nor the society in which she grew helped her to free herself from this loneliness. As she complains about her parents:

"They take us for decided as well as well thought-out us measly puppets, touching our hobble according to the tugs they provide us; I experience myself to be an interloper in any opening rather than quarry; every daybreak I let know myself that I have to lift up my-self from the unhappiness of my existence and run away, get away into another existence and into one more country".^[3]

Wedding ceremony does not provide her any solace or comfort from this loneliness. In her married life she has to face only lust as well as sex. She gets no freedom in selecting an ideal lover for her. Kamala Das never liked the way her parents moved about and fixed as important an affair as her marriage without, even trying to know her ideas and aspirations and she finds herself as a helpless sufferer:

*"I was a fatality of a youthful gentleman's Carnal
heingee and possibly not in of our
combination, here may be
intuitive a little kids".*^[4]

Even though, recollecting the preliminary sexual understanding from the first nighttime, she declares:

"At that time, devoid of any caution he cut down on me, astonishing me through the tremendous viciousness of the assault".^[5]

This 'atrocious *assault*' lends in her a sense of defenselessness as well as estrangement which prompts Das to turn into a revolutionary and she looks down up on all her relations with disrespect as well as repugnance:

“_____”
*Marriage meant nothing
More than a show of wealth
To families like ours”*^[6]

The undeveloped is sexual move toward of her male-companion urbanized disapproval next to the bonds of married life as well as man-authority. Her offended womanly identity challenged to travel around an individuality as well as autonomy. For this task, her experimentation herself with sexual adventures as well as suicide challenge. Her yearning for factual sex gives her neither the peace of mind nor the emotional fulfillment. She criticizes of the breakdown of sex within and without the bonds of marriage. The sex which she originates exterior the officially married male-companion is a redefinition of her womanly identity. She declares:

*“Like the majority of city dwelling
Woman, I too tried adultery for a
short while, but I found it distasteful
_____ whom we embraced, we fell in the
cerulean pools of his many mirrors
as a deathless motif_____yet I hated
the exploitation of my body”*^[7]

Kamala Das is to be unsuccessful within her challenge to discover a connection which may provide her sex as well as safety. 'The Dance of the Eunuchs' its tinkle resonance corresponds to the unfruitfulness of the emotions within her.

Within her answer to Subhash Chandra Saha's opinion poll the poet says that at this point in time she is penetrating for ardent involvement in the scorching river of sex and that what she meant by "*They chant of lovers disappearing` is every one unproductive obsession .every one seek for sex as well as significant continuation ends in tragedy, mounting inside her the intelligence of unfulfilment as well as estrangement. Everyone her hard work for her womanly identity for completion ending in outlandish behavior as well as herself remnants the never-ending lack of food with an everlasting mockery”*."^[8]

Her quest for fulfillment of love leads her only to sterility and vacant ecstasy. The

whirling movement and extended frenzy are contrasted with 'inner trauma' Kamala Das herself suffered from such 'emotional trauma'. *'The Dance of the Eunuchs'* is the symbol of her inner self. Kamala Das is a mere feminine injured self as the eunuchs are after wearing feminine dress. The dominant characteristics of the *'Summer in Calcutta'* are represented by the rottenness and barrenness of the dance of the eunuchs and their sweat and weariness. She received the same rottenness from her husband who offended her feminine self. The pain which the poetic self of Kamala Das presents is the result of this emotional conflict. In her husband she tried to seek the life giving force of love in both forms; physical and meta-physical. But, her husband gave her only 'skin-communicated thing-called love' who dribbled spit into her mouth" This is really a disgusting experience faced by Das. Her husband was 'selfish' poured himself into her every nook and corner and embalm her poor lust with his 'bitter sweet juices.'

It is the central bump into which makes her disappointed by her partner whose internal personality is little as well as superficial which her feminine self tries to search for sex outside marriage. Her experience inside love as well as wedding ceremony turns into affectionate which further increase speed the identity crisis in her womanly identity. *'The Sunshine Cat'* is an instance of this identity:

*"Her husband shut her
In every morning: locked her in a room
of books
With a streak of sunshine lying near
the door, like
A yellow cat, to keep her company,
but soon it
Winter came and one day while locking
her in,
Noticed that the cat of sunshine was only alone, a hair thin line, and in the evening when."*^[9]

He returned to take her out, she is a Cold and Half-dead woman, now of no use at all to man" The 'yellow-cat' here stands for Kamala Das and her feminine self. She realized the miseries of utter loneliness and even humiliation at the hands of her callous husband 'a ruthless watcher' She gets only 'tears' in the name of love from her husband as well as other men who were the 'band of cynics.' Her husband locked her up in a room of books. When he returned he found her 'Cold" and 'half dead' of no use at all. Thus, her feminine self and poetic self got offended. That is why her poetry serves as the emotional or psychological equivalents of her own mental states. At this moment, her poetic self seeks an outlet of these mental tortures by

recollecting the comforts of the Nalapat House as well as the tender dealing of the grandmother.

The atmosphere of terror as well as violence of her married life is contrasted by that of peace, softness and security of the old house which she remembers only with a sense of full satisfaction. The Nalapat house as well as grandmother gave her both love as well as security of which memory always lives within her poetic self:

*“There is a house now far away where once
I received love that woman died
The House withdrew into silence,
Snakes moved among books I was
Then too young
To read, and, my blood turned
Cold like the Moon
How often I think going
There”* ^[10]

Thus, her poetic self is disturbed by her feminine self in her husband's house. Her husband has been declared as an unwelcome intruder into the privacy of her mind. As she is fed-up with her husband who is a mere 'Snatcher of Freedom' seeks love to others. She writes:

*“My way and beg now at stranger's doors to
Reweave love, at least in small change”* ^[11]

She got only lust, physical exploitation and resultant frustration in the hands of others – outside marriage. Kamala's poetry is a well-documented dissertation of her wounded feminine self and its experience as she writes:

*“An armful Of I sprinters—designed
To hurt, and pregnant with pain”.* ^[12]

Her feminine self feels humiliated by all; husband, lover, -society and also the humorous heaven. As her poetic self repents:

*“I am wrong, I am wronged
I am so wronged.”* ^[13]

One finds that isolation and alienation has made her sensitive mind frustrated. In fact, her dissatisfaction in married life and the quest for love was the cause of the birth of her poetry. In fact, her feminine self got humiliated not only in her husband's house but in the Nalapat House also of which unpleasant memory lingers upon her mind, she says:

“The female of most excellent Nair relatives not at all talk about sexual category, It is their most

important irrational fear."^[14]

They associated it with violence and bloodshed. They had been fed on the stories of Ravana who perished due to his desire. But she does not follow the moral stories and completely breaks away from the traditional roles of women and present her self-courage of being a woman. Here, her feminine self speaks in the first person pronoun. She seeks love:

*"I am every
woman who seeks love"*^[15]

But her love-self begins to turn into a tragic self when she got married to an unsympathetic husband who devoted all his time to the official works. He could not sow the seeds of love in the field of newly bride. About her husband, she says:

"My male-companion is engrossed in his office-work, as well as after significance. There is the ceremonial dinner, followed by masculinity. Anywhere is; there a few time absent for him to desire to observe the marine –"^[16]

Here, 'sea' stands for her feminine self. Here, her sexual self feels like a bird caught in spring which tries to fly-away but cannot. Her feminine self is filled with tragic vision and melancholy. Her life, even her feminine identity, becomes a mere toy in the hands of her husband. As Hotense Allart speaks:

*"I am pleased to encompass actually
learnt what a female's fortune is,
for I converse regarding it before as well as is
not matrimonial currently, I achieve to recognize"*^[17]

In relation to this unkindness next to feminine H.M Parsley states that:

"every one concur within be familiar with the fact that females survive in the human being variety, nowadays as forever they create up concerning one partially of humankind. as well as up till now we are inform that womanliness is in hazard, we are encourage to be female, stay following lady, as well as turn into feminine one..."^[18]

She keeps in mind the verse, 'My Grandmother's House' through as well as huge its reassurance. She inscribes that:

*"The house withdrew into silence,
snakes moved among books I was
Then two young
To read, and my blood turned*

*Cold like the moon.
How often I think of going
There ” [19]*

The grandmother's house is a symbol of security and protection which is now missing in her married life. Even the 'darkness' of this house maintains the security of her feminine identity. She wants this darkness to be present in her married home. Her love-longing psyche expresses the feelings of frustration.

Her love-self calls her husband darling, far sometime, out of love, she forgets the boredom of her frustrated life. She feels 'proud' and 'loved' in this house. '*A Hot Noon in Malabar*' is a high-quality instance where her feminine self moves between memory and desire. She is sitting inside her home. She tells strangers "be here, far away, is torture". This line practically echoed in her later life. Unfortunately, she could not escape herself from this 'torture' which is far away from the Nalapat House. Her poetry bruised the identity that expresses itself in so many different mocks. Her poetry is an expression of a frustrated feminine self which needs a loving husband, warmth and home. She wants to break away the dead and outworn social values to assert a strong feminine self.

This protest ranges from a weak feminine sense of helplessness and submission to a restless quest for happiness and shelter. This is an expression of her inner self which is eager to break the shackles and have its voice heard. As she declares:

*“As the convict studies
His prison's geogralohy*

*I study the trappings
Of your body, dear love.
For I must some day
Find
As escape from its
Snare ” [20]*

These lines show that her quest for feminine identity is being eclipsed under 'your body'. It is her ego-self which wants an 'run away from its snare' Kamala Das with the help of her artistic-self similar to a unlawful; desires to get away beginning the trappings of her companion. The expression of 'apparent sex' is functioned here as a mere mockery of worship. As hostage requirements to run away from it after studying its natural features as well as he may achieve

something in his unbreakable work. The foundation of Kamala Das' aggravation is her ruthless companion, his unfaithfulness and consequential tortures:

"..... Betray me?
 Yes, he can, but never physically,
 Touch of air and die with
 Metallic sighs
 What care I for their quick
 Sterile sting, white
 My body's wisdom tells and tells again
 That I shall find my rest, my sleep, my peace
 And even death nowhere else but
 Here in my betrayer's arms [21]

These lines clearly indicate that her sexual hunger must have been satisfied. The expressions like: 'he may, but never physically' and 'my body's wisdom' show that her feminine self runs after sex while her ego-self which calls him 'sterile' wants to 'touch of air'. And once again, her callous husband becomes cause of pain for her as logo is for the black moor. The callousness and betrayal of her husband has been pointed out by Bruce King, as he says:

"Das' unlock areas, in which until that time forbidden or unobserved impression may be articulated in ways which reproduce the true vote of emotion "[22]

As a result, Bruce King stresses ahead the accomplishment of her sentiment. The comeback with to the higher than asked, difficulty may be agreed in the similar influence. Into detail, Kamala Das' verse is a looking at of the topography of her central identity. Verse behind verse, the similar noise of realization of feeling or touching barrenness may real perceive sound. To receive the casing of her verse, *The Freaks* within which individual discover the concentration of outlook, annoyance, disturbance, the empty space of her inside personality as well as a enormous disrespect for the manly identity. This is because, Kamala Das declares that:

"And empty cistern waiting
 Through long hours, fills itself
 With coiling snakes of silence—
 I am a freak..... "[23]

Therefore, the above lines highlight that the repugnance of a female for love and sex hungry gentleman may be understood within the assortment of such terminology. It is similar to; sun-discolours a shady; grotto, lake of yearning, an unfilled cistern and so on. Therefore, Kamala

Das' poetic identity realize services starting her womanly survival, it departs onward as well as rearward within look for sex. With reference to this pendulum - similar to movement of the womanly identity, therefore, a well-known scholar D. Kohli speaks about Kamala Das:

*"It is not easy to declare whether the poetess
does well in determine her nervousness connecting bodily as well as religious characteristic
about the sex".* [24]

One more remarkable poem, *The Music Party*, the poetess, Kamala Das' womanly identity desires to be appreciated through temperate approach. Therefore, Kamala Das states that:

*"Music in front -
A pale Girl in pink
Beside the Harmonium;
Behind me,
Your stillness,
Nothing else,
No reason
Why my ears
Should have ignored
The girl's signing,
And sucked in
With wild greed
The whisper,"* [25]

As per the above lines suggestion, at this time, the Kamala Das female identity may not wish for to disregard the playing young woman. This is because she is gaining a untamed luxurious happiness. Kamala Das' proclivity to corporeal famine during explores of the search of her indisputable character conveys anguish for poetess. The poetess' artistic identity desires to generate a fair association that may make softer her injured consciousness. On the other hand, her imaginative identity always acquires antipathy in its place of a model devotee which may guide her to a anxious investigate. As a very deep research, Kamala Das' verse may make known the information that every of her devotees are offered through her through complete revulsion:

*"These men who call me
Beautiful not seeing
me with eyes but with hands
and even ... even ... love"* [26]

*"of what does the burning mouth
of sun burning, in today's sky. Remind me ... his limbs
like pale and carnivorous plants reaching*

... of my unending lust” [27]

In her well-famous verse, *The Forest Fire*, Kamala Das beats a high-quality sense of balance connecting the anguish of formation as well as the distress of individual existing. That is why, the poetess come across her existence through its baseness within arrange to make stronger her lyrical identity. She shouts that:

“Of late I have begun to feel a hunger.
To take in with greed, like a forest
fire ... my eyes lick at you
like flames, my nerves
consume; and when in finish
with you, in the Pram, near the
tree and, on the park bench,
I spit out small heaps of ash, nothing else ...” [28]

Once more, an Indian writer, D. Kohli points out that Kamala Das' powerful attempt to “place his confidential influence missing as well as to represent a superior landscape of understanding rise above her individual disposition as well as thoughts”. [29]

However, the lack of involvement of the personality is little though. It once more moves violently to relate love's individual familiarity through the outer space. It develops into patent from the full length research of the mainly distinguished verse. In the present poem, *An Introduction*, Kamala Das' individual fright to remain her individuality a disconnect thing. It also declares the development of her womanly individuality as well as rhythmical realization which is vanishing and missing gradually through desolation. Kamala Das emphasizes about her uniqueness:

“... who are you,
I ask each and everyone,
the answer is, it is I

Anywhere and every where
I see the one
who calls himself ...
It is I who laugh,
it 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”* ^[30]

It is clear that the Kamala Das' substantial magnetism include all men as well as all female are on the general love position. The appearance which avows her personality is 'it is may be a response who are she', therefore, encircling the entire civilization keen on 'I'. To declare her womanliness, she straightly converse in the first person pronoun me, as a result, breaking barriers. The verse *An Introduction* grants two acclaims: individual to her as a rebellious alongside the command. The second is mournful personality as a disastrous self-respect for its development. Kamala Das has emotionally involved her most outstanding to place to rights the quarrel among the soft tissue as well as the character. As a womanly writer, she looks for a portrayal of her individuality as a female as well as as a recitalist. That is why; Kamala Das distress her verse through herself. As Feroze Jussawala utters:

*“She is like female as well as ... she is like bard among performer ... are attached in concert.
The ‘womanly deep feeling’ may be portraying like her individual identity: her outlook like a female, her corporeal requirements as well as her development from young bride to adulteress as well as nurse stature”.* ^[31]

She also revises that within her search for perfect worship dishonesty her displeasure 'receiving a gentleman is not hard' for the accomplishment of sex yearning. While, she shapes within her verse, *The Testing of the Siren*:

*“Ah why does love come to me like pain?
Again and again and again ...
I shut my eyes, but inside eyelids
there was no more
light, no more love, or peal,
only the white, white sun
burning, burning, burning ...”* ^[32]

The above lines demonstrate that the temporary quest for identity, for the philosophical imminent gives no comfort to it. Kamala Das remains trustworthy to the 'confessional-utterances' to determine the quandary. And her poetic self does assist to her 'psychic project'. But the expressions similar to 'I shut my eyes', 'burning, burning' are further than the defensive hands of 'poetic-self consequently cannot get away her womanly identity from being an object of aggravation as well as even death consciousness.

2.3. Quest for Identity: *The Descendants*:

Kamala Das' present volume contains 29 poems of which '*The Looking Glass*' and some other poems deal with the theme of love. The remaining ones deal with personal anguish and dilemma in love-business with the same degree of urgency found in her first poetic corpus. The most of her poems give ample evidence to her painstaking efforts with life to transcend the self.

Kamala Das' poetic self rises above the mundane problems. She tries to request a horizontal technique for her life-journey on a model pathway. She speaks to the sea in '*The Suicide*' to be familiar with the instinctive understanding of existence as well as bereavement. She needs to inquire from the sea-how to get-rid of reservations, to study how to undergo life and face passing away.

She hears the punctures of her spirit inside her body and believes that deteriorating of her corpse has not anything to perform with the self-respect of spirit. She elevates this difficulty, and states:

*"Bereft of Soul
 my body shall be bare
 Bereft of body
 MY soul shall be bare ...
 ... I throw the bodies
 out ... only the souls know
 how to sing".* ^[33]

Thus, the above lines show that the poet is worried with external as well as internal features of her self-identity. "Kamala Das does not attempt to accept the imaginary planet of others but she appears interested in herself, her corpse is her Malgudi here." ^[34]

Other than, her misleading autonomy in the knee of the sea is greater than gloom by the throbbing recollection of her love-affairs inside and exterior the domain of wedding. Aggravated in matrimonial life and the contravention of the touching ties from her male-companion are representatively present in *The Bangles*. The bangles in India are well thought-out as a

representation of marital family member. Kamala Das appears to present the disapproval along with dissonance in the wedded connection from side to side the following lines:

*“... At night
In sleep, the woman lashes
At pillows with bangled arms;
In vain she begs bad dreams
to fade the man switches on the light
and looks into her face with his
Gray, pitiless eyes ...”*^[35]

The present poem is opened from individual malevolence. The real descriptions, “*at pillows with bungled arms* has been creatively wicker into the consistency of her poems. Further widespread particulars similar to slumber, terrible thoughts, switches on' express an unfriendly significance.”^[36]

Her feminine identity discovers the man psychologically underprovided and incompetent of possessing an obsessive look upon for existing authenticity. Her observation of the globe of realism is distorted by her individual observation of concentrated male unresponsiveness towards women refute them uniqueness. The outlook of men is predetermined in her poems of self-exploration. She is subjected also greatly humiliation by her own companion as well as by other men. The sex-based features of her explanation concerning men are more-completive where bed is no more a position that can present a woman contented slumber. She misplaces her womanly identity when she is required on to the bed touching to her requirements. She grieves:

*“They let her slide from
pegs of sanity into
A bed made soft with
tears and
She lay there weeping
far sleep had lost its use ...”*^[37]

Other than, her female self-identity in organize to flee from the distress as well as disgrace, can simply construct a wall of cry:

*"...I shall build walls with tears
She said, walls to shun: me in .."*^[37]

The poem indicates a well-built symbol of the feminine identity. A female is similar to a soar to motiveless youngsters to be terrified absent subsequent to utilize. She maintains to be unwell extravagance and shamed by men cultivate they are certain that she is no more of exercise to them and is meager a partially-deceased female.

Less than the mask of her wretched character, Nani in the verse of the similar title the female identity of Kamala Das understandings the distress and disgrace. Single-minded by dishonor as well as ethical severity the with child housemaid droop herself with a rope like Porphyries in Browning's globe who hangs with her long hair. But in Nani's container the circumstances is the new-fangled heart-rending. This is because she, moreover herself or herself identity, kills her pregnancy. The pregnancy stands intended for poetess' internal self-identity. The poem increases un-answerable problems:

*"Nani, the pregnant maid, hanged herself
In the privy one day. For three long hours,
Until the police came, She was hanging there
A clumsy puppet, and when
the wind blew.
Turning her gently on the rope ..."*^[38]

The terminologies like; turning her gently on the rope, delight us, a comic dance are superior examples of contempt. Thus, the poetic works of Kamala Das should be out-looked in the enlightenment of her female realization. She obtains these from the civilization of her babyhood days. As a writer, she is aware of her imaginative abilities and tries to smash make sure as well as joysticks. Her alternatives like; self-consciousness, self-examination and self introspection in regulate to identify herself or self-identity poetically.

“Often I have toyed with the idea of drowning myself; to get rid of my loneliness which is not unique in any way: is natural to all. I have wanted to find rest in the sea and an escape from involvements.”^[39]

Thus, her female self-identity is, conventionally, connected with the enclosed globe of household responsibilities in the name of a mother, a wife and a play-fellow. Her requirements are to run away from her irritated recollection in the poem, *Substitute* where the response of her corpse distresses her female self-identity, she utters:

*“Our bodies after love making Turning away rejecting our
works began to sound like clatter of sounds in fight”.*^[40]

Such supernatural-throbbing knowledge throughout her quest for touching connection with her male-companion obliged her to inquire about autonomy in decease throughout suicide. Worship for her turn into an automatic issues as well as lovers a sequence of replacements: She states once more:

*“After that love become a
swivel-door,
When one went out, another
came in.”*^[41]

The present verse is an effort to investigate into the consciousness of the irritated female self-identity. Her poetic self-identity needs liberty but her female identity is constantly in the confine similar to a bird. Her aspirations to flutter and her obsession with herself are concentrated gradually. She turns into the wounded of male desire. Therefore, Kamala Das' the painful- disagreement get nearer from her internal identity. What has worried her responsive consciousness is the dehumanization of her female identity. She says that she stay behind a virgin for a fortnight subsequent to wedding. It is other than ordinary that all her softer feelings are totally switched off, towards her male-companion, what can be predictable from her creative identity livelihood in such a current? Her female identity, rising in the form of a descendant, a sister, a companion and a mother could not acquire worship from gentleman. In her, verse *The Female of the Species*, she speaks:

*“Sometimes you want to talk
about love and despair,
and uncrate fullness of children,
A man is no use whatever than
you want then your mother,
or sister
or the girl with whom your
went through school ...”^[42]*

She needs not anything but worship in her existence. Love as well as friendliness stayed a longing and a vision for her identity. Her female identity finds approximately the whole thing in life, name, renown; a degree of prosperity, other than her internal self is an unfilled tank. Manmohan K. Bhatnagar says that “Kamala Das’ poetry embodies agonies of women emerging from that state of subjugation and bondage, and seeking to establish their identity and the self’.^[43]

Occasionally, her poetic advocate rises above from the prejudiced influence as observed in the subsequent lines:

*“I wore a shirt and my
Brother's trousers, cut my
hair short and ignored-my
womanliness.”^[44]*

These lines demonstrate that her female self-identity undergoes pleasure by contrasting the creative writing of romanticism. It has completed her courageous sufficient with the gentleman globe on its individual terms. Kamala Das in her hard works finds out her self-hood as a female along with performer. To find it she ruptures missing the standards of a male conquered civilization. She hops more than her subjectivism to acquire her imaginative identity knowledgeable. She declares:

*“In darkness we grew, as
in silence*

*we sang, each note rising out of sea, out of wind, out of earth and
out of each sad night like and
ache ...”*^[45]

The 'ache' as well as unhappiness occurring from her internal self-identity is the sign of all-purpose ache. The figurative use of the sea points out her touching impatience and depressing disposition, declaim the self's confessional intelligence of the dissolving as well as decayed into emptiness. The sea becomes a safe-guard for her time ridden existence and tormented psyche. It is during her next volume, purpose as an objective correlative to her quest for quiet. At this time, Kamala Das faces two supernatural sufferings.

One; her female self-identity needs to be emotionally involved with body's knowledge and the second; her prosaic self-identity desires to increase the whole dream of life by life form disconnected from the previous. She is not capable to create settlement between the two. This is because there leftovers constantly a hole between the two. The sarcastic reality is that these understandings provide her the authority neither to restrain her nor to pardon her. As Devindra Kohli states that: “Despite the positivity of ‘body’s wisdom’ the body itself is subject to decay”.

[46]

A number of verses in *The Descendants* contract through the subject matter of love-affairs resultant in pointlessness. A good number of her poems in the present volume are of disastrous dream. Other than, *The Looking Glass* functions as a comic-relief in the similar concentration as it purposes in an archetypal Shakespearian catastrophe. In a male under enemy organize globe, it depends on her to make happy the male individuality by respectful his male ability and her possess female flaw. Her soft, lovely female identity gives out two responsibilities, first to encourage his obsession and then to gratify his pride as a better gentleman. Her female identity also learns how to acquire a man to keep happy her desire. She says:

*“Getting a man to love you is easy
only be honest about your wants as
woman stand nude before
the glass with him*

*So that he sees that himself the
stronger one,
And believes it so, and you so much more
softer, younger, lovelier
Admit your admiration. Notice
the perfection of his limbs,
his eyes reddening under the shower, the sky walk
across the bathroom floor.”^[47]*

The above lines are supernatural striptease of the poet who is deprived of the touching participation which she starvations subsequent to. Kamala Das comes clean her softer as well as lovelier along with observes him as the stronger. She allows him experience that he is her only man for sexual pleasure. To make happy her never-ending feminine starvations, she presents her female corpse including; musk of breasts, aroma of extended hair as well as the humid alarm of menstrual blood.

Other than, her plunge for touching accomplishment is residues hungry. Her sexual identity, which is once getting warm erotic contact, at the present, becomes dull as well as impoverished. It is her inside identity which is reproduced in her poems. An enthusiastic female emotional response is at employment at this time. As a warm blooded lady, Kamala Das creates a truthful acknowledgment of her desires for her sexual-satisfaction. For a lady, love is the slice and spirit of life. Disappointment as well as commotion is at an early on youthful period, desire and sexual requirements at the afterward phase, affectionate friendliness for kids and flirting with men consequently apparent a woman's love. A female constantly longs for worship as well as this love cannot be one sided. It should be give-and-take. Other than, in its place of the fluid of love Kamala Das discovers an unfilled tank in her existence.

One of the notable writers, Saleem Peeradina declares that: “She inscribes regarding love with the possessiveness of a female who can understand her life form completely only during love. Not astonishingly, given the subject matter, the writing is occasionally weak and self-pitying”.^[48]

Consequently, it is understandable that she undergoes forever starving and miserable in the non-attendance of factual love in her existence. She stays behind all from side to side her life penetrating for love of which she could not acquire a particular fleeting look. Her quest remainder discontented. She cries away:

*“Sometimes theatrical
when I die
Do not throw the meat and bones away
But pile them up
Let them tell
By their small
What life was worth
on this earth
What love was worth
In the end.”^[49]*

Therefore, one can say that aggravation in love is dependable for her in attendance circumstance. She is a lady who necessities to run away the accouterments of lust in regulate to come across his love. Frequently, she is terrified to believe concerning the defeat of a man whom she appreciated. She recognizes the detail that to love is trouble-free but to live with no lover with his reminiscence is very firm for a lady.

As a result, one can utter that irritation in love is liable for her current situation. She is a female who needs to flee the trappings of yearn in order to find his love. Often she is frightened to think about the defeat of a man whom she respected. She recognizes the reality that to love is unproblematic but to live devoid of lover with his recollection is extremely solid for a female.^[50] These lines demonstrate that Kamala Das needs full-up fulfillment in love with its relatives such as refuge, common considerate, protection and a contented house. Love forever predestined amazing supplementary than a physical-inter-course to her self-identity. What she really required from her male-companion was sympathy, moderate dealing along with friendship. She has lived her entire existence in investigate of deceptive.

Kamala Das has faced irritation, disappointment as well as dullness that she has articulated throughout every line of her verse in a bold along with confessional behavior. A close-up revision of her longer poems like *Composition* is known that she is a profoundly distressed female. As she memorizes the aggravated departed existence of her married life; her female self-identity, like an analyst, starts to modify the diseased – soul and self-identity.

Her female realization descends, fragment by fragment interested in the sea of sadness. Moreover, it gives the feelings that her female identity would not move toward from the last coating of the grief-stricken sea. She considers the freezing as well as dry days of wedded existence; she protests of her man along with the tragic circumstances. As, she has acknowledged in gloomy verse, *Composition*:

*“The tragedy of life
in not death but growing.
The child growth into adult
and. growing out of needs”*^[52]

As far death is worried she is not frightened of it. Her poetic identity exposes the cynicism all through the verse. It also demonstrates that in her existence pleasure is an infrequent incident in the all-purpose drama of ache. It has turn out to be a suffering-moving-soul. Her female identity at the present a disconnected negative individual does not engage with the vaster globe of wide-ranging colors. Her sensitive identity with all engrossing emotional response could not get away from the throbbing participation. The line up *no influence to get away from enclose of participation* from the similar verse also illustrates that her circumstances in existence is as hurting as that of Tess in Thomas Hardy's well-known work of fiction.

All the way through, an elongated duration of her existence Kamala Das has been in concert with insignificance as well as questionable activities of a self-centered intelligence. It becomes understandable from the lines of the similar poem, *‘I asked my husband, am I hetro, Am I Lesbian?’* at this point, her female identity is going throughout an irregular difficulty of ‘to be or not to be’. Her “poetic identity needs to increase above the inconsequentiality but, her ego-self does not desire to offer them out of bed.”^[53]

Horror-struck by the loveless and unthinking sexual category her female identity needs to pass away in the stage of sea as an alternative of her husband's hand over. The identity anticipates that the bereavement obtainable by the sea is fewer excruciating than the bereavement presents by her male-companion. Her female identity is ragged connecting the two styles of death, the one cold as well as the other hot. Here her female identity is turned into lovely, unfilled, unconscious and germ-free by the love-less sexual category.

There is no explanation to this individual predicament which stimulates desperate judgment in her. Kamala Das within her verse, *The Invitation* has inventively used the 'sea' as an run away for her current predicament. The sign of 'sea' provides her consolation, console, and salvation alongside the strength of domination as well as development of the dominant male domination. At this time, “the poet appears to the marine as ultimately as well as accepts its request of self-goes down.”^[54] “She does not idealize passing away through contrasting it to a happiness of love, As her life history comprehensible the position.”^[55]

Her female self-identity not at all acquires hypothetical liberty. The confidential safety of her female self-identity is endangered by revulsion and aggression approximately her and her identity. This hazard of anxiety transports her face to face with the sea. As her verse, *Substitute* is understandable the suggestion. She utters that: “This appearance demonstrates her purpose. She has used it as an elegiac instrument to strengthen the anxiety and restiveness of existence. Out looked in the beam of this strange tight spot, the self's eventual longing for the run away from the confine of participation, is somewhat spur-of-the-moment.”^[56] This is the attempt of her female self to declare the female self-identity. The above declared verse; *Suicide*, *Substitute*, *The Invitation* and *Composition*, disclose the death weighed down consciousness of the identity. They development, by and great, the self's disagreement with the multifaceted poignant restiveness grounds by the new-fangled acknowledgment that even though the positivity of body's intelligence the body itself is the theme to grow moldy.

Her subsequently attempt to emphasize her female self-identity can be observed in her significant verse, *The Invitation*. Her male-companion cannot give her a heaven of love she has dreamed of. Other than, her female self not at all overlooks its cry-for-love. She finds it hard to

regulate the infertility of her wedded existence. Her female self-identity goes bottomless addicted to her individual self-revealing inscrutability. She says:

“... *A long*
As I remember I want to other
on the bed with him, the boundaries
of had shrunk to a mere
six by two and afterwards, when
we walked out together, they
widened to hold the unknown
city ...
End me, cries the sea. Think of
yourself lying on a funeral pyre
with a burning head....”^[57]

It turns into understandable that her male-companion crushed all her idealistic thoughts regarding love and residence. Her husband damages her outlook and suggests an intelligence of hopelessness in her. Therefore, her verse reflects the deepest outlook of a black-and-blue spirit.

2. 4. Quest for Identity: *The Old Play House*:

Kamala Das is, once more, engaged with herself. Her quest for a fulfilling relationship brings a lot of hurting and disappointment. She protests against her husband's inability to recommend something but desire. These volumes reproduce the poet's mounting curiosity in the religious and the mythological desires.

In her poem, *The Old Play House* she appears into the life of desire and disenchantment. In this situation, she discovers the male traits as well as her personal tormented personality. It is the psychology of her internal self, which gets its highlight in her poems. “Love is the piece of survival for Kamala Das. She looks like to be preoccupied with the thought that feminine personality is a simple model in the unsympathetic hands of the gentleman. Her ego-self has acknowledged man not anything additional than a creature.”^[58]

Therefore, it indicates the desolation of her lovely-married personality. She desires for getting love. But her companion does not provide her fondling hands; in its place, he uses her loving physical self and obliterates her mentality. She states:

“He preserves

Her underprivileged hunger for through your bitter-sweet fruit juice,

He describes her female-partner”.^[59]

The poetess, Kamala's complaint is not simply next to the showiness of matrimonial identity; on the other hand, it is alongside the necessary environment of Indian civilization, which domestic, the consume as well as authorize liberated display of the gentleman personality within all its demonstration. A depressed experience of condemnation next to gentleman's brutality is a commonplace feature of her poetry in which annoyance leftovers sequentially on. A well-known Indian poet R. Parthasarthy comments that: “The hopelessness is communicable. Hardly any of her poetry has, in detail, runaway it”.^[60]

The Old Play House as well as several additional poems is focused on *you*, to the accompanying person. He requires covering her accomplishment, splinter group as well as association of which her juvenile at heart self is imperfect. The poetic identity does not similar to this at the present, as her youthful character does not similar to him or his habits. His grotesque ego comes in bonfire, as it has completely abridged her as well as disgruntled her. At the conclusion, “her brainpower turns out to be an old-play home through the entire its enlightenment put-out.”^[61]

Like a young partner, Kamala Das does all the residence embrace responsibilities. The conquered companion attempts to acquire her like a bird and creates her and purpose of his sexual torment. The terminology similar to eat the delightful are unoccupied and turns into a dwarf illustrate that her youthful self is individual compressed. In case of Kamala Das, “the voyage of matrimonial life becomes also complicated. Her sorrowfulness injured strength understands this torment in her verse.”^[62]

Not only her male-companion needs to torment her but civilization also desires to create her situate between the measurements. Her feminine personality turns into appalled when she in progress touching concerning in culture draining a male identical. She believes to devoid of her womanly self. She says:

“An uniform in Saree, is like young woman, be real partner they whispered, Be embroiderer, be bake Be a quarreler through servants, in shape within, oh, feel right ... achieve not locate On walls or peek into during Our lace-draped casement. Be Amy, or else survive Kamala or, enhanced motionless be Madhavikutty. It is moment to decide a forename, a responsibility ...”^[63]

Her verse gives details; the poetess has to prepare her individuality. She has as well to produce a location for herself within a shared earth, in her dwelling as well as silent within her entity bedroom. Other than, all moment, she discovers countenance of disgust as well as disgust. A companion is evermore calculated such a wrapper pecking order to a female may not shell out for to live not including him. She declares:

“A companion is similar to a protection tree, devoid of the tree you are hazardously defenseless ... uniformly rationally as well as susceptible as well as so you encompass to continue the ranking animate as well as prosperous, horizontal, but you encompass to hose down it through dishonesty parched lives. This is as well go behind, uniformly rationally ...”^[64]

A dissimilarity connecting inventive personality as well as entity individuality is at challenge at this moment. Although, within her further verse similar to *Suicide, The Invitation*, the lyrical individuality within these lines happening over beginning its subjectivism as well as her human being individuality approval through watering as well as wealthy the hierarchy. At this time, “ranking represents for her gentleman attendant.”^[65]

The poetess, Kamala Das is also in repair after the accurate worship pedestal on the pending jointly of combine of feelings. She considers herself a departed breathing object. Although, she highlights, at what time, she dishonesty unwell as well as is disadvantaged of all her bodily appeal, her male-companion desires for her; not the genuine individual but the one that she has wishfully visualize in her verse. She states that:

“I shall one day receive

*arms, take off roughly, like regularly petals,
perform at what time, liberated within sky ...*".^[66]

The similar sob may be attend to in her verse 'sex' somewhere her youthful identity thinks the hole between the luxurious entirety of sexual love as well as the inquiries that remains outstanding to the recollection of knowledge. She states:

*"Of what does the burning mouth
of sun, burning in today's
Sky remind me ... oh, yes, his
Mouth, and ... his limbs like pale and
carnivorous plants reaching out for me*".^[67]

The above outlines explain that poet, Kamala Das, is constantly engaged with sexual category. "The words "*carnivorous plants*" demonstrates her male-companion's vigorous while his lips are compared to the sun which transports both the warmth and the defeat of love as Keki Daruwalla proposes about the Kamala Das."^[68]

Actually, she leaves profound into her individual identity, enlightening its different shades and gloominess in an archetypal conventional Indian culture. When her *My Story* is sequential, there is a hue and cry in civilization and how her father endangered to entrust suicide. She sets her identity earlier than the booklovers. As in the preamble of *My Story*, she puts:

"My associations are self-conscious. I have mortified myself acknowledged folks, by effective my booklover that I haven go down in sex with a gentleman additional than my legitimately matrimonial male-companion. Why, I have always perplexed that I am constantly lessening in sex with personnel of colorful environment. At what time, I leave for a little holiday to my residence I have established no warmth".^[69]

There are several confessional comments are discovered in her poem, *The Stone Age*, She declares that she collapses in love with one more male rather than her male-companion. The

poem also deals with an irregular difficulty of identity. The male-companion who is an antique colonizer in the mentality intertwines a network of confusion about her. Throughout his enchantment, he twisted her into a bird of mineral, a stonework dove. He is an unwanted interloper in the mentality of her individual identity. The identity is met at this point with such strange experimentation that it arrives at an unknowable disaster of indecision. She comments:

“... Ask me why his hand

sways like a hooded snake

Before it clasps my pubis. Ask me why like A great tree, felled, he slumps against my breasts ...”.

[70]

The predicament connecting to the confidence of identity maintains. She has been trapped in the networks of puzzlement whether she has succeeded or misplaced in her hard works to recognize her identity during such participation. At this time, dishonesty is, the self's, disappointment in resolving this sexual understanding.

One more her poem, *Gino* poetess states that where the male-companion is acknowledged as pale defeater of other's motherland. In present poem, one gets, the household quarrel between her yearning for perfect love and its disappointment to discover it. Supplementary, this 'to be or not to be' disagreement is exaggerated by the rising realization of her decomposing corpse. She says:

“If I could the only dislodge the inherited

Memory of a touch, I shall

serve myself in

Bedroom-mirrors dark fruit on

silver platter,

while he lies watching, fair

conqueror of another's country ... Perhaps some womb in that darked world

shall convulse, when I finally enter, ... ”.^[71]

The above lines indicate that she has been a sufferer of male yearn and accordingly obtained greatly sexual disgrace. Her identity has been, by strange, situation, alienated into two conflicting instructions. These are whether she clutches to the little globe of domesticity or not. This consciousness of the identity guides to the humankind of decompose and casualty.

She has struggled to change herself in agreement with her male-companion's requirements. This modification consequence is in the loosing of personal identity as well as its attentiveness. Her husband coaches her only the male example. The identity shrinks under his grotesque self-image who trickled the spittle into her lips. Therefore, the identity is trailing its individuality with no line of renaissance. While provide for with her male-companion she commends disloyalty. She declares:

“She comes in others

Be alive, as well as

Construct of each ensnare of desire

A provisional residence ... ”.^[72]

Containing unsuccessful in her male-partner's humanity, she goes away in other's arms. Other than, the problem begins, at this time, what type of love has she been penetrating? Her explore for proper love trimmings into desire. All over again and again, she centers reader's concentration on herself as well as her identity. Her poetic work initiates from her individual disappointments and psychological sickness. It is also the significant outgrowth of quarrel between individual identity as well as her touching humanity. According to Devendra Kohli: “It

is feature of Kamala Das not to challenge to determine the quandary further than the restrictions intrinsic in the incredibly natural history of the knowledge imagine in the verse".^[73]

Therefore, Kamala Das' poetic search for identity achieves its individuality into it's capitulate to knowledge. She has been also webbed into a complicated multifaceted vortex where she has to look with two clashing requirements; the one, a touching or inborn life and the second, the responsibility of female with her identity. The personality cannot construct understanding with the disagreeing ones. That is why; she scarcely remains difficulty between the poetic personality and the straight appearance of it.

In her poem, after the poor health, Kamala Das desires for spiritual love as she has supply with her male-companion's love. At this time, the expressive disturbance is fewer incompatible. It appears that she ruins downstairs her self-image identity for some time. The poetic self-identity is eminent to the original and enjoyable consciousness. The poetic identity, here desires for equipments superior than the fulfillment of skin's idle famine. The personality develops into unexpectedly, alert of that in man-woman connection redemptive issue leftovers than the simple fleshy tissue desire. As she sympathetically states:

"There was then no death, no end

but a re-uniting

The weary body settling into a

accustomed grooves

and, he said, his soft suffering

face against my knee

I know you would survive,

my darling, I willed it so".^[74]

She inquires about various postures of religious love in bodily one. She does not thinking it. Her poetic emotional response plays an active responsibility, although investigating the details of human family member or during the development of self-identity. So far as her mythological poems are anxious, the identity does challenge to formulate an emotional understanding throughout the implementation of the 'Radha-Krishan' fable but the effect of its, challenge goes to misuse with a intelligence of unfulfilment. The motive for her disappointment is the similar, someone discovers in her former volumes: Her poetic individuality is ragged between two double loyalties; for the identity and for the non-identity.

In *Summer in Calcutta* the hurting of her terrible wedded life is appeased through the worry reminiscence of her parental-Nalapat residence anywhere her grandmother's affectionate love to her provide as a universal remedy for unhealthy wedded life. In the next volume *The Descendants* her few poems similar to *The Looking Glass* supplies the similar purposes. In the "equivalent technique the poetic action of legends makes her not remember, for several occasion, about her sickness, the aggravation of wedded life and still loss-irrational fear. These three appealing corpses provide as a goal-correlative for her feelings." [75]

The above discussion suggests that gradually, her disillusionment in additional married connection guides her to expand a holy appear and hones her imminent into the environment of things. By this point, her legendary identity revolves to think. Her fabulous personality also understands that thoughts are dreamlike and the deliberate - decompose of corpse is genuine. Less than this mythological magic charm, she appreciates the incompleteness of the love correlation yet in extra-wedded limitations.

That is why, it is intended for the expenditure of holy love, and Kamala Das merges her whole selfhood with the fabulous identity of Krishna. She speaks:

*"Ghanashyam,
You have like a Koel built your*

Nest in the arbour of my heart My life, until not a sleeping Jungle.

Is at last astir with music". [76]

At this time, her legendary self investigates her faith devotee in 'Ganashyam' or 'Krishna'. The poetic action of these legendary stories provide as an opening for her preferred feelings. Similar suggestions of her ethnic inherited recollection sprout during her verse; as her great-grand mother's sister Ammalu's verse are dedicated to 'God -Krishna'. The next ethnic memory may be observed within her uncomfortable matrimonial life. The life of her parents, as she says in *My Story*; 'the young couple is mismatched', befalls the example for her terrible life.

Consequently, faraway as her imaginative behavior of the legend is anxious its felicity of appearance and ordinary love size; she legs far following as evaluated to that of the well-known Hindi writer Surdas. To several extents the identity request consolation and boogies in happiness inside the sugary resonance of Lord Krishna's goblet.

2.5 Similarities and Dissimilarities in the Poetry of Kamala Das and Sylvia Plath:

William Wordsworth highlights the meaning of sentiment as well as feeling in all poetry. He has given definition about the good poetry; "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is considered till, by a series of reactions, the tranquility regularly disappears, and an emotion family members to that which is before the theme of consideration, is steadily shaped, and does itself really exist in the mind."^[77] As a student of literature, the researcher always loves to understand verse, a cadenced mode of appearance.

Like a childlike, keyed up solitary, the researcher is for eternity protected by parents and enclosed by friends. He cannot essentially recognize the worlds of two female poets: Kamala Das and Sylvia Plath. On the other hand, He gets married as well as leisurely; he unstated the factual connotation of desolation, disappointment as well as emotional inequity which comes as element and package of wedding. Although, moment has altered and so has male and Indian humanity, the connection among a male as well as a female is further or fewer same as far as matrimony is anxious. At the moment, female have to place with new-fangled as they are leaving out to effort and taking care of the family unit as well. Women are liberated to decide or make a decision concerning their livelihoods as well as lives, other than still have to tolerate in their mind the subliminal anxieties of parents, male-companion along with society. The patriarchal

tones have been intimidated downward, have turn out to be fewer deafening, but they are immobile heard in various places.

As a result, the researcher examines the life story as well as poetry of these two women; he can imagine Sylvia Plath and Kamala Das in each other woman, like mother, grandmother and so on. Through the itinerary of moment, humanity has misrepresented but women are still deceived in problems. The female is short-lived from side to side a period of misinterpretation, as she is on foot through the burden of relatives responsibilities at understanding as well as calling within her mental power. On the other hand, some have really complaints as well as strong-minded to be prosperous as well as introverted, or to follow the packed in pathway of a tender as well as give up nurse, companion as well as daughter. New-fangled as well as more female is top quality to remain introverted for profitable careers. Those are not, apparent later than their dwelling. No individual be familiar with who is further satisfied, as together comprehensive for what they carry out.

The current cram challenges a dangerous examination of the elegiac anxiety from a feminine perspective through the rationale to recognize as well as to evaluate the Kamala Das' strategies of rejoinder to the services of domination that survive within a gendered civilization, furthermore, the poetical similarities as well as dissimilarities in their works.

The researcher attempts to struggle with their texts exploring not only what is manifest, but also what is imminent and what has been left out. This is because of the restraint of enclosure as well as prohibiting. She also finds that their stylistic as well as thematic anxieties are comparable, except not similar, as far as appearance as well as comfortable are well thought-out.

- Both poets express themselves as victims of patriarchy, both use confessional voices, in cooperation, they are wounded of demanding father figures, both are agree to downstairs through husbands, both illustrate a extraordinary worship for their offspring, together are horizontal to concerned discontinue working as well as demonstrate distressed propensity.
- One of the major womanly American influences during the 1950's, Sylvia Plath has been represented as a easily broken, luminous colonizer's descendant aggravated through an

overarching objective. Her living is concise within conformist terms; however, her existence of 31 years is well-off within understandings. She jotted downward her way of thinking of hopelessness, disenchantment, as well as touching unevenness due to challenging associations through gentleman ability figures. Her poetry stands for idealism *within extremis*: powerful confidential suffering completed community through fantastic intelligibility. Her employment has been commend as a supreme instance of “Confessional verse” in modern writing, up till now pour scorn on as “the best ever suicide note increasingly on paper”.^[78]

- Sylvia's disagreement with to explore for the individuality of the personality throughout her confessional influence may be distinguished within her verse. Schizophrenia, minister-fascination, male-companion's relationships among other female as well as her in the depths of despair fascination, all are cause to flow out into her fine arts. She has been highly praised like an unhinged performer who may exercise as well as give up the whole thing, including her individual living, to hand out her fine art *“The triumph for Sylvia moves toward into passing away, although the voyage from Sylvia Plath, the exceptional young woman, to Sylvia Plath, the poet as well as author, is individual of frightening as well as invigorating extent as well as in the end take from the globe of a inspirational artisan far earlier than her moment”*.^[79]
- “An American poetess, S. Plath is intuitive in Boston into 1932 as well as Kamala Das into 1934 into Punnayurkulam into Kerala, South Malabar. Mutually have printed confessional verse stuffed with autobiographical details. Sylvia Plath ruined her being at the time of 31, via putting her skull in a babble variety. Kamala Das exists pending May 31, 2009.”^[80]
- Equally, they endure as well as plead guilty within their poetry the similar torment, soreness as well as downhearted. Kamala Das plead guilty within, *Loud Posters: “I encompass long-drawn-out my two dimensional nakedness on expanse of weeklies, monthlies, Quarterlies, a depressing provide up. I include situating my hush-hush power not current, long-suffering the Typewriter does attach as my simply verbal communication.”*^[81]

- Here is a great deal suffering as well as distress within the blank verse of Kamala Das. Her background as a result of not careful parents, matrimony to a self-centered as well as self-opinionated gentleman, dissatisfaction within sex, furthermore, unlawful sex-affairs through further gentleman within arrange to take away her monotony as well as nervousness, cause to be her hallucination disastrous. Her disappointment within wedding ceremony as well as being whet her realization as well as she probably determined to atmosphere out her complaint throughout the intermediate of poems. *Too Early the Autumn Sights*, the poetess, without a doubt, transport away her unhappiness as well as sorrowfulness: “*As well early on the autumn places of interest include getting nearer also rapidly my jaws Have missing their food shortage; else shortly the live flora and fauna include missing*”.^[82]
- Into the equal technique, an American poetess, Sylvia Plath, precise from her babyhood, comprehend the loneliness, or that well-known strangeness which turn into such a significant element of her poems shortly: “*like from a luminary I maxim, unemotionally as well as strictly, the loneliness of the whole thing. I undergo the partition of my casing: I am I. That mineral is a mineral. My good-looking synthesis through the belongings of this globe is more than.*”^[83]
- It is similar to Kamala Das, she undergoes from household troubles, overarching purpose as well as strip-teased her character throughout verse. The same as Plath pleads guilty is, “*For me, verse is avoidance from the genuine work of writing style*”.^[84] Kamala Das states in *My Story* to “*The poetess' uncooked substance is not mineral or terracotta, it is her individuality*”.^{[85] [86]}
- A seek for sex is the chief concern of her verse. The poetess also pleads guilty with highest honesty that she “embark on to engrave verse by means of the disreputable endeavor of encouraging a gentleman”.^[87]
- The sex grows to be the all-encompassing subject for her poetry; it is during romantic scene that the poetess events to find out herself and her own identity. Kamala Das shortly determines that a sex that accompaniments as well as prospers within a corpse are spring

to shrivel through it and explore for true sex, within a planet of philanderers, is a useless work out. As a result, the hunt for individual love rotates to sex for the everlasting individual, so as to is, "God Krishna." Within psychosomatic language, Krishna, as Sudhir Kakar states that, "*gives confidence the human being to make out through a supreme primeval identity, at large from every group of people as well as ego constriction. God-Krishna's undertake is, similar to so as to of Dionysus surrounded by antique Greece, is one of complete autonomy as well as instinctual excitement*".^[88]

- God-Krishna plays a beneficial responsibility within the poet's existence: at what time, the poetess states that into "Radha": "*the whole thing within me is thaw out, smooth the inflexibility at central part O Krishna, I am dissolve, thaw out, soften, not anything remnants, other than, you.*"^[89]
- The present poetess, Kamala Das longed for perfect sex which she originates within spiritual familiarity through sexual dealings; while, within the crate of Sylvia Plath, through the nonattendance of such a support, within the mythic apparition of idyllic sex, she senses gloom approximately her as well as squeeze it. S. Plath maintains that she encompasses no kindness for the blubber of the sympathy; furthermore, merely these may not contain high-quality verse. This is because; here is a mindful challenge on her fraction to universalize her confidential understanding; while Kamala Das demonstrates no such consciousness concerning elegiac principles. Deliberately or automatically, autobiographical particulars shape within the verse of these writers. Equally these female memorize their grandmothers through bottomless fondness. Within S. Plath's initial anthology of verse, *The Colossus*, she memorizes her grandmother's residence as well as lauds her outstanding maintenance dexterity, "*Such involvement of determined rudiments / She is dressed in her broom straws to the crucial point*".^[90]
- The poetess, Kamala Das considers that her grandmother's residence for the yawning, sex as well as sympathetic she acknowledged here. Into the "*My Grandmother's House*" she shapes nostalgically, "*here is a residence currently far missing wherever one time / I acknowledged sex...*"^[91]

- As a remark on Kamala Das' fascination through her grandmother, one more scholar, Devender Kohli notes that *'It is maybe within observance through her wide-ranging disapproval of gentleman personality for its breakdown to provide her kindness as well as warmth, that the simply outline whom she stands for as an superlative is her immense grandmother ... Her descent, her environment as well as judgment of her residence have a beneficial as well as restorative outcome on her'*.^[92]
- Eccentrically, equally Kamala as well as Sylvia, nurtures a unfathomable bitterness on the way to their nurses. during her life history, *My Story*, Kamala Das remarks that, "My nurse, indistinct as well as unresponsive, exhausted her moment deceitful on her abdomen on a huge four-post divan, make up poetry within Malayalam".^[93]
- In the same way, S. Plath ends a handle at her nurse during "*The Moon and the Yew Tree*," "The moon stands for her tend. She is not saccharine similar to Mary."^[94] Into Sylvia Plath's poetry, gentleman authority is embodied as an enormous colossus, a massive gentleman attendance that looks like malevolence.
- Into the Plath's famous verse, *Mirror*, period has damaged away, the loveliness of the youthful young woman as well as the mirror imitates an elderly female's face: "*within me she has gone down a youthful young woman, as well as within me an elderly female / increases just earlier than her daylight after daytime, similar to a dreadful angle*".^[95]
- Within the Kamala's poetry, time is simply unimportant; this is because her yearning is to be obsessed through sex. Longing for that uncommon present, she is tattered inside. In the one more verse, *Lines Addressed to a Devdasi*, the poetess, Kamala Das sensationalizes the holy place performer symbols of tiredness: "*in the end, here moves toward a moment, at what time, every visages come into view similar, every influence resonance are parallel, one more, the plants as well as ponds, mass come into view to stomach a widespread autograph*".^[96]
- Within the Kamala's folder, it is frequently the male-companion who is at the central part of the commotion, other than, Glass stands for the intellect of hammering during family

member to the minister: “*on the way to let know I have not here a minister anywhere, as well as I appear for him at the present ubiquitously.*” [97] [98]

- Precise from her babyhood; she suffers, abandoned as well as she has to follow all authority of her trustworthy father, opening through an early on wedding ceremony at the age of 16 to a cousin who is “*skinny, on foot through a crouch down as well as has terrible teeth*”. [99]
- S. Plath, on the other hand, onuses neither her priest nor her male-companion, at what time, she states into the well-known poem, *Daddy*: “*but I have murdered individual gentleman, I have murdered two; The parasite who supposed he is you as well as swallow my blood for a day, 7 years, but, you would like to be familiar with, Daddy, you may recline flipside at the present.*” [100]
- These poetesses are required to be wonderful within family unit errands similar to their grandmothers as well as mothers; on the other hand, they undergo, upset as well as fascinate. Within *Tulips*, she states about their male-companion as well as kids portray as “cheery hooks,” are recognized with female’s existence as well as civilization, “*Her male-companion as well as kid happy not in of the relatives picture; / their grin vicious circle against my covering, modest cheery hooks*”. [101]
- S. Plath receives be concerned of her offspring as well as an residence, her modest meteors, rotating from individual closing stages of area to the extra, during steady movement. It is exhausting, actually challenging, as well as sensitively grueling, demanding on her possessions as confirmation as a result of: “*Nastiness is within the kitchen. The potatoes whisper ... in the meantime there’s a smell horrible of overweight as well as little one crap. I am doped as well as chunky from my previous undeveloped capsule. The smoke of cookery, the fog of torture!*” [102]
- The poetess, Kamala Das, as well, suffers choke through these crippling joystick of ethnically prearranged domesticity as well as aerate: “*costume within sarees, be young woman be female-companion, they supposed. Be embroiderer, be roast, be a quarreler through servants. Healthy within.*” [103]

- Equally poetesses influence the calamity of a female's existence. The responsibility of a female itemize in Sylvia's verse are similar with those of the "woman" in Kamala's poetry. Teacups come out in equally the poetry stands for "deterioration." The female cracks syrupy in tea as well as offers vitamins at the exact instant. S. Plath's female too acts automatic responsibility: "It may seem, it may roast, / it may chat, chat, and chat" moreover, provide gentleman in a quantity of behavior: "*now is a offer to fill up it as well as enthusiastic to carry teacups as well as revolve missing annoyance, also carry out anything you let know it.*"^[104]
- Both poetess, Kamala Das and Sylvia Plath are appalled at the hammering of her individuality as a female-companion, at what time, the poetess, especially greatly during the behavior of Kamala Das, brings into being simply "mule-bray, swine mumble, with coarse screech".^[105] Within the poetry of Kamala Das, "the researcher comes across about the anxiety as well as hedonism. The poetess believes that her confidence on gentleman for psychological as well as physical fulfillment, other than, Sylvia Plath upheavals next to it."^[106]
- Yet, the poetess considers about homosexuality as an option to wedding ceremony. She also imagines about trying tiger jeans as well as expenditure moment with her womanly national within her verse, *Lesbos*: "*You encompass individual infant, I enclose two. I ought to meet on an astound off Cornwall as well as examine my locks. I must dress in tiger jeans, I must encompass an issue*".^[107]
- Dissimilar Kamala Das and Sylvia Plath's outlook is not single to excuse or not recall. She plans herself, as a female but as a human being challenging her accurate to be alive the method, she needs. Within "*The Arrival of the Bee Box*", she highlights her privilege: "*They may pass away, I require to provide for them not anything, I am the title-holder*".^[108]
- Such disobedience is not often creating into the poetry of Kamala Das. Together with, females are disconcerted through civilization irritating to connect them through traditions as well as customs. They suffer defenseless as well as powerless into an aggressive

humanity. Sylvia suffers to be uncovered as well as defenseless, at what time, she notes into *"The Bee Meeting,"* *"within my sleeveless summery clothes, I encompass, no defense, also they are every gloved as well as enclosed, why do unknown let know me"?* [109] [110]

- They also demonstrate an amazing sex and love about their kids. Parenthood, an indivisible element of adulthood, has established a lot concentration within their poetry. In favor of Kamala Das, it conveys concerning a sympathetic to modify within her connection through other individual beings. She remarks that into her verse *"Jaisuriya"* on the origin of her child: *"They elevate him to me next, arrogant Jaisurya, my child alienated from a gloom that is colliery as well as into me."* [111]
- On human being heavy with child, S. Plath evaluate herself to "a handbag of fruits," "a monster" as well as other heavy objects. The coming of the kid is, on the other hand, no less than a phenomenon: *"new-fangled effigy. Within a drafty museum, your helplessness darkness our security. We position surrounding vacantly as ramparts."* [112]
- On the other hand, parenthood too carries out through, it anxiety as well as terror. The nurse doubts for the awfully subsistence of her teenager within an aggressive, involuntary globe: *"It is a sympathy, This holocaust I amble in, O fair-haired kid the globe may slay as well as eat."* [113]
- Into her final anthology, male-companion as well as gentleman, equally, they turn into manipulators as well as betrayers. She undertakes herself vengeance through annihilate gentlemen, *Lady Lazarus* tops through the word of warning that she may be reborn "throughout scarlet locks" as well as "eat gentleman similar to sky". [114] Within the poem, *Daddy*, she notifies herself *"but I have kill human being male I have assassinate two"*. [115]
- It is an "extensive variety of feelings to choice from high regard to loathing are not present in the verse of Kamala Das, who concerned to come across through her male-companion as well as other gentleman missing her uninhabited." [116] [117]

- Equally, they “think that wedding ceremony income never-ending forfeits, family unit everyday jobs, hammering of autonomy as well as disappointment.”^[119]
- The poetess, Kamala Das recognizes that the patriarchal domination; while, S. Plath does not. Within both as well as each *Ariel* verse, she has inquired to request her as well as undertake to construct. She lets know herself that she has a personality to get well. At what time, she undertakes to place bees complimentary, “it is herself she gives surety that, “*The pack is barely impermanent*”. She assures herself autonomy as well as settling of scores”^[120]
- They powerfully discontented, females are into investigate of gladness. The poetess, Kamala Das also “attempts to discover happiness within the appearance of parental sex, ancestral sex, as well as sex-love, but lastly dedicates herself to Lord-Krishna. S. Plath evades an escapist outlook as well as identifies what she needs.”^{[121] [122]}
- The female is perfect her deceased, dead body wears the sunbeam of achievement, the delusion of a Greek inevitability. “*Flows within the spool of her toga, her uncovered foot appear to be say: We include approach so far away, it is more than.*”^[123]
- Understanding connecting the appearance, the researcher comes across that equally females demonstrate a propensity towards suicide or passing away, Sylvia Plath's unfavorable conditions left her feeling alone as well as unhappy. Scarcely nine, she misplaced her minister, as well as she exclaim elsewhere: “*I may not at all talk to divinity once more*”^[124]
- It is, within Sylvia Plath's individual terminology, “*a moment of gloom, desolation, disenchant so black only as the firestorm of the human being intellect may be; figurative of passing away as well as deadened distress then the excruciating suffering of unhurried renaissance as well as extrasensory renewal*”^[125]
- The conclusion consequence is that Sylvia is unwell, worn out, overwhelmed through family circle everyday jobs as well as experience from dreadful lonesomeness as well as

aggravation. *"The further, she engraves regarding passing away, the new productive her inventive globe turns into. As well as this provide her the whole thing to survive"*.^[126]

- Into her verse, Sylvia Plath constructs an apparent dissimilarity stuck between self-forced losses as well as passing away which is simply corporeal. *"Discoloration"* is a not on time, verse that portrays bodily bereavement: *"The sympathy fastens, the ocean glide reverse, the reflect are sheeted."*^[127]
- Into the poem, *Two Views of a Cadaver Room*, it is in gothic form, its particulars of a dismember opportunity, the poet leaves to get together her companion. The passing away is observed, at this time, as putrefaction. Into a further contemporary verse, "Electra on Azalea Path," Sylvia Plath declares that, *"It is my sex that does us equally to passing away"*.^[128]
- The murmurs inside the beehive are disengaging through sex. This is because they are shattered almost immediately subsequent to "fertilizing the emperor bee. Iciness is normally connected through barrenness as well as demise."^[129]
- One of the famous poem, *Tulips*, the poetess be reminiscent her that significant situation of human being, other than, she discards them into the good turn of an bareness that is not extremely diverse from passing away, *"I may not desire any flora, I simply required, To recline through my hands twisted awake as well as be absolutely unfilled"*.^{[130] [131]}
- The subject of passing away is principal all through the verse. Within the verse, *Daddy*, she is cognizant of her genuine responsibilities that of her possess whole individuality as well as the unhelpful armed forces surrounded by her individual identity. As a result, Sylvia Plath remnants preoccupied through passing away as well as conceal her correct identity: *"ultimately she may desire to take life her phony identity so that her authentic individual capacity may be free of it. It also looks like to be the judgment that put down at the back her all-time fascination through death"*.^[132]
- She pass away frequently, verse after verse, exorcizing herself from every discrimination, responsibility as well as twinge throughout acknowledgment. Passing away is a nativity

for her as well as an opening of new-fangled existence. S. Plath appears to be on the route that Alice Miller states to within her volume, "*death actually is the merely probable method to articulate the accurate identity at the expenditure of existence itself*". [133]

- Kamala Das, is similar to Sylvia Plath, writes regarding bereavement, illness as well as obliteration. at the outset, her slapdash parents, after that, her early wedding ceremony to a relatives associate as slap on the wrist for not liability healthy in mathematics, her own as well as her male-companion's infidelity, all show the way her to being alone. She is an offended social gathering of situation of affairs as well as sexual humiliations.
- During the poem, *I Shall Some Day*, she anticipates to observe her globe one day, as soon as she may be *disheartened, de-veined, de-blooded* as well as abridged to *an emaciated object*. Within *The Suicide*, she puts across her yearning to pass away; at what time she is not capable to come across accurate sex. She shouts: "*O marine, I provide for, I desire to be trouble-free, I would like to be appreciated, as well as, but sex is not to encompass, I feel like to be deceased.*" [134]
- "*Palam*" is one more verse subjugated through the attention of decomposes as well as passing away: "*hike missing from me into feeling alone nighttime through my fingerprints lying on you, my sweetheart, depart, although, similar to blood successively not at home, as well as passing away commencement, this daytime of ours is powerlessly finale.*" [135]
- The poetry of in cooperation these poets symbolize passing away as horrifying, other than, their wide-ranging move just before towards, it is a heartening solitary, on behalf of them; bereavement not merely obliterate every one forms of the phony individuality and also turn into a earnings of identity age group as well as renaissance keen on a new-fangled continuance.
- Living for together these poets is unlike. "This is because, it is new-fangled demanding for Sylvia who needs the lot, on the other hand, it is for Das, subsequent to being alone as well as hunger, it makes available her through the attach of her commitment to noble Krishna. During the container of Plath the invariable impatience along with quite a few

hurts that preoccupied her humanity, show the way her to consign suicide, other than, armed forces of religious studies heave Kamala Das to be alive.”^[136]

- An American, S. Plath comes across natural history malicious, gentleman authority unbearable, civilization as well as other female distant. Her adversaries are equally definite as well as make-believe. Her razor-sharp cleverness as well as exceptional occupation completed her new-fangled defenseless.
- In ill feeling of living being untaught into center group Indian humanity, Kamala Das supervises to live on though, Plath, highly praised as an stupendous scholar, talented writer, self-regulating female in a free of charge as well as highly developed civilization, give way to gloominess even as, under pressure to be a good quality nurse, partner as well as author at the similar moment.

Despite of all these similarities as well as dissimilarities, what is remarkable are their wrongdoing; they depart further than common, enlightening as well as sexual difference. As a part of American civilization, Plath's intelligence of looking at as well as adventure is to a great extent more than Kamala Das'. “*Das' exciting activity is only throughout her extramarital relationships; while, Sylvia Plath talks of lesbianism as a substitute.*”^[137]

However, neither is self-enclosed, narcissistically captivated with their individual anguish, nor without need detestable. What their poems make known, again and again, is their enormously aggressive fight to increase power of their own psyches. Each of their poems portrays in diverse. Other than, similar surroundings are a brief arrange of the symbols of existence as well as bereavement. Both are marvelous writers. Their dumpy stories, similar to their poems, depart the readers thoughtful more the uncompleted company of living.

2.6. Major Findings:

The present study is based on the following major findings:

1. The poet, Kamala Das is not well-equipped to live in said conditions in general which prejudiced her legendary career.
2. She is uttered prejudice of females in the male leaning world in her poetic work.

3. An understandable depiction of the unhappiness of her life lacking any obsession unseen is placed in her poetic writings which are the result of her suffering.
4. She is also tackled the authenticity of her understandings in her poetry which turns into suggestive of the common torment of innumerable females.
5. Indian female undergoes from so a lot of dissimilarities and community dominations. Her poetic writings and life present irritation, anger, uprising of a female stressed in a modern civilization of male privilege.
6. Kamala Das is aggravated as well as suffering by the troubles, as her mug in her complete life.
7. Das desires for accomplishment in love as well as is intensely hurt on refutation of love.
8. throughout imagery of disgusts and dismay, she transport the touching barrenness and infertility of her wedded life with the concentration of her unhappiness, as a wife to present herself to her male-companion whom she establishes disgusting devoid of touching links.
9. There is a substantial excitement lacking of any poignant reply in her existence which have conveyed her intelligence of achievement and arousing safety. She yearns for this physical and emotional comeback.
10. Her contravention family relations and passion from society is completely stopped her. She is gripped with the plan of passing away and experience life as purely a daydream.

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Chapter III: Kamala Das as a Confessional Poet

3.1 Introduction:

Kamala Das, is one of the well-known of her confessional writings, has all the time been disparaged for her extreme honesty as well as commonness, other than, the comprehensive investigation of her poetic works demonstrate how she has attain her objective in presenting the genuine portrait of women in a male-dominated humanity. When other writers challenged to provide an attractive outline of women in the humanity of Kerala, Kamala Das determined on the consciousness of women-her imaginings as well as objectives which would be unpleasant to patriarchal culture. Her poetry are not concerning instructive the confidential life of a women but it seeks at presentation the “true women”; the women along with power as well as might to challenge the societal standards to set-up her self-identity as a human being, and an residence of love along with warmth.

As a confessional poet, Kamala Das, truthfully and courageously, articulates prejudice and embarrassment sourced to her. Female is, every larger than the earth, visage unfairness, with no province, no motherland and yet no area of her individual. She does not have her self-identity, but the identity is prearranged by her male-companion to supply him. In patriarchal society, a pitiable gentleman living in a shed imagines himself to be in a citadel, while a prosperous woman’s corpse is not herself, as she is wholly in the pedals of her male-companion.

This has, for all time, troubled herself as well as her own identity. She endeavors during her writings to find out the women unconventional from the restraints of patriarchal culture as well as found their own identity. Woman’s identity is, all the time, a problem as she has no independent life. Her position is not fine clear in the society; silent, she constantly struggles to discover a location for her own personality. Prejudice has been uttered in terms of independence, wisdom, individuality and influence.

In her three volumes, as an Indian poet, Kamala Das evidence her understandings and efforts in her different poems; she seeks to define female’s bias in gentleman leaning earth.

3.2 Confessionalism in Kamala Das’ Poetry:

The confessional poets are footage their feelings resting on manuscript, craft and construction. They are tremendously imperative to their effort. It is a division of contemporary verse. There is no position intended for belief as well as principles inside this verse. The versifier may not imagine some emancipation or vengeance. This is because there is no sorrow. It is immediately that they put up with their spirit to search out a supernatural release. It is of various beneficial significances.

Indian writing in English is an extraordinarily demanding form of English writing. It is exceedingly multifaceted form of English writing. This Indian English writing is interested observable fact with moderately elongated antique of more than 1070 years. The verse of this moment trembles through powerful nationalism as well as political consciousness. Kamala das has donated Indian English writings through opening a new-fangled landscape of human environment along with male-female connection as well as socio-political realization. She carries out framework on her personal self-identity as well as on her individual feminine mind. Her self-identity comes out; strongly within her poems that until now, the declining arrangement, deceitful obscured under the communal inviolability, is completely puncture by her dangerous physical attack. The carnal develops that a female is subjected to humanly, is completely as well as entirely uncovered. The poetess, Kamala Das is one of the most excellent known contemporary Indian women writers. Writing in both languages like English as well as her mother tongue, Malayalam, She writes various autobiographical works as well as fiction, more than a few well acknowledged collections of poems in English, copious volumes of dumpy tales, in addition to other writings similar to essays on an extensive variety of themes.

“I also know that by confessing

By peeling off my layers

I reach closer to the soul...

I shall someday see

My world de-flashed, de-veined, de-blooded...” [1]

On top of stanza demonstrates that Kamala Das is a *Confessional poet*. Her poetic works are evaluated with well-known poets like Robert Lowell, Anne Sexton, as well as Sylvia Plath. . A famous writer, William Walsh says about Kamala Das and her works: “Her poems stand for identity centered as well as unabashedly sexual category. Even though, the sexuality is appeared further mesmerizing to the poet. This is because it is hers than because it is sexual characteristics”. She articulates of her gender familiarities during a quality that “you may not consider sweetheart”, which are together self-pitying as well as disobedient:

“Ask me, everybody, ask me,

What he sees in me, ask me why he is

Called a lion”. [2]

After the publication of her first anthology of poems, *Summer in Calcutta* (1965), Kamala Das has been well thought-out an imperative influence of her age group. She also demonstrates a fracture from the earlier period by writing in a definitely in Indian temperament rather than adopting the modus operandi of the English modernist. Her individual disturbing understandings in worship as well as sexual category are honestly confessional furthermore completely fortnight. But poetry provides her the strongest outlet to give vent to her pent-up feelings for poetry, for her is very individual as well as confidential. So far efforts have been made by me to prove that Kamala Das’ poems are engaged of the rudiments of confessionals, in addition to taking apart from her authentic contentment. Kamala Das raises her confessional qualities to the height of a detailed worldwide application. Portrayal ahead spiritual as well as household metaphors to travel around an intelligence of individuality, Kamala Das enlightens of her powerfully individual understandings, together with her development into adulthood, her infertile seek for adore within as well as outer surface of wedding ceremony, as well as her existence in matriarchal countryside South India following come into her familial residence.

On the whole, the move violently about the self-identity eventually turns into the fight back to the full civilization as well as in this put down her strong point; intended for, the most excellent confessional poetry is that which increase more than idea to realize various variety of triumph larger than hurting as well as beat. Her poetry is lustrous on the conquest of existence.

Kamala das attains elegiac sublimity principally. This is because uncontaminated outcome as well as partially due to achieve accomplishment during diverse ingredient of sublimity. Fundamentally sublime work stands for: stimulating yawning admiration, terror, or inspiring feeling. This is because its attractiveness, graciousness, magnificence, or hugeness. The sublime, they let know, “is instinctive into a gentleman, as well as not to be get hold of through commands: mastermind is the merely master who may instruct it.”[3] He observes that it symbolizes overpower rather than a superiority during sublime work. The well-known critic, Longinus observes that a number of citizens refute this absolute. This is because they imagine that sublimity is a reward of environment. It has not anything to carry out with fine art. They articulate, “A haughty quality is inborn, as well as it does not approach by schooling. An environment is the simply fine art that may range it”.[3] On the whole post-colonial Indian English poems have been urbanized by the breathtaking aptitude of Kamala Das. She has an enormous individuality which is the starting place of the potency of her poems. She is attributed as a mainly honest as well as still notorious author; Kamala Das receives reputation as influence, the influence of female’s sexual category. She is put down the custom spring, conventional civilization; it is always unsympathetic on her conservative way of life. The booklover habitually undergoes that he is in the attendance of an author who is exceedingly exceptional as well as dexterous for the most part touching as well as prejudiced. She is always distinguished the trinkets of the corpse and the starvation of the sexual characteristics with no receiving him uninterested even for a though. The poetess estimably moves toward during the aphorism of great critic, William Wordsworth when he definite that high-quality poetry is “the spontaneous overflow of powerful feelings.”[4]

All right, Kamala Das declares a number of equipments completely connected to her individual self-identity as female with her physically powerful womanly deep feelings. Self-identity stands for as a human being with authoritative inclination as well as hostility, impulse as well as urge whams. She does not undergo bashful of her infirmity in addition to qualities as feminine. Her weak points are similar to free-thinking travel companion to an open-minded male-companion as well as so on and so forwards. On the subject of her male-partner she articulates that: “my male-companion is engrossed in his office-duty, as well as after finishing his work he is the banquet go behind through sexual category where is at all attach missing for him to yearn for to observe the marine or the gloomy confuses the inclines?”[5] As a high-quality

poet of love as well as sexual characteristics, Kamala Das is barely increasingly conservative or old-fashioned. *Summer in Calcutta* has a moderately high-quality number of verse about love as well as sexual category. A number of the poetry is regarding the poetess uncontaminated being in love with. She articulates her cheerfulness as well as gratification inside adores:

*“Until I found you
I write verse drew pictures,
And, went out with friends
For walks.....
Now that I love you,
Curled like an old mongrel,
My life lies, content,
In you...”*[6]

During the 20th century, female’s writing in English is measured as an authoritative intermediate of modernization as well as feminist declarations. The most recent two decades have observed extra special achievement in feminist writings in Indian English literature. On the other hand, present situation is the age group of those female writers who have currency as well as they are typically Western well-informed. Their works consist of the most recent aflame questions connected with female as well as those matters that stay alive into the civilization ever since time-consuming. These volumes methodically take pleasure in through the ample as well as the publishers construct trouble-free currency away of them. The publishers undergo that the writing in point of fact stays alive. This is because of these categories of courageous themes as well as profitable worn by the female writers. They explain the entire globe of female with basically eye-catching forthrightness. Their write-ups provide a quick look of the uncharted womanly consciousness, which has no ease of understanding. The greater part of these writings depicts the psychosomatic misery of the aggravated house-wife.

Indian English writing initiates through writers similar to Sarojini Naidu. She is enamored the booklover through her writings. Feminine subjects have as well been described by writers similar to Nayantara Sahgal as well as Rama Mehta. It is close revision of Kamala Das' longer poetry similar to '*Composition*' which makes known about the poetess is an intensely concerned female. When she memorizes about her aggravated former days of her matrimonial being; her womanly self-identity, similar to an analyst, commences to revision the diseased-inner-self. Her womanly realization goes under, crumb through crumb, interested in the ocean of mourning. Along with it appears that her womanly identity may not move toward from the most recent sheet of the grief-stricken marine. She considers the frosty as well as dehydrated days of matrimonial existence; she protests of her gentleman and the disastrous state of affairs. While, she has affirmed in distrustful verse *Composition*: "The misfortune of being in not bereavement other than mounting. The youngster enlargement into fully developed as well as increasing out of requirements...".^[7]

In her autobiographical work, *My Story* is to engagement the best-selling female's life story in post-independence India. It also is a chronologically prearranged, linear description printed in a practical person approach. It goes behind Kamala Das' existence from the time of during Western majestic as well as messenger schools no-expense-spared through the colonial Indian privileged; during her sexual category development; an untimely as well as apparently catastrophic wedding ceremony; her mounting fictional profession; extramarital relationships; the beginning of her three sons; as well as, in conclusion, a unhurried, on the other hand, stable impending to conditions through her other half, writing, as well as sexual characteristics.

Her volumes *The Descendants* as well as *The old Playhouse and other poems* are crammed with warmness as well as infatuation, through love and sexual category.

In *The Descendants*, the researcher has various elegiac on the theme of love as well as yearn as a demand, replacement, the incitement, imprisoned, moreover criminals. In her every verse, she highlights on solid at her male-companion and desires to get away from him to acquire autonomy. Her womanly self-identity discovers the gentleman expressively incomplete as well as powerless of possessing an obsessive look upon for material authenticity. The poetess, Kamala das speaks that she stays behind a virgin intended for a fortnight after wedding ceremony as an

instance of achievement succeed through her elegiac, self-identity or self-image greater than her womanly identity. A female always extends for worship and this love may not be individual sided. It ought to be reciprocated. On the other hand, in its place, the juice of love comes across an “unfilled tank” in her existence. A one of the well-known writer, Saleem Peeradina has dialogues: she writes regarding the love through the possessiveness of female who may understand her life form completely simply during love. Not astonishingly, prearranged the theme, the writing is now and then week as well as self tolerant. The researcher brings to a close that the curiosity about Kamla Das’ works compact through the narrative of sexual category exterior of wedding ceremony and unsteadiness of her outlook. Kamala das provides a new-fangled measurement to her love poems in enlightening her relationship with a center Indian custom which has its origin in Indian larger-than-life. Not together from this her close to backdrop not only presents an appropriate milieu but also make stronger the conservative smudge of her poems. Therefore, the important features of her love poems are the unification of two civilizations; the Indian as well as the Western. She undergoes cheerful through admit or by flaking off her coating. As a result of attainment nearer to the spirit as well as to the skeleton, highest lack of sympathy, she honestly asserts, “I have to let my brain striptease, I shall extrude, life history”.[8] Look for love is the most important obsession of Kamala Das verse. She declares through greatest frankness that she “start to write verse with the dishonorable aspire of encouraging a gentleman.”[8]

The sunshine Cat is an outstanding verse by Kamala Das. It powerfully upheavals the male under enemy control civilization as well as presents an astringent authenticity of being. Her dissatisfaction, unhappiness, as well as annoyance are more than the sexual characteristics embarrassment as well as development; the poetess undergoes at the hands regarding her male-companion. Others who demonstrate to be self-interested in their attitude towards love making. Love is only sex for them, spiritual and emotional satisfaction does not mean anything for them. She then wants to forget the bad memories of her husband, seeks love in others but vain every male is same. She gets only humiliation. She is so disgusted that she needs to clean away the recollections connected to them. Her womanly deep feeling is at its tallness, this mortification source mental illness, as well as she moans, blubbers, sobs on her bed as well as constructs walls of tears roughly her and close up herself in those bulwark. This is because:

“To forget, Oh, to forget... and they said each of

Them, I don't love, I connect love, it is not

In my nature to love, but I cannot love, it is not but I can be kind to you.

They lit her slide from pegs of sanity into

A bed made soft with tears and she lay there weeping,

For sleep had lost its use, I shall build walls with tears

She said walls to shut me in”^[9]

Kamala Das has been a notorious outline. She is recognized for her curious descriptions as well as truthfulness. Inside the poetry, such seeing is to facilitate *The Dance of the Eunuchs* and *The Freaks*, Kamala Das illustrates ahead the unusual to talk about her sexuality as well as her seek for accomplishment. In *An Introduction*, the poetess formulates community conventionally hush-hush understandings, signifying that female's individual outlook of yearning as well as fatalities are element of the communal understanding of adulthood.

In the anthology *The Descendants* (1967), the verse *The Maggots* encloses the soreness of misplaced love with antique Hindu mythology, at the same time as, the verse *The Looking-Glass* puts forward that females are the invulnerable of love, during that the extremely equipment humanity sticky tags unclean are the belongings the females are hypothetical to provide. The verse involves that a controlled love looks like to be no love at every one; only an entirety engagement inside love may carry out impartiality to this understanding. Like an outcomes love turns into the all-encompassing subjects. Throughout, it loves those she happenings to find out her. As she concerns herself with various facts of love, her love poetry can be divided into two phases. At the same time as in the first point her compulsive anxiety with corporeal love is pretty high-flying, in the subsequent; her float towards perfect love may distinguish. Through idyllic love, she signifies the variety or next of kin that be real connecting the well-known Radha along with Krishna. She desires intended for such a love. It does not obstruct her desire to liberty. Her notion of perfect love is entrenched, in the verse, *The old playhouse and Other Poems*:

“..... Love is narcissus at the water’s edge, hunted

By its own lovely face, and yet it must seek at last

An end, a pier, a total freedom, it must will the mirrors

To shatter and the kind night to erase the water.” [10]

The pain is not ruling a proper lover. It is senses of overcome keep down her. She comes across no method away of this dividing line of sexual category. She turns into conscious of the reality that dependence as well as corpse may not take her far-off sufficient. It is ensnare which avoids her from understanding factual love. The poetess, Kamala Das demonstrates it with everyone her lyricism as well as impulsiveness along with importance of principle. Yet, she turns into thoughtful as well as considerate in her statement concerning her identity:

“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 throats is sinner,

I am saint. I am beloved and the betrayed.” [11]

Her womanly identity not at all gets theoretical autonomy. The confidential sanctuary of her womanly nature is endangered through revulsion as well as violent behavior just about her. This hazard of lack of confidence transports her face to face by means of the ocean. In her verse, *Substitute* the poetess declares the thought. She articulates that:

“It may the entire true but I connect associations, as well as flirt a small more than cell phone. It may be all accurate, it may be all accurate. I caution the category that tolerate. It may be all accurate, it will be all accurate. It will be all true connecting the globe as well as me”. [12]

The above lines show that the poetess, Kamala Das uses these lines to look *It will be all true* for numerous times to speak out her womanly identity. It also demonstrates her purpose about her self-identity. She employs it as a sensitive instrument to make stronger the nervousness

as well as impatience of existence. The outlook in the glow of this strange quandary, the identity's eventual passion intended for the 'run away from the confine of participation', is quite spur-of-the-moment. It is an attempt of her female identity to declare the womanly self-identity. The over declared verse similar to *Suicide*, *Substitute*, *The Invitation* as well as *Composition*, make known the bereavement weighed down consciousness of the identity. They plan, through as well as great, the identity's disagreement with the multifaceted touching impatience grounds through the new-fangled acknowledgment with the purpose of although the positivity of self understands the corpse itself is the theme to decompose.

Her language in her verse passes her seek, an examination interested in her self-identity as well as looking for of her individuality. Her verses are located neither within the do something of sexual category nor within the emotion of love. They are in its position concerned with the identity. It is wide-ranging often contradictory feelings assortment from the yearning for sanctuary as well as familiarity to the declaration of self-image, identity performance as well as sentiment of disgrace along with gloominess. A number of researchers have recommended that a good deal of Indian English poems being written at the moment is "garbage" as well as "refuse". There is a granule of reality concerning what they speak. A well-known Indian scholar, B. K Das comments: "notable key hazards to Indian English verse is the adding together of a horse and cart; shipment of awful verse to skinny corpse of authentic as well as high-quality verse." [13] She is worried by means of outside as well as inside features of her self-identity. The poetess, Kamala Das does not attempt to assume the imaginary globe of others. Other than, she seems into her self-identity, her corpse is her place, which is named Malgudi. At this point, her lyrical identity neither desires to go away her corpse nor spirit. Kamala Das one time once more goes to as well as from inside her internal self-identity seeing that the ocean travels in eddy previous to her. One more Indian Writer, E.V. Rama Krishna says: "from the time when the poet may not leave penniless either the corpse or the spirit as well as be alive by individual of them, the entire high point of the rhyme wet through interested in the thought of suicide wherever the organization which receive absent one of them is the ocean, an elderly representation of timelessness." [14] At the same time as her occupation growth, her furthest enthusiast is for all time her male-companion. yet, as soon as disagreement spin approximately poetess' sexual category emotional verse as well as her shameless life history, *My Story*, Kamala Das' male-companion was "extremely arrogant" of her. Nevertheless he was unwell meant for three years

previous to he is missing, his occurrence convey her marvelous happiness as well as console. She declared to facilitate “may not be one more human being so arrogant of me as well as my success”.

On the other hand, her deceptive self-determination during the round of the ocean is larger than outline by the excruciating reminiscence of her love-affairs inside as well as with no the course of wedding ceremony; aggravated in matrimonial life in addition to the contravention of the touching binds it from her male-companion are symbolically stands for *The Bangles*. The bangles in India are well thought-out as a representation of wedded family member. Kamala Das appears to present the annoyance as well as dissonance in the wedded connection throughout the subsequent lines: “... *At nighttime, inside slumber, the female lashes, on head support with substandard armaments; within the futile she asks for terrible thoughts to become paler. The gentleman control on the brightness as well as gazes into her expression by means of his hoary, merciless observes*”. [15]

A lot of demonstrators are nomadic approximately. A well-known Indian English writer, M. K. Naik “moreover believes that the new-fangled Indian English bard has not so distant shaped a particular effort. It may be sleet as recognize work of fine art.”[16] It may be motivating to difference Kamala Das’ behavior of the sex similar to Radha and Krishna devise through means of that of a well-known Indian Poetess, Sarojini Naidu. In her famous verse, *Ghanshyam* Sarojini Naidu portrays Krishna not her as her devotee other than as divinity. He is all-powerful as well as is the middle most important of this world.

“Thou givest to the shadows on the mountains

The colours of thy glory, ghanshyam

Thy laughter to high secret snow-fed mountains.

To forest pines thy healing breath of balm.

Thou lendest to the storm’s unbridled tresses

The beauty and the blackness of the hair...” [17]

The above verses lines are written during the outward appearance of accumulate, a chant inside eulogize of divinity. The tenor of the verse recommends that the elevated significance of a supporter. She presents the noble not her corpse similar to Kamala Das, other than him longing spirit: oh acquires my longing spirit for skinny oblation. Poetess, Kamala Das, on the contrary, believes on the Krishna as her “companion” who moves toward to her in “innumerable outlines” as well as to whom “during various outlines may I admit defeat... I may touch by him.” [17]

The poetess’ inexplicable truthfulness is completely comprehensive to her looking at of adult years as well as about her love. According to her, womanhood calls for a specific set of collective experiences. Again, Kamala Das’ attention towards eroticism is magnificently coupled with her exploration of female’s desires. She says that, sex may resolve through an obsessive variety of unqualified truthfulness. A weighed down love appear to be no worship at every one; simply entirety fascination in be within sexual characteristics with may do impartiality such wide-ranging understandings. A great deal similar to the manufacturers of antique Tantric fine arts, the poetess, Kamala Das finished no attempt to obscure the sensuality of the human being outline; her effort come into view to memorialize its optimistic impending, at the same time as recognize its co-occurring dangers.

Her poetry is paying attention in the lead love extravagance it surrounded by more panoptic variety of subject matters. It is further become conscious surroundings as well as with deeper emotion, convey to it a concentration of feeling as well as verbal communication. The prosperous, complete difficulty but existence is completely clutched in Kamala’s poetry. Her subject takes a trip further than pigeonhole longings as well as grumbles. However, her way of thinking of being alone along with suffering are elements of an impressive individuality, compulsive during its realization of its identity, on the other hand, interlace a stage show of identity. In her verse *An Introduction*, it is taken from *Summer in Calcutta*, the storyteller speaks, and “I am all, female who search for sex”. [18] A famous Indian critic, Amar Dwivedi condemns that “Kamala for her identity obligatory as well as not commonplace universality, this emotions of single pervades her poems”. [19] According to the Kamala Das’ point of view, adulthood engages convinced cooperative understandings. An Indian female, on the other hand, does not talk about these understandings during the high esteem to community civilization.

The poetess, Kamala Das every time declines to recognize their calm. The way of thinking about the yearning as well as thrashing are not restricted to a confidential unhappiness. They are requested into the communal bubble along with recognized. She also appears to be resolute; they are standard furthermore have been undergo through female move toward crossways moment in time. In the verse, *The Maggots* from the anthology, *The Descendants*, the poetess, Kamala Das agrees with presently how elderly the distress of females are. She encloses the soreness of misplaced love with very old Hindu mythology. At the same time as commentators about Kamala's untimely poetic works have commended its ferocious innovation, courageous descriptions, examination of womanly sexual characteristics, as well as powerfully individual influence, they grieve over that it not have concentration to configuration as well as craftsmanship.

Considerably, several of her poetry in English is regarding the warmness of her babyhood as well as the relative's residence within Kerala. It is comparable to further South Indian writers, this Indian poetess also appreciated of inscription concerning reminiscences of early days, family unit relatives, as well as the family unit's enormous residence. In Kamala Das' verse there dishonesty a romanticize moment of babyhood in *My Grandmother's House*, at what time she experiences the refuge of love inside well-known environment blameless of sexual category qualms as well as aggravations. In spite of the indecisive modification of frame of mind, outlook as well as self-confidence in her verse, there is an internal center of individuality to which Kamala Das submits: her name as well as upper-class blood, her mother's relations, existence in the South as well as her formative years in dissimilarity to her wedding ceremony.

Emotionally involved with her investigation of female's requirements is a concentration to eroticism. The yearning to misplace one's identity within obsessive love is talked about in *The Looking Glass*. (It is taken from *The Descendants*.) The speaker of the verse advises female to present their gentleman "what create you females". The equipment which civilization proposes is unlearned or forbidden is the extraordinarily belongings which the females are hypothetical to provide. The storyteller says that love is described through this category of unqualified truthfulness. A female is "placed naked previous to the goblet with him," moreover permit her "affectionate particulars" about her devotee. This is because "the bumpy technique he or Urinates". On the other hand, the female shall have to survive devoid of him sometime; the

speaker does not appear to good turn get angry individual's excitement to defend her identity. A controlled love appears to be no worship at every; simply an entirety fascination in worship may perform impartiality to this understanding. To a great extent similar to the makers of very old Tantric fine arts, the poetess makes no challenge to conceal the sensuality of the individual outline; her poetry come into view to rejoice its happy probable whereas recognize its simultaneous hazards.

Her dishonesty in her poetry in English is difference to corpse. She becomes visible to envisage overpowering this dualism simply throughout passing away. Her poetic works are overflowing with longings for passing away, in particular to go under in the ocean, hose down life form associated in her intelligence with an all-inclusive widespread quietness, shapelessness in dissimilarity to the wide awake brainpower as well as corpse of the worried human being. It is consequences from the go down from babyhood blamelessness into the fully developed kingdom of sexual characteristics, wedding ceremony as well as life between the unfamiliar persons. Quite than a writer of free of charge worship, Kamala Das explicate the disillusionment of sexual characteristics.

A well-known poem, *Songs of Radha*, Sarojini Naidu "portrays the agitation, nervousness and soreness. Radha knows how into come for her devotee, Krishna. Her chants are musical."^[20] They have a melodic plea, at the same time as the present poetess; Kamala Das' poetic works are petite with extremely individual. Although, impulsiveness typifies S. Naidu's poetry, threatening moreover consideration pervade Kamala Das' poetry. In Sarojini Naidu the Radha-Krishna connection is a symbol stands for atman with Brahman, in Kamala Das's connection, while one of perfect devotee is recognizes in human being with as such it does not increase to "the heavenly height". S. Naidu's Radha is not anti-sexual; thus far, sexual category is not the most important apprehension here Radha poetry. On the other hand, Kamala Das, sexual category, involves a "bottomless as well as powerful connection; it is extremely much individual in its apprehension. Fritz Blackwell correctly examines that the writer's "nervousness is mythical as well as existential, it is not spiritual; she is employed a spiritual idea for a mythical design and symbol."^[21] Therefore, Kamala Das love poetry situates separately as they productively coalesce the aboriginal civilization similar to Abhi Sarika as well as Saheja. The confessional custom is based on the westernization. Her verse is a very well amalgamation of the mythical ethnicity.

Illustration, in the lead, sacred as well as family descriptions are to discover wisdom of individuality, Kamala informs that the powerfully individual experience, counting her enlargement into maturity, her ineffective search for identity and exterior of matrimony, and her existence in matriarchal rustic South India subsequent to come into her familial residence. In view of the fact that; the publication of *Summer in Calcutta*, Kamala Das is a contentious figure, recognized for her unusual descriptions as well as frankness. In poetry like *The Dance of the Eunuchs* and *The Freaks*, Kamla illustrates ahead the alien to talk about her sexuality as well as her search for accomplishment. A well-known poem, *An Introduction*, she creates the community conventionally confidential understandings. She is also signifying that female's individual approaches of yearning as well as beating are element of the communal understanding of adulthood. In the anthology *The Descendants* (1967), the verse *The Maggots* encloses the ache of misplaced love with antique Hindu mythology, while the verse *The Looking-Glass* advises that the awfully belongings civilization stickers forbidden are the equipment that female are hypothetical to provide. In *The Old Playhouse and Other Poems* (1973), poetry such as *Substitute*, *Gino*, and *The Suicide* looks at corporeal love's breakdown to make available accomplishment, run away from the personality, as well as exorcism of the long-ago, while poetry like *The Inheritance* speaks to the truthfulness of the imaginative identity in the face of spiritual dedication.

The poetess uses the phrase like; *it will be all right* for numerous epochs to declare her female identity. The present look demonstrates her purpose. She employs that it is like lyrical instrument to make stronger the worry as well as agitation of being. Outlooks in the glow of this strange predicament, the nature's eventual longing for the 'get away from the confine of participation', is quite spur-of-the-moment. This attempt is about her female identity to declare the female individuality. The higher talk about poetry similar to *Suicide*, *Substitute*, *The Invitation* and *Composition*, make known the bereavement loaded consciousness of the personality. They development, through as well as great, the identity's disagreement with the multifaceted touching agitation cause by the new-fangled acknowledgment that regardless of the positivity of 'corpse's understanding' the corpse itself is the theme to grow moldy. Her subsequently attempt to declare her female identity may observe in her significant verse, *The Invitation*. Her male-companion might not supply her heaven of worship she has dreamed of. Other than, her female identity not at all remembers its cry-for-love. She discovers it is

complicated to regulate the unproductiveness of her matrimonial existence. Her womanly identity leaves bottomless into her individual self-revealing anonymity. It turns into apparent through this proverb that her male-companion has devastated her idealistic thoughts concerning love as well as residence. Her male-companion injures her approach as well as calls to mind a intelligence of hopelessness within her.

She articulates:

“... A elongated, when I keep in mind I desire to further lying on the single bed with him, the limitations of has get smaller to a meager 6 through 2 as well as afterwards, what time we stride out jointly, they broaden to take hold of the unidentified metropolitan ... finish me, cries the ocean. Believe about the physically untrustworthy on an interment pyre with an ablaze beginning ...” [22]

3.2.1 Confessional Theme and the Crisis of Woman’s Identity in the Poetry of Kamala Das:

The key idea of the present chapter is to observe that Kamala Das as a Confessional poet during Indo-Anglian verse in the post-independence time, with particular suggestion to the verse of Kamala Das.

During classify to recognize the most important torrent i.e. confessional subject, primary the researcher has to exit throughout various significant features connected to the Kamala Das’ verse; male-female connection, the search of be devoted to and emergency of female’s individuality. The appropriate accepting of these 3 subjects leads to the deepness of the confessional subject matter. It is a celebrated detail that the poetess has been a notorious writer. As a result, to resolve all categories of disagreement associated to her verse, it turns into significant intended for some examiner that she may examine all these 3 ideas, which, unquestionably from indispensable skin tone of the confessional argument. Into the current study, is projected to examine less than the subsequent points.

Discussion in the first section portrays a fifteen year old girl, who was forced to marry a bank employee with her consent. Man-woman relationship is essentially based on mutual

understanding, love, respect and trust which are in essence the bed-rock of whole code of ethics governing these relations. Kamala Das felt the lack of love at quite an early age.

Her parents' behavior was indifferent towards her.

They were not so caring ones as it is reflected in her autobiography. This is about her father:

"He was not of an affectionate nature so

We grew up more or less neglected,

And because we were of ourselves

As neglected children in a social-

Circle that pampered the young

There developed between us a strong

Relationship of love, the kind a

Leaper may feel for his mate who

Pushed him on a hand cart when

They meant on their bagging rounds".^[23]

As she cultivate, she longed for a peaceful relationship which could make ample amends for all the loss she had sustained in her childhood, in her parental dwelling: Conversation, companionship and warmth. However, unfortunately enough she may get nothing from her marriage except soreness as well as distress. She suffers jilted in love. Her partner is busy in worldly affairs. He is callous, selfish and lustful. She attempts to reconcile with the situation as it developed but failed. Her husband's cruelty towards her is summed up in the lines that follow:

"Winter came and one day while looking her in, he

*Noticed that the cat of sunshine was only a
Line, a hair-thin line, and in the evening when
He returned to take her out, she was a cold and
Half-dead woman, now of no use at all to men.”* [24]

The second section is exclusively focused on ‘Love’. Love is complex, many-splendored feeling. Kamala Das who failed to elicit norms and entered into other men’s world. Her husband sought to subjugate her with his superior muscle power which get she abhorred. To him, she was just an object of carnal desire not a partner. In a pleasing, self-fulfilling human enterprise, she holds her husband responsible for her dismal-position. She writes:

*“When I got married
Many husband said’
You may have freedom,
As much as you want.
My soul balked at this diet of ash.
Freedom became my dancing shoe,
How well I danced,
And dance without rest,
Until the shoe turned grimy on my feet
And I began to have doubts,
I asked my husband,
Am I hetero*

Am I lesbian

Or am I just plain frigid?^[25]

Her quest for genuine sex is expressed in the following lines:

“... And, I thought, if I could only want

Really, really want his love, we shall ride

Happiness.

Great white steed, tramples of unsacred laws.^[26]

Her husband is so uncaring that even in case of her ill-health would force her for sex. His lusts won't any barriers:

“There was, Not much flesh left for the flesh to hunger,

The blood had, Weakened too much to lust, and the skin,

Without health's, Anointments was numb and un yearning

What lusted then, For him, was it perhaps the deeply hidden soul?”^[27]

Kamala Das considered her husband directly responsible for shoving her into other men's arms. The tragedy with her is that even outside her marriage, she could not find love. Her happiness is expressed in the following lines:

“... Who can, Help us who have lived so long

And have failed in love?”^[28]

The next section deals with the concept of crisis of women's identity. When Kamala Das felt jilted in love, she was depressed and frustrated. She tried to reconcile with the reality of the situation. At the same time, she realized how her very identity is at stake. She expresses how she

endeavored to reconcile and the betrayal in married life with an acceptance of responsibilities of married life:

*“... Oh, never mind I’ve
Spent long years trying to locate my mind
Beneath skin, beneath flesh and underneath the bond.”* ^[29]

A well-renowned writer, Satya Dev Tyagi affirms that “she is deeply cognizant of herself like a female.”^[30]

Kamala Das has shaken off feminine inhibitions in a blunt manner. In her autobiography she says “I was physically destroyed beyond resurrection.”^[31] Her ego hurts when everybody used her for the sake of bodily charms only. She does not want to become an object of sex. She tries to search out her position like this:

*“To pick herself an average
Identity, to age
Through years of earthy din
Gently, like a cut flower until
It’s time to be removed”* ^[32]

With a great pain, she explains the real and basic nature of man; especially of her husband:

*“...betray me?
Yes, he can, never physically:
Only with words that curl their limbs at
Touch of air and die with metallic sighs*

*What care I for their quick, sterile sting, while
My body's wisdom tells and tells again
That I shall find my rest, my sleep, my peace
And even death nowhere else but here in
My betrayer's arms... "* [33]

Another aspect of men's temperament she shows in the following lines:

*"There were the men who were either
Connected with my husband's occupation
Or were at one time my father's friends,
The one I used to call "uncle "from
Infancy, who had changed to such
Extent that they gave me lecherous
Hugs from behind doors and leered at me
While their wives were away.
I hated them ".* [34]

Into the language of K.R.S Iyenger, "Kamala Das is a ferociously female deep feeling that dares with no hang-up to eloquent the injure; it has established within an concentrated principally artificial globe." [35]

She tries to justify her point of view in this way:

*“I yearned for a kind word, a glance in
My direction. It became obvious to me
That my husband had wished to marry me
Only because of my status and the
Possibility of financial gain. A coldness
Took hold of my heart then. I knew then
That if love was that I had
Looked for in marriage I would have to
Look for in marriage I would have to
I wanted to be given an identity that
Was lovable.”* ^[36]

This section concludes with an apt comment of Devender Kohli who maintains, “the woman’s impatience and frustration with the man as well as the moment: with the man because of his sexual passivity and slackness and with the moment because it mocks her feminine integrity.” ^[37]

The next section is an attempt to analyze the change in her attitude towards love. No doubt, the preceding sections were confessional in the sense that they shed light on her past experiences. The next section communicates the important idea of change in her attitude towards life which ultimately converted her to Krishna-consciousness as she grew to be the devotee of Lord Krishna-her eternal lover. Undoubtedly, Kamala Das is the most prominent of the confessional group of Indian poets in English. She herself has confessed that she likes to confess:

*“I also know by confessing
By peeling off my layers*

I reach closer to the soul

And

To the bone's

Supreme indifference. ^[38]

According to the well-known scholar, Adil Jussawalla, the significance of the poetry dealing, “completely of love, sex as well as being alone in quality of a persistent acknowledgment is that by exposing those gloomy areas. It is usually covered; it may handle several of the genuine summits in the reader’s own subliminal as well as so discover what is merit uncovering.”^[39] Kamala Das makes confession to release her from tension, agony as well as anxiety. At the same time, she goes away from confession by using myth of deity Krishna in her work. Casually she writes; “I start on to write verse through the dishonorable plan of encouraging a gentleman. I experience required to be straightforward during my verse.”^[40]

The following stanza is the best example to recognize Kamala Das as a confessional poet. What not does it contain? Sex, hate, identity, freedom and confession, everything it consists Kamala Das wants to compile her whole poetry in five lines:

“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. ^[41]

The present study concludes with Devinder Kohli observation. He observes “Kamala Das is fundamentally a poet of the contemporary Indian female’s ambivalence, charitable appearance to it additional blatantly as well as as a thing-in-itself than any other Indian female poet.”^[42] In the concluding section, an attempt is made to resolve the tension between men a woman regarding love. Kamala Das’ psychology is discussed further to find out the compulsions

which make her to confess everything. Emphasis is all through an evaluation of the relevance and validity of her observation as a confessional poet.

3.2.2 Male-Female Relations:

A human being's manners are for all time relation-slanting. Its relatives may create the environment at the place of work inside the relations as well as the civilization as an entire.

Male-Female relations have its individual refinement as well as fragrance. Confessional that our blood relation Adam is the single-handed sovereign of what he reviews during the cosmos recently fashioned for his advantage as well as enjoyment. As soon as, the loveliness as well as border line of environment are simple attachment of his circumstance. On the other hand he is quickly bored moreover supply, to influence that he and his situation is additional than acknowledged at what time Eve is fashioned from his spines. During these spiritual-fairy-tale conditions, the Eve is fleshy tissue of Adam's soft tissue as well as blood of his blood; she is twisted intended for friendship as well as within a technique. It is recognized his predominance in human being and their relationships.

The poetess, Kamala Das, outshines that within to describe individual relations. One of the major subjects of the Kamala Das' verse is the exposures as well as difficulties male-female relations, the origin and encouragement of eccentricity as well as institute of uniqueness.

"An Empty Cistern, Waiting

Through long hours, fills itself,

With coiling snakes of silence."^[43]

The poetess may not acquire love in her babyhood. She articulates regarding her close relatives that "they receive us for decided as well as well thought-out us meager dummies, touching our boughs according to the tows, they provide us, they do not discontinue for a split second to believe that the researcher has individualities that are mounting autonomously."^[44] The wisdom of being alone in babyhood discovers devolution in her fully developed existence. In wedding ceremony, she has nightmare, she may acquire adore. Through the input of worship, she

attempts to disengage the difficulties of individual consciousness as well as its persistent difficulty.

“Their voices

Were harsh, their song melancholy; they sang of

Lovers dying and of children left unborn...

Some beat their drum,

And wailed and writhed in vacant ecstasy”.^[45]

There is submissiveness and insurgence next to a male-under enemy control to the humankind. On the other hand, there is no run away from incongruity, from wisdom of infertility. She desires genuine worship but hopelessness at what time this it deprived of to her. In her well-known verse, *The Suicide*, it is not compulsory:

“O sea, I am fed up

I want to be simple

I want to be loved

and

If love is not to be had’

I want to be dead ...

While he enter deeper

With joys discovers

The sea’s hostile cold

In after all skin –deep

The sea's inner chambers

Are all very warm

There must be a sun slumbering

At vortex of the sea." [46]

As the above lines say that this unfilled substance association move toward the beneath to the bonfire in the verse *Captive*:

"My love is a empty gift, a gilded empty container,

good for , Nothing else..."[47]

The multifaceted psychological circumstances are reproduced in the awfully instant as well as yank of consideration; she forthrightly puts down bare her female's sympathy at what time she articulates:

"When I am able to give

Is only what your wife is qualified

To give , We are all alike,

We women, In our wrapping of hairless skin."[48]

A comprehensive conversation is desirable to identify the precise position for a lady within the civilization. The significance of female has to familiar in writing on a variety of stages. Intended for, the human being's understanding also has identical through the manly understanding. Correctly, it is on or after the opening of their existence, women are required to suffer to obtain an exceedingly restricted global-outlook. The female in arrange to realize her self-determination looks for wedding ceremony as an substitute to the oppression fashioned through the parental relations. She dislikes the responsibility of a spawn and comes into view to encourage to the accountability of a female-companion through anticipate that her new-fangled responsibility will lend a hand her in captivating her self-determination. On the other hand, it

turns into unbreakable information that in the organization of wedding ceremony she misplaces her position. She undergoes herself simply as a mechanism.

3.2.3 The Search for her own Identity:

“Love’s an itch

That’s never reached.”^[49]

The notable contemporary Indo-Anglian women poets attempt to look for sense during falsifies diverse dealings of worship where they discover the complete range of these overwhelming feeling. The variety of verse with its additional touching as well as over-romantic natural world is preferably well-matched for the appearance of an emotion similar to worship.

The poetess engages a well-known situation with the poets. These poets comprise the contemporary custom about the Indian English poetry. It is simply Kamala Das with all her generation. She also illustrates reader’s concentration right away. A good number of her poetry outlines the idea of displeased adore as well as the desire for love. A superficial understanding of her poetry at one time makes known the information that the human being and the writer are not dissimilar. Her anxious attempts are to investigate for unadulterated love. It is exposed in every one her poetry. Females are more touching as well as over-romantic by personality than males. Worship grasps a supreme position in their existence. The poetess appears to be a delegate weep:

“I want to be loved

And

If love is not be had

I want to be dead.”^[50]

The above lines show that the poetess looks for love in her own residence. She tries to find out a touching individuality with her male relations. Their impartiality introduces the emotion of unfriendliness as well as gloominess in the writer’s compassion. She catches matrimonial, when she was fifteen years old. She goes away her parental residence with her

male-companion. The searching for love, a young woman tries to release her brainpower and spirit to her male-partner. On the other hand, her male-partner does not be concerned for her emotions and feelings. Her poetry covers a disgustful portrait of her male-companion. She obviously carries out her unhappiness as well as mourning in the following outlines:

“Too early the autumn sights

Have come, too soon my lips

Have lost their hunger, too soon

The singing birds have

Left...”^[51]

Once more, her prejudiced, way of thinking are principal at what time, in *The suicide*, she informs about her downhearted concerning her responsibility as a female-companion:

“But

I must pose

I must pretend

I must act the role

Of happy woman

Happy wife...”^[52]

On the way to satisfy her search of love, she breaks all the fetters and goes into other male’s humanity with no any intelligence of responsibility. On the other hand she discovers no dissimilarity. Gentleman exterior residence also desires masculinity happiness, which has required her to insurgent at residence. She undergoes attempts and uninterested as she does not desire herself to be in use as a simple corpse:

“I enter others

Lives and

Make of every trap of lust

A temporary home."^[53]

She weeps out resentfully:

"There was a time when our lusts were

Like multicolored flags of no

Particular country.

And we asked each other, what is

The use, what is the bloody use?"^[54]

In point of fact, for poetess, find irresistible is an inspiring as well as wonderful understanding. She has an enormous changing influence. It is every one satisfying understanding which appears at the closing stages hunts of the bard:

"Now that I love you,

Curled like an old mongrel

My life lies, content

In you."^[55]

As the meaning of the above stanza, the poetess hates extreme pleasure inside sexual category; therefore, she demonstrates a profound recommend for the male-associate. In the end, she instinctively utters:

"Yes

It was my desire that made him male

*And beautiful, so that when at last we
Met, to believe that once I knew not his
From, his quiet touch, or the blind kindness'
Of his lips was hard indeed...''^[56]*

She thinks:

*“When other eyes haunt my thought,
I kiss your eyes and shut them, so that
I need no longer
See them brood on their naked, naked fear
Another voice haunts my ear, another face
My dreams, but in your arms I must today
Lie, and find an oasis where memories
Sad winds do not so much blow, and
I must
Here you say,
I love, I love, I love...''^[57]*

This is because; the poetess makes over herself as well as expresses her sympathy to the track of God named, Krishna. It is no more than to be well-known that religious love the whole thing used for her. She says somewhere in her work: ‘love is good-looking anything four lettered forename the puritans describe it in. It is the indication of glory. The predicament of female’s individuality within her verse may be the subject for the segment that goes behind.

3.2.4 Predicament of Female's Individuality:

Female's individuality is unremitting to be anonymous as well as unknown. The difficulty of individuality predicament, at what time, the poetess is downgraded to the surroundings as an substandard as well as subsidiary male-colleague in human being relationships, while her ethical, psychological as well as religious donations are intentionally disparaged as of no immense outcome moreover with no trouble; not necessary..

A well-known writer, Sushila Singh declares that, "The individual understanding has been one and the same with the mannish knowledge through the consequence that the cooperative picture of humankind has single sided as well as unfinished."^[58]

Individuality predicaments as well as a search for uniqueness are fundamental to the individual humanity. Individuality has various characteristics as well as proportions. At what time identity is in a weak position in its accomplishment in a variety of potential responsibilities, it produces an individuality predicament. It is a status of touching as well as intellectual confusion along with bewilderment. It also carries out unfriendliness. On the other hand, her individuality is anticipated to come together with and cultivate from her diverse responsibilities as a female-companion, much-loved, nurse, and spawn. The opportunity of individual *she* is unused to is habitually disenchanted in container of female by the do as well as do not's of civilization. Limitations are obligatory on Kamala Das as she is in progress to increase up. She is required to seal diverse openings broadcasts for to robust within:

"Dress in sarees, be girl

Be wife, they said-be embroidered, be cook

Be a quareller with servants, fit in, oh,

Belong, cried the categorizers."^[58]

Previous to the present poetess, Kamala Das, A well-known feminist writer, V. Woolf has also revealed to "female is not suggestion of a meticulous sexual category, other than, she consists of inside its description of everyone those who are incapable, defenseless-gentleman,

plants, flora and fauna everyone that is a deportation. Beneficiary travelling for gentleman have to be permissible, not as a dispensation excluding as a requirement for classifying the feeble next to the physically powerful. She articulates that it is understandable that the standards of females are being at variance very regularly from the principles which have been completed through the additional to her sexual category.”^[60]

The civilization that fashioned with some historical examples like Sita and a Gandhari has also deprived of survival to female in any other responsibility apart from the subsidiary one as a spawn, sister, a female-companion as well as a nurse. In our Hindu civilization, it has unused to female the likelihood of human being a she. The giving out of Draupdi as a female-partner is a well-known instance of gentleman’s oppression above lady. The similar ethical predicament is visage through the poetess. She is traced the contraction results of wedding ceremony on her existence. She declares that:

“Lost my will and reason, to all your

Questions mumbled incoherent replies.”^[61]

The above lines say that it is the poetess’ misery, an outstanding female-writer; Joyce Oates notes that “a female is similar to a daydream. Her living-life is a vision coming up. She signifies, she lives inside a nightmare, to come for a gentleman. There is no technique not in of this, wounding as it is, no female may run away it. Her existence is a coming up for a gentleman. That’s each and every one.”^[62] There is a definite entrance within this daydream. She has to amble throughout it she has no alternative. The female-companion at the similar time is no extra than a slave who has to undergo the motivated physical attack dedicated by the male-companion. The poetess undergoes as if not anything feels right to her as well as she fits in nowhere. Authentic identity or normal identity is completely unused to a matrimonial female as well as not any is familiar with it improved than her:

“No more singing, no more a dance

My mind is an old playhouse wish

All its lights put out.”^[63]

The poetess is supply up through the empty space of wedding ceremony. Her come across with her male-companion obtainable with a restrained psychosomatic approaching:

“My life is an empty gift, a gilded empty

Container, good for show, nothing else.”^[64]

A lady’s officially authorized continuation is suspended or at smallest amount is integrated as well as combined into the hands over of the male-companion. Her male-companion may be an adulterer, discolored with all misdeeds, however, he is at a halt her male-companion as well as she may not go away with him. The poetess smacks out as an unable to help human being wedged in a subordinate:

“I must pose

I must pretend

I must act the role

Of a happy woman

Happy wife.”^[65]

3.2.5 Features of Confessional poetry:

One of the major writers, Rosenthal used the expression confessional poetry to describe exacting effort fashioned through the writers for 16s. He also clears about this expression as the single in which “the confidential existence of the writer himself, particularly in pressure of psychosomatic predicament, turns into a most important subject.”^[66]

One of the famous poets, Charles Molesworth describes her statements about the confessional lyricists. They get together their anxiety from two civilizing instants: the consciousness of the touching emptiness of community speech as well as the unrelenting psychosomatic of a civilization, bizarre keen on itself and floating from principle moreover significant employment. They are various confessional poets like Robert Lowell, John Berryman, Anne sexton, Sylvia Plath as well as the present poetess, Kamala Das. During her

individual entity approach, everyone struggles to articulate the deepest outlook of the sympathy, for instance, those of breakdown, responsibility, dissatisfaction, and yearning.

The poetess attempts into importance at what time he notes down her life history, *My Story*. She has stayed behind a significant spotlight of concentration during the mythical field. Her life history is as fascinating as her poetry. There are various autobiographical components within her effort. It is extremely enticing to understand her poetry as simply *confessional one*. This is because well-known critics, Edward Butscher does inside the technique as well as insanity. It is also appealing to understand her poetry from the psycho-analytical view point. It also understands that as appearance of a schizoid individuality.

The various writers similar to St. Augustine, Rousseau, as well as De Quincey, instead of plead guilty previous to a high priest. "It is decided to create their affirmation within the script. After that, the idea of profession is to move toward face to face with divinity, or the identity. It also upkeeps the defeat which the human being feels he has undergoes. Within this common wisdom, element is beneficial of the procedure of self-redemption. It is therapeutic natural history of affirmation which is widespread to these moving parts."^[67]

3.3. Confessional Poetess: Kamala Das and Sylvia Plath:

Kamala Das and Sylvia Plath both are confessional one. Confessional poetry is a division of contemporary poetry. Their main theme is also confessional one. There is no position either for belief or ethics in this verse. The poet does not anticipate any salvation or vengeance as there is no sorrow. It is now, that they naked their spirit to acquire a supernatural liberation. It is of several beneficial assessments.

Kamala Das and Sylvia Plath and their confessional poetic works are powerfully individual, greatly prejudiced. There is no '*persona*' in the verse. '*I*' in the poem is the poet and no one in addition. The subjects are openly uncomfortable as well as focal point also completely ahead the ache, suffering and cruelty of life at the expenditure of its enjoyment as well as loveliness.

Sylvia Plath is one of the well-known figures of this variety of poetry. Kamala Das, a well-liked Indian poet is not prejudiced by Plath or one other confessional writer. These two

women react in a comparable method to parallel subjects. Plath is an American, well-informed as well as open-minded. Kamala Das is a conventional Indian lady. Both have selected poetry as their type to articulate their strong emotions, as it provides them a huge range. They have an autobiographical novel to their acknowledgment. Plath writes ‘*Bell Jar*’, under the false name of Victoria Lucas. Kamala Das, ‘*My Story*’, is published when she is improving in a treatment residence.

The confessional poets are named as neurotics with the culture, as they do not pursue any custom nor appreciated any get-togethers. They require being single and not a division of the conservative common set-up. These disagreements with the humanity guide them to introspection. In the path, comes a flouting position when they cannot cooperation with themselves. They misplace themselves powerlessly in the fight as well as create searching for the missing identity. This disagreement has known an origin to a figure of attractive poems. The insightful poet cannot obtain breakdown for arranged. At this point in time, life becomes insufferable and the call of death turns into appealing. They are more than influenced that death can present them more consolation than existence.

Homesickness for babyhood is one of the important feature or characteristics of confessional verse. As confessional poets, Sylvia Plath and Kamala Das have haggard colorful pictures of their babyhood in their poetic works. Both can be phrased as baby phenomenon. They begin to put in writing verse at a very youthful age.

Plath was, a moment ago, eight years aged when her first publication emerged in “*Boston Newspapers*”. She is conscious of as well as approachable to usual environment and portrays the premature babyhood poems; environment, birds, bees, spring, plummet all those themes which are complete gifts to the individual who does not have any internal understanding to write regarding.

*I think the coming of spring, the stars overhead, the first snow fall and so on are gifts for a child,
a young poet. [68].*

Kamala Das was just about six years old, when she initiated script her verse. There is a glowing portrayal of her babyhood days in her autobiographical novel ‘*My Story*’. She engraved

heartbreaking poems concerning her dolls that misplaced their skulls as well as limbs along with acknowledge that “*each poem of mine made me cry*”. [69]

Disappointment in love as a subject is more influential in the poems of confessional poets, than its consummation. Kamala Das’ appalling confession regarding the theme of love has anxious similarly the detractors as well as the laymen. It is new outrageous. This is because it arrives from a conventional, Indian lady. The look for perfect love is sustained during her poetic works. She is unwell of sex which is immediately superficial:

“..... *what is*

The use, what is the bloody use?

That was the only kind of love,

This hacking at each other’s part

Like convicts hacking, breaking clods

At noon” [70]

Now, she fails to illustrate a line between love and desire and acquires annoyed

“*O sea, I am fed up*

I want to be simple

I want to be loved

And

If love is not to be had,

I want to be dead, just dead ...”. [71]

Sylvia Plath also has knobbed the theme in a luminous way. She has very few poems on this theme of love, as compared to Kamala Das and her poetic works. Plath belongs to the

tolerant society of the West where no foreheads are elevated either at further or pre-marital relations. The customary love which she ought to have qualified as a young girl does not create a feeling on her as sensitive subjects.

“*Death*” is the widespread theme where both the poets get together, though, in their own dissimilar method. Of course, Plath courageously gathers her objective and Das is put aside. Sylvia Plath, in her poems has rough draft ‘*Death*’ in a lot of colors lacking sounding gloomy. For her, disappearing is not an excruciating ending, other than a fine art.

“Dying is an art, like everything else

I do it exceptionally well.” [72]

Kamala Das thinks about passing away a prize for all her effort in existing upon the soil. Her life history provides plenty confirmation to her thought of death by hose down, sinking oneself in the sea. The appropriate passage understands writing:

“Often I have toyed with the idea of drowning myself to be rid of my loneliness which is not unique in any way, but is natural to all. I have wanted to find rest in the sea and an escape from involvements. ...” [73]

The physically powerful personality of Plath is an advantage to her as a poet, other than handicap in authentic existence. The fundamental components of elevated brainpower and tremendous deep feeling made her dissimilar from everybody also. Plath cannot be joyful as a female-companion. She doesn’t like the design of being a common housewife. Her dislike towards this thought is wonderfully uttered in the verse “*The Applicant*”.

She scorns the institute of wedding where the female is extravagance as ‘a purpose.’

“It can sew, it can cook

It can talk, talk, talk.

It works, there is nothing wrong with it.

You have a whole, it’s a poultice

My boy, it's your last resort.

Will you marry it, marry it, marry it." [74]

"See the bed from which my love

Has fled, the empty room, the

Naked walls, count on fingers

My very few friends" [75]

Kamala Das writes about her customary rounded non-judgmental attitude, regarding wedded life or man-woman connection in several of her poems. She regularly criticizes about man's heartlessness and debauchery and woman's distress on that calculate. The poem is entitled *Of Calcutta*; she says that her common people drive her absent to a new city as;

"A relative's wife, a housfrau for his home, and

Doll for his parlour, a walkie talkie one to

Warm his bed at night....

... he folded

Me each night in his arms and told me of greater " [76]

Her defenselessness is to classify herself or identity with the society and contradiction to recognize the tragedy as element of life, guide to a fight of her self-identity and society.

Kamala Das' untimely wedding with a male much elder to her generates a dislike. His demanding natural history completes her frosty. She is a nonconformist and does not create any efforts to wrap it. She appears all over for love but she acquires it simply in her imaginings.

"Why do I so often dream

Of a house, where each silent

Corridor leads me to warm

Yellow rooms-

.....

They love ... and once awake, I.....” [77]

Unquestionably reading their poems is a significant understanding. This is because they possess the inborn aptitude of rotating language into physical feelings, of the sun scorching hide. And then there is the stay, like the self-forgetting quiet period after reading a verse; of the worry to dehydrated, of the verse to rotate into summers salty surrounded by them.

3.4 Similarities within Confessional Poets:

The general to the entire this new-fangled, modern poetesses are their confessional connotation:

1. The confessional radiate is an ending of their highlighting on the require for the confidential influence; it is occurring from their powerful instant of come across through authenticity.
2. Those poetesses have into the familiar a capability for callous identity, investigation as well as a quality of complete genuineness.
3. A good number of outstanding characteristic of their text is required to nude them, to clutch not anything reverse as it is, to explode in are cherished, confessional. Angry, to secrete, no undisclosed at every one from the booklovers.
4. The source of confessional verse may be traced backside to umpteen foundations.
5. “During contemporary period, the glory departs to the well-known poets like Robert Lowell, Sylvia Plath as well as Anne Sexton. They completed an successful exercise of the confessional method to divest the psychosomatic heaviness that supersede; their deep feeling, within, confessional verse.” [78]

6. “The verse anxiety through the tormented personality as well as its response to the exterior globe.”^[79]

3.5 Indian Female and Their Image in Society:

Indo-Anglian female writers are taking place onward through their muscular as well as certain tread, corresponding the rapidity of the further female writers every above the globe. The researcher comes across them satisfied within filled flower dispersal their human being heady scent. They are documented for their innovation, adaptability and the aboriginal essence of the loam that they convey to their effort. Various well-familiar Indian female writers write in English are Kamala Das, Shashi Deshpande, Arundhati Roy, Anita Desai and Shobha De. They clutch their individual within the female author’s globe of original refusal, sadness, family connections, domesticity etc.

An Indian female’s verse; the researcher attends to the influence of the new-fangled female’s description of herself as well as a pursuit for her individual individuality. The present poetess, Kamala Das is well thought-out to be the nearly all contentious, idiosyncratic as well as innovative Indian poet. She also articulates the feminine deep feeling at its most excellent. Her well-known volumes of poetry are the *Summer in Calcutta*, *The Descendants*, as well as *The Old Playhouse and Other Poems*. The researcher may talk about the female’s influence as well as Kamala Das’ experiences during the poems.

Thus far, a female’s freedom association is within its childhood, at what time, the poetess Kamala Das in print out her primary anthology of verse, named *Summer in Calcutta*. In this volume, the poetess yanks the standard of Indian booklovers out of their archetypal Indian self-satisfaction about femininity matters. Comprehensive cherished metaphors have a question of argument among the poetess. The superiority of the exertion of her, she has specified legendary effort within India a hard to believe border. She is capable to discover as well as sympathetically represent a globe that has within it female well-off in material. Her females are authentic breathing central characters who create to the reader to appear at them through terror, among their associations to their environment, their civilization, their gentlemen, their kids, their family unit; their cerebral make-ups as well as others.

Within her first anthology, *Summer in Calcutta*, the poetess, Kamala Das distorted the olden times of Indo-Anglian verse particularly two of the female writers. She also has sleet as outstanding. This is because of the evident inventive audacious, stylistic modernism, prosperity of power as well as truthfulness of understanding. She films her seek of personality through tremendous seriousness.

Her famous verses like; *An Introduction*, *The Looking Glass*, *The Descendants*, *The Old Playhouse*, Kamala Das looks at diverse stages of inconsistency during which her womanly identity leave behind such as man-woman, corporeal or bodily, genuine or spiritual etc.

The poem, *An Introduction* is measured to be single of the majority luminous verse yet on paper within Indo-English poems. The poetess creates an uncompromising thoughtful exhibition of standard female within the procedure of her enlargement as well as expansion beneath domineering as well as embarrassing conditions within our enlightening practice. This lyric is an effort to declare the writer's independence as well as womanly individuality alongside community as well as enlightening traditionalism. She is anxious through the inquiry of the female's self-esteem as well as individuality.

In fact, *An Introduction* is a disapproval of a womanly who desires to encompass an individuality of her individual as well as sincerely search for it. In the end, Kamala's familiarities are that of female in wide-ranging. For example:

"... I met a man, loved him. Call

Him not by any name, he is every man

Who wants woman, just as I am every

Woman who seeks love. In him ... the hungry haste

Of rivers, in me ... the ocean's tireless

Waiting." [80]

The sentiment of oneness pervades the verse of the poetess. Within her point of view, adulthood engross positive communal understanding. On the other hand, Indian female does not talk about these understanding in high esteem to community, civilization. The poetess constantly declines to recognize their stillness. Approaches of yearning as well as hammering are not restricted to a confidential unhappiness. They are requested into the community bubble as well as recognized. She also appears to persevere; they are standard as well as have been suffer with female crossways moment.

In *The Looking Glass*, the poetess authentically portrays gentleman's self-image next to by the embarrassing assortment of a female within a gentleman subjugated civilization. The female is predictable to submissively recognize the responsibility chalked out through community get-togethers. She also describes her vinegary practice of sex extremely healthy. This verse is noticeable for its truthfulness as well as frankness within the appearance of a female's internal judgment of sexy as well as gender.

In one more poem, *The Descendants* is a verse within the next poetical anthology of Kamala Das. Within this heading verse, the communal familiarity of disillusionment as well as revulsion through existence as well as civilization locates pungent appearance. It instigates within errant as well as trimmings within the unfeasibility of deliverance. The devotee's extravagance within flimsy sex is indulgence. This is because there is no genuineness of sentiments. The lyrical quantity picture the distorted gentleman equation of a female through her corpse. Gentleman's absolute thoughtlessness is to the feminine feeling as well as emotion obvious itself within their approximately necrophilia pleasure of the feminine corpse.

The next collection, *The Old Playhouse* inform to the readers that the Kamala's examination into the natural history of yearn as well as disenchantment is simply not restricted to the experience of the gentleman qualities, but also is an examination into her individual tormented identity. It is the writer's grievance next to the authority of the gentleman and the consequential dwarfing of the feminine. The female is predictable to assist, convinced conservative responsibility. Kamala Das' individual needs as well as ambitions are not in use into description. The concentration of the complaint, communicate within informal set phrase as well

as tempo, construct it figurative of the complaint of all adulthood next to the gentleman personality as well as restraint of wedded existence.

The poetess also has plenty to declare, regarding the sadness of a female up-and-coming from an inactive responsibility to the peak of find out as well as emphasize her human being individuality as well as autonomy as she inscribes her verse next to a further traditional as well as forbidden civilization. Frequently, her female personality increases within a disposition of rebellion. She desires to encompass a considerable location within the globe, as a result, within the lyric:

"I Shall Some Day" she asserts that:

I shall some day leave, leave the cocoon

You built around me..." ^[81]

Outstanding to the sensible loom within Kamala's poetic works, the researcher may suffer the distress of the standard female within our Indian civilization as well as their yearning for their self-confidence as well as their human being individuality. She is the lead the way of the Indian writers during crucial the complication of male-female association as well as its corporeal characteristics.

The poem, *Substitute* is a verse pedestal on top of the subject matter of sex as well as years. The verse unlocks through indistinct imagery of the ocean as well as bereavement. It is a challenge to run away from reminiscences of aggravation. Sex for the writer turns into an automatic matter as well as devotees turns into a sequence of replacement as well as within enormous unhappiness, Kamala Das informs to reader:

"Later than, the sex turns into a swivel-entry; at what time, individual leaves away, one more approach within."^[82] The poetess outlines her feminine influence throughout sex-descriptions. Her seek for individuality is gender-leaning. Within this circumstance of feminine influence, Kamala Das opens Indian English verse a new-fangled conversation, two of a female's physical verbal communication from the point of observation of female. She needs to be independent as well as alternative from the connection of her gentleman. Her sex is a huge

disaster to her identity. She is not comfortable through it, moreover, declares within the verse *The Conflagration* that:

“Female, is this cheerfulness, this deceitful covered

Under a gentleman?” ^[82]

Her life history *My Story* “forms an immense tempest in the Indian fictional globe as well as establishes to be the convincing biography of the majority controversial Indian author. It gets the definite situation of female in Indian civilization. The coverts about the poetess and her existence have been relate within a extremely delightful as well as convincing approach which is not distant from the nearly all Indian female’s situation within the civilization. At this time, she informs the narrative of her love-being, her association with gentleman as well as her views concerning the globe.” ^[83]

“It portrays a variety of phase of growth within the quality about writer, Kamala Das. It presents appearance to her babyhood days, the moment of the development of a carnal longing, her awareness of organism natural in a painstaking belief. Exceptionally courageously, she presents an appearance to her feminine outlook.”^[84]

Next to more than a few spaces, Kamala Das activist the female’s reason as well as turns into the redeemer of womankind. Kamala Das’ forthrightness concerning her sex relationships has known to the readers a depiction of the female yearning as well as their disagreement. By the side of the charge of her individual standing, Kamala Das puts down naked the internal urge of every one lady. A well-renounced scholar, I.K. Sharma truly utters to: “Kamala Das’ principal donation to contemporary Indian verse is ... within building community a enormous finance of anguish as well as in sequence concerning female’s supernatural practice that rest concealed for period during the confidential feminine subdivision.... she has turned into, without knowing although, a feminine Pope of the courageous new-fangled female who may appear to her through high esteem for stimulation, leadership as well as promise.” ^[85]

Females in all-purpose through particularly the female writers be indebted a particular money owing to the poetess. As Kamala Das has conveyed them to the emerald brightness. She walks around the topography for conventional Indian females into communal as well as

linguistic conditions. She also takes onward a ground-breaking revolutionize within judgment. Furthermore, she has well-known herself through her pioneering approach, portrayal of common actuality, support of liberation of female as well as picture of womanly deep feelings. The poetess' influence provides exclusive, daring as well as daring appearance to the sex with anguish, internal as well as external planet of a female.

3.6 Major Findings or Results:

Previous to realize any exacting winding up, there be required to be an extensive argument on all of the disagreement connected with Kamala Das' writing in English. As a confessional, the current chapter demonstrates the following results:

1. It ought to be observing that the poetess situates the male-female connection simply as of a female's opinion.
2. As there is no indicator to conclude a gentleman's care for his beloved. Every gentleman is not heartless as well as self-centered. There are so various gentleman qualities who high opinion with woman along with physically powerful as well as vigorous outlooks.
3. A physically powerful as well as vigorous connection may probable connecting a gentleman and a lady. However, they bring on their relationships according to their principles of affiliation, but they enclose reciprocated sympathetic.
4. The poetess loves everyone tremendously as she has a variety and affectionate environment. Like the identical, she needs from others. She also waits for more from those who are not accomplished to carry out.
5. Anything is in her poetry, the poetess, Kamala Das looks like to plead guilty as well as this admission illustrates the booklover right away. The researcher respects to her admission as she discharges them forth without reserve in yielding as well as convincing qualities.

6. Her poetry are entered with influential services of emotional discharge and objections which originates in her poetic works due to her confessional characteristic and especially-personal management similar to all other confessional poets.
7. As a confessional poet, her literary works have exposed a new wisdom of individuality, connecting significance to the picture of male offered by experimental psychology.
8. Suffering and misery are the major themes of her writings which refined her literary works.
9. In her poem, *The Descendants*, Kamala Das originates with wicked and trimmings in the hopelessness of salvation. This is because there is no faithfulness of emotional feelings as well as the lover's pleasure in flimsy love is delighted as crime.
10. She, plainly, represents the poetic consciousness molded by consideration above loss and corporeal decompose, cruelty of the corpse and brainpower and unreliability of individual emotional feelings.

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Chapter IV: Thematic Aspects in Kamala Das' Poetry

4.1 Introduction:

Kamala Das is one of the most noteworthy influences and is distinguished as one of the most leading influences on Indian English poetry. Her verse that consists of three volumes of renowned poems; *Summer in Calcutta* (1965), *The Descendant* (1967) and *The Old Playhouse and Other poems* (1973); influences in complete not only the existential anxieties produced during the modern Indian woman's expedition from ritual to modernity, but also the Indian woman's intelligence of promise to authenticity. In a complete philanthropic voice to woman's reasons Kamala Das is merely "every woman who seeks love"; she is 'the beloved and the betrayed', expressing her 'endless female hungers', 'the mutual whisper at the core of womanhood'^[1].

The present dissertation intends to investigate in select poems of Kamala Das, the chief worldwide themes to guide to women empowerment along with authentic requests for setting-up of their entity individuality as well as self-respect.

The theme of Kamala Das' poetry is the inner feelings of a female as well as how the exposure of their understandings encompass of suffering in a miserable wedding or disgrace of a yearning fewer yield in sex or antipathy at the male dominance. 'Quest for identity' is positively the recurrent theme of her poetry. Love intended for a lady is greatly more than that for a male-partner. The dissimilarity in understanding of love designed for the two is fine represented in her a variety of verse. She also well skilled torture precise from her infancy. Every now and then, she is similar to her corpse and from time to time, unpopular it due to gloomy features and extended sickness as well as therefore, she stimulated upwards mythological.

Unfavorable situations are required by her close to near and beloved, so called warden and connections, which complete her dream heartbreaking and depressed. She is visage disused life particularly from her mother, and forgetting of outlooks by her partner, which irritated her poorly in her life. Carry from her Grandmother keep her from psychological stop working. The young woman of her age is, forever, an irritation yet after her wedding and is extra balanced as encumber to a relations and wedding of a young woman destined free from the trouble by the parents. Her marriage at the affectionate age of 15, with a someone of the

twice of her age, an egoist and conceited male-companion with his desert towards her and he has required physical relationships with her. That constantly speculate Das for what she has finished to justify such suffering and ache. She cannot acquire the caring feel or calming from her companion which anxious during her existence.

All above issues are fine prearranged in her poetic works. She understands that man's love is the final alternative yet while it might be humiliating her own individual and qualities. It appears that a female has to approach back to man's love and yet his disparagements following all the liberty and traveling. Kamala Das features disgrace alongside by new Indian girls at European discipline where she premeditated.

Kamala Das, in her poetry, articulates the despair and longing of fellow women through her writings. She protests against the oppression of the female class and wants to emancipate woman from the stereotypes of her colonized status. The poetic work of Kamala Das has engaged considerable critical attention and sustained rigorous explication. The subject of Kamala's work comprises of "woman" and the revelation of female experiences, be it trauma of an unhappy marriage or humiliation of a desire less surrender in sex or disgust at the male domination. Quest for love is certainly the perennial theme of Kamala's poetry. The poet "studies love from many angles, and her treatment of the theme is characterized by increasing depth and intensity." [2]

According to the poet, sex, for a woman is much more than what it is for a man. The difference in experience of love for the two is well put by Kamala:

*".....In him.....the hungry haste
Of rivers, in me..... the oceans' tireless
Waiting." [3]*

The male desire to victimize the female troubles Kamala Das lot and this finds adequate discussion in her most poems. Das believes that women are not just sexual objects, but as human as men, with their own emotions and aspirations. Therefore, she portrays her women characters in such a manner that they assume the special power and significant status. She represents them as true lovers, mothers, sisters and saints. The poetry of Kamala Das is the absolute medium of the purgation of her emotions. The frustration which she, contrary to

expectations, discovered in her personal life finds out sufficient way in the form of her creations. She experiences that love, in her life, is a mechanical act of bodily union. She seems to be always in search of real identity and dignity of women. Her confessional poems are written as quest for essential woman. This is why she could boldly exclaim:

*“As the convict studies
His prison’s geography
I study the trappings
Of your body, dear love
For I must some day find
An escape from its snare.”*^[4]

Kamala Das strongly complains that nobody is serious for the wishes, aspirations, individuality and even the frustrations of women. They are all prisoners of the male ego, selfishness and greed. Kamala Das finds herself trapped and suffocated in such pitiable circumstances. In the society women are often targeted and exploited.

Their household labour is not considered noteworthy. They are deprived of primary facilities of health and educations. She revolts against male domination and the consequent dwarfing of the female:

*“You called me wife
I was taught to break saccharine into your tea and
To offer at the right movement the vitamins. Cowering
Beneath your monstrous ego I ate the magic loaf and
Became a dwarf. I lost my will and reasons, to all your
Questions I mumbled incoherent replies.”*^[5]

The same idea is reflected in her autobiography, *My Story*, where she describes her own pitiful lot: *“She developed downward to maintenance as well as seam the push button on*

moreover, irritating our elderly clothes, every one throughout the scorching afternoons. During the nightfall, she carries out for my male-companion his tea as well as shield of obstacle. She reserved myself full of activity with monotonous housework at the same time as my courage complaint as well as weep 'acquire out of this ensnare, get away'".^[6]

As society is ruled and governed by men, says kamala Das, it has formulated a social code of conduct for women. It tries to trap women in wifehood and motherhood and does not allow her any chance for self realization. This ends in a sort of self-negation of woman and her dependence on men. Kamala Das wants to sweep away the outmoded values of Indian society. In individual of her paper, "Why not extra than single male-companion", she appears to be acting as the unofficial spokesperson of the Indian counterpart of the women's liberation movement in the west.

Kamala looks very determined to revolt against the conventional society's definition of womanhood. Even she challenges the traditional sex-roles. In many of her poems, she brings out the emotional emptiness and sterility of married life and the intensity of misery of the wife who surrenders to her husband who is repulsive, and with whom she has no emotional contact at all. According to her, marriage is the prison to women:

*"..... Who may
Help us who encompass be alive so elongated
And have failed in love? The heart,
An unfilled boiler,
waiting
during long hours, fills itself
With coiling snakes of silence."*^[7]

The poetess, Kamala Das is against the exploitation of anything, be it body or mind. She hates the imposition of any autonomy on a person. Though she enjoys being a woman, but when her individuality is attached and when she is ordered to follow a fixed pattern of life, she revolts against it. Hence, she sometimes considers female body a burden. The urge

for release from this bondage gives her poetry great intensity. This discloses her earnest desire to wear shirt and trousers:

"I put on a chemise and my

Brother's trousers, engrave my hair small also unnoticed

My womanliness."^[8]

This wish stems from the frustration and despair that she has suffered, throughout her life, for being a woman. Therefore, through her defiant self-assertions, Kamala Das increases our awareness of how the dead weight of outworn values can block the emotional and intellectual growth of an individual. It is in such a rebellious mood against the conservative society that makes her ask if she is happy as a wife as well as female:

"Female, is this contentment, this deceitful covered,

Beneath a man?

It is moment once more to move toward alive,

The humanity intends a lot past his six foot casing".^[9]

It seems that she wishes to make women aware of their freedom and individuality. She wants to liberate and emancipates them from the bondage of society. Similarly, in "Sunshine Cat," she speaks about those crude male partners who consider a woman little better than a playmate: such charlatans embrace her; even her husband has no true love for her and makes her a mere plaything. As a result, when the writer of life comes, the husband, finding her no longer warm, leaves her crying and insane.

Next, Kamala Das believes love to be a fulfillment of soul realised through body – an experience of sex, beyond sex. Unfortunately, in each love relationship she finds her body accepted at the cost of her soul. As she opines:

"My affairs have not been sex. She is freezing through environment. Masculinity, she may acquire sufficient from her male-companion. It is amazing as well that I famine for".^[10]

She looks for a soul mate in her lover, the one who loves her body as well as her soul. She enters her conjugal life with some legitimate expectations and innocent dreams: "She

has predictable him to receive me within his arms and fondles my face, my tresses, my hands as well as murmur affectionate expressions. She also had anticipated him to live all that she required my father to be as well as my look after. She required discussion, friendship as well as heat. Gender and love is far from my judgment. She looks forward to that he may take away through single sweep up of his kindly arms, the being alone of her existence".^[11]

Her poetry reveals the dilemmas and poignant situations faced by Kamala Das under the strain of her longing for love, sex and resultant loneliness. She faces the pains of loneliness even in her childhood. Neither her parents nor the society in which she grew helped her to free herself from this loneliness. Even marriage does not give her any solace from this kind of loneliness. In her married life she is subject to lust and sex.

Instead of getting happiness in marriage she gets in it a heap of tension and despair and even danger to her existence. Her longing for true love gives her neither the peace of mind nor the emotional fulfillment. In this way, her injured 'self' attempts to explore and identify freedom. All these pervade Kamala Das's poetry and prompt to serve as the emotional or psychological equivalents of her own mental states. As Feroza Jussawala (1982) says:

"Kamala Das' identities as female as well as ... her personality as lyricist and artiste are attached jointly. The womanly deep feeling may be portraying as her individual identity: her outlook as a female, her corporeal requirements as well as her development from adolescent bride to adulteress as well as mother outline".^[12]

Therefore, the poetess' weird truthfulness make bigger to her looking at of adulthood as well as sex. Into her famous verse, *An Introduction*, for instance, the speaker speaks that, "she is each/ female who looks for sex". Although, well-known Indian critics, Amar Dwivedi assess Kamala intended for this "identity obligatory as well as not usual" universality, this emotions of loneliness pervade her verse."^[13] Other than, according to the Kamala Das, her maturity engrosses positive cooperative understandings. On the other hand, as an Indian female, Kamala Das does not talk about these familiarities in high esteem to communal traditions. She, without fail, turns down to recognize their stillness. Outlook of yearning as well as hammering are not restricted to a confidential unhappiness. Mostly, they are demand into the community bubble as well as recognized. The poetess, nevertheless, appears to be adamant that they are standard furthermore she has been suffered through female transversely

moment. She one time supposed that, "She for eternity required sex, and but she never acquires it inside your residence, she wander away a modest".^[14]

On the other hand, various power sticky tag of poetess as "a woman writer" for her frankness in commerce through female's desires as well as requests, she "*has not at all attempt to recognize herself through a few meticulous description of female writer activism*".^[15] Her vision may distinguish as "a destroy by fire answer," in a response that, similar to her verse, is tolerant through other's thinking of correct as well as incorrect. Nevertheless, a one more known writer, Eunice de Souza also "asserts that the poetess, Kamala Das has drawing not in the topography for post-colonial female within communal as well as linguistic conditions".^[16]

The poetess, Kamala Das also has undertaking during a part available through civilization, moreover, she supply a summit of situation for her generation. She has rise above the responsibility of a writer as well as basically squeeze the responsibility of an extremely truthful female. Her verse rotate roughly a frantic explore for sex. What suffering her majority is that as well frequently yearning is approved rancid as sex? Dissimilar extra writers in India, she is forthright as well as unlock to her booklovers. She candidly articulates her desire for sex with her male-partner. She is forever emotional through overwhelming feelings as well as an intelligence of importance.

".....present him every one

Souvenir him what construct you female, the smell of

Elongated tresses the musk of worry connecting the breasts,

The tepid alarm of menstrual blood, in addition to every your

Never-ending womanly famine."^[17]

The emotional as well as challenging verse, the poetess encloses an unlock declaration regarding the poet's hard work to describe as well as depiction the secure component within which she discovers herself fascinated. A lot of her verses reproduce her individual wedding ceremony as unproductive as well as unrewarding. They also present a picture of a wedding ceremony which cultivate unresponsive, unfilled as well as uninteresting. The principal subject matter into her verse is the complexity of living being a

female inside Indian civilization as well as judgment of sex. She speaks that female come across gentleman yearn as well as lack of sympathy, moreover, as a result, discards the extremely establishment of prearranged matrimony.

*“Husbands and wives,
here is my advice to you.
Obey each other's crazy commands,
ignore the sane.
Turn your home into a merry
dog-house,
marriage is meant to be all this
anyway,
being arranged in
most humorous heaven.”* ^[18]

One more outstanding writer, Margalit Fox states that: *“Kamala Das is for eternity time after time life form not in agreement,”* Rosemary Marangoly George, is an associate professor of literature at the University of California, and San Diego, supposed within a cell phone conference on top of Wednesday. *“Kamala Das has written a lot of verse as well as various conferences where she speaks regarding the domination of the wedding ceremony, as well as then others anywhere she utters concerning her male-companion as well as how a great deal she appreciated him, furthermore, how a great deal he also respected her and how a good deal she overlook him when he passed away.”* ^[19]

4.2 Various Themes in the works of Kamala Das:

Kamala Das is one of the notable confessional poets. She has forever condemned for her extreme honesty as well as commonness. On the other hand, the entire study about her poetry explains that how the poetess has attained her purpose at current the genuine depiction of females during a male-subjugated civilization. At what time, new-fangled authors challenge

to present an interesting draft of female within the civilization in her hometown. She is also concerted on the consciousness of female's thoughts as well as ambitions which should be unpleasant to patriarchal culture. Her poems are not regarding enlightening the confidential living of a female, other than, it intends stand for the authentic female; these females with potency as well as capacity to disobey the community standards to found her individuality as an individual one, and an house of feel affection for as well as fondness.

Further, female authors are distinguished from enclosure behind the more cherished explanation of the individual existence about a female; the poetess, Kamala Das employs her individual private living-life to rigid a full-bodied accessory connecting the writer as well as the booklover. Her poetic works untangle the nucleus of female's concealed sensitivity which may not discover every mark within her poetry as compare to other female authors. be real it a upper-class female is disfigured through self-importance or a focus category or low down category female tease through destiny, every female characters of her poetry tolerate the similar feelings and the extremely identical detestation next to a man- subjugated civilization.

4.2.1 Sexual Characteristics, Traditions and Civilization:

Kamala Das is the initiate in imparting an instantly ahead strip-tease appearance to the female sensibility in the Indian English Writings. Various themes like irritation, disillusionments, inhibited look of love and sexes, emotional disagreement in marital relationships are openly represented in her poetry. Her first collection is titled *Summer in Calcutta* (1965) has fifty poems with a few delightful poems of love and desire in it. The second anthology is *The Descendants* (1967) encompasses twenty-nine poems on love and the third collected works *The Old Playhouse and Other Poems* (1973) has thirty three poems of which twenty have been taken from the two preceding volumes and thirteen new poems are further. The theme of love emphasizes virtually all her poems with a little exception. Her poetry noticeable with appalling rebellion against the disqualified sexual honesty surely makes known bravery along with strength. She does not advocate for something new about female sexuality, in its place her association is increased by the earlier period.

The present chapter unties the relationship of Kamala Das' revolution and objection to the society that overcomes in the Indian continent. It is surprising to discover her complaint *in lieu* of the Hindu Traditions and the society that prevailed in the ancient times. Somewhat, all the rites as well as rituals connect with the Hindus advocate for impartiality for example as

in wedding. The “Vedic Hindu idea of the connection between man and wife during wedding as the basis of *dharma, artha, kama* and even *moksha*”^[20] is forfeited in the recent humanity. *Brahma* separated his corpse into two; one half turns into male and the other female. So separated, man and woman becomes an ideal harmony when they join in marriage and the wife is called *ardangini*. The significant rites with the seven steps ambled jointly are symbolical expressions of combination of the two. The male subjugated humanity has more than the years interpolated the theories by not place the consecrated oaths into perform and the woman has still since been diminished. Through, wedding the identity of the woman is misplaced. The Hindu concept of *Ardhanarishwar*, half man partially female, manufacture an entire identity neither male nor female as the figurative representation of the *shiva-linga* worshipped by the Hindus is predictable in *Convicts* where she articulates:

“(…)When he

And I were one, we were neither

Male nor female.”^[21]

At the similar time, the poet speculates if the combination is a simple legend. Her qualms of the thought of the survival of partially man and partially woman in any wisdom connected with the eunuch. They have both the unfinished physical traits of man as well as woman however; they are imperfect, neither male nor female as in the poem *The Dance of the Eunuchs*, they go and boogie

“(…) with skirts going round and round”^[22]

The reflection of a round is used to assume the one that has no trimmings and therefore representing the sexual misunderstanding. Thus, the perform as well as preaching confuse her. Her concealed individualism outsiders and importunately investigates the humanity.

Hinduism advocates the Yogic viewpoint. Kamala Das' importance on sex-activity in male as well as female is on the foundation of the narrow-minded contact deep-rooted in the sub-conscious alike the Hindu Yogic psychologies which assume the middles of spiritual movement or *chakras*. Yearning for physical love is a normal situation. Human wants to be in whole hold of the needs, *indravi*, and not allow the longing outdo the psyche and turn it into

desire. Throughout the poetry, Kamala Das recognizes that the prehistoric awareness in male is pre-natal and not outstanding to cognizance. Female is similarly disposed to the physical stress as men are. She puts emphasis on the sexual familiarity to release the locked up original psychic influences of the emergent women. The patriarchal humanity has rehabilitated sexual category into desire where it is no new the enjoyment of life-giving undergrounds of friendship between a male and female with their cooperative labors to make the income to survive.

Kamala Das exploits without delay onward words to explain the unconscious relationship. Every her explanation of the physical combination is pot and never evocative. Her straight use of speech prohibited for women reproduces her thought of physical reproduction familiar to enthusiasm of the right mind. She is not preoccupied in its place; she uses the luxurious physical information to emphasize her repulsion towards sexual category. This is because sexual category is well thought-out as earnings to challenge woman of her human rights along with self-determination. It develops the man's idea of individual his lady or wife. In her portrayal of the wedded act one only just ever finds any smoothness in its put it is the sensuality piercing like the cold gentle wind banging straight on the face, a stark reality in the male-dominated Indian society. Kamala Das assumes like D. H. Lawrence that wedding with no the fundamental sex-function is empty and exaggerated. The wife has to look for happiness from others to make happy her recommend like protagonist, Connie in *Lady Chatterley's Lover*. Although, D.H. Lawrence advocates for the man's lack of restrictions, Kamala Das suggests entirety liberty of male as well as female with no notion of using or organism used. The Hindu she suggests that in the division of sexual category, woman is the fatality of man and she wants to struggle and keep her individual identity and not submit completely to the man's spiritual and physical possessions to the desires of lady. An intuitive striptease is predictable throughout the verse in *The Conflagration* as she issues:

"Woman, is this happiness, this lying buried

Beneath a man?" [23]

The *Dharmashastra* harasses on faithfulness as well as loyalty to the male-companion as the leading main beliefs of a female-companion. To defend the idea of *pativrata* the woman's sexual desire is vulgar, "The sex urge in her is so great that she will cohabit with any man she meets, irrespective of his age or appearance."^[4] The supersession of the wife

which is anticipated to be worked out for an incomplete reason and with huge self-control ultimately offers a confidential position to the male-companion. Kamala Das commends of the Vedic Hindu responsiveness as well as elevates hostility to the idea of the *pativrata* sermonizes with *Dharmashastra* where the chains are required randomly on women and men are placed liberated from sexual principles. She defends her position in a discussion, "I always wanted sex, and if you do not acquire it within your home, you stray a little."^[5] Therefore, the destiny forced on women is problems as well as abasement of female is volunteered.

Resting on the confessional method, Kamala Das strip the greater part courageous as well as forthright expressions. The Indian booklover is shocked at the straight explanation of requirements and sexuality in her writings as well as supposed her to be as well contemporary for deliberation. To recognize her writings one wants to acquire familiar to the carry out pursue by the Nairs, a community crowd from Kerala. Kamala Das is a Nair Malayalam. "*In wedding and Family in India*, a well renowned writer, K.M. Kapadia finishes from the workings of Kunchan Nambiar that the Nairs experienced Polyandry cultivate the 18th century".^[24] Her verse is within sync with the habitual practices of the Nairs. In her poem, *An Introduction* Kamala Das clues of the times old perform of *tali-kettu-kalyanam*. In this ritual a little part of gold, tali, is tied approximately the neckline of the girl before, she achieves teens and complete to submit her corpse to the *tali-tier*. On the fourth day, the material decent by the *tali-tier* will be ragged suggesting that the amalgamation of the two has come to an ending. The negative response to this ritual of end the girl's virginity is measured as a sort of spiritual contamination. The youthful girl's quandary and terror is exposed in the verse, *An Introduction* during the outlines:

“(...) he drew a youth of sixteen into the

Bedroom and closed the door. He did not beat me

But my said woman body felt so beaten.”^[25]

The explanation of sexuality and modify of associates is responsibility her male-companion for her unfaithfulness. The practice of the Nairs where a young woman before reach teens and healthy for accomplish is royally married to a self-identity, who has particular maintain above her and subsequently allowable to exist a free life in look upon to sexual category [26], is therefore oblique in the verse *Conflagration*:

"(...) you let me toss my youth like coins

Into various hands

(...) let your wife

Seek ecstasy in other's arms." [27]

Kamala Das appears mystified by the put next to position of the social reputation of women in the contemporary times, attached connecting the male subjugated society and the preference of the society. A brain of miserable aggravation fogs her resentment against the culture. She is irritated by the ways assumed with men to move to civilization at their individual whims despite of the woman's wants. Beginning a childhood of sixteen cultivate her later years, she marks to knowledge the similar, the only dissimilarity life form that she pulls herself to the double bed and acknowledge as in *An Introduction*:

"It is I who laugh, it is I who make love

And then, feel shame, (...)." [28]

Kamala Das' verse deception into the female consciousness and the yearning to locate accurate love boost her to look for love exterior her wedding as well as she yet do well in receiving it, but the enjoyment is temporary. The physical love, she needs a desire for her male associates and the physical perform does not present her any release from her loveless wedding, in its place the links insert to her despairs. A well-known novelist, D.H Lawrence "marks regarding sexual category relationships in *Fantasia of the Unconscious*". [29]

The poetess, Kamala Das clears that her yearnings and she aims to complete her yearnings through sexual category. She recognizes the tradition however seems to undergo. In the development of satisfying her emotional recommend of the sumptuous desire, the woman's heart is tearing as she utters in *The Stone Age*:

"(...) ask me what is bliss and what its price." [30]

Therefore, her advice is not the physical as well as the physical perform appears to be unsuccessful in fulfilling it. Satya Saran explanation that "Sensuality is a myth-sexuality is real. If sensuality is the scent of dreams, sexuality is the breath of passion." [31] Kamala Das' verse reveals her puzzled condition of psyche. Self-doubting whether she inquires the

incorrect people for the love incomplete in her existence, or has she completed a number of spirits penetrating her needs will not unavoidably satisfied but cemented on the newer pathway, the path of deliverance. She does not as a clear-cut austere human assume sexual category to be the pathway of Nirvana but tries to look for enjoyment in its purest shape, however she mourns at the conclusion of it. It is the patriarchal domination that disfigures the stability. Osho advocates that “the further one repress it the more it combines you and the calculate of reception becomes work out of liberation.”^[32] Kamala Das attempts to outline the conventional parts of the physical stress in which the command of the tissue is the foundation of enjoyment, a heavenly primitive power that has the mirror image of religiousness. Female is not free to suppress her needs. In an attempt to be familiar with the basic reality of love, the first necessary is to believe the holiness of sexual category. She is prepared to recognize love in its unadulterated and usual form but the man's leading self-image difficulty it and the celestial gets distorted into the possible yearn.

“The *Vaisnava* writing acknowledges the method of holy restraint that attempt to develop the rudimentary animal desire as well as come into from the previous existence. The religious group principles that the celestial can be moved towards during an alteration of sex-impulses, portrays as a fantastic naturalization of the ordinary.”^[33] The love symbolically stands for as the relationship between the wife-husband and much-loved-lovers. The religious group consecrates the love of Radha and Krishna as the love connecting individual and the celestial. Kamala Das writes tries to compare with the love of the *Gopis* and Radha for Krishna in the verse *An Introduction*:

“I look for the beauteous Krishna in every man. Every

Hindu girl is in reality wedded to Lord Krishna.”^[34]

She is uncertain of her condition. This is because the love connecting Radha and Krishna has expanded communal acknowledgement as well as speculates at the breakdown of implementation of her desires. Her anxiety holds accurate. The disagreement in her connection is unpaid to the truth that hard-hitting; she is dedicated similar to Radha the discipline of Krishna is devoid in the men she comes across. In *The Invitation*, she shows of her never-ending look for correct love:

“After that love become a swivel-door

When one went out, another came in". [35]

Investigate is never-ending chiefly. This is because of the information that though women are predictable to be approximating Radha, men in the present society are the hunter dissimilar Krishna the contributor.

Kamala Das' text is come out of move violently as well as has a treasonable quality. Her verse swings from the contemporary to the conventional when her dealings the woman's extramarital relationships to the legend of Krishna as well as his *Gopi* in *Vrindavan*:

"Vrindavan lives on in every woman's mind,

And the flute, luring her

From home and her husband," [36]

At this time, the woman is similar to the *Gopi* at the echo of the flute, fall the whole thing counting husbands as well as babies and hurry to the woods to get together him. During the *Raslila*, boogie or play, Krishna receives several shapes and satisfies every *Gopi* rewarding her erotic needs. Kamala Das does not endeavor into the woods cautiously in its place similar to the *Gopi* she honestly goes to her devotee in hunt of result her Krishna:

"(...) I drive my blue battered car

Along the blue sea I run up forty

Noisy steps to knock at another's door,

Through the peep holes the neighbours watch." [37]

There is no sorrow as she discovers not anything criminal or enigmatic concerning the yearning. It is the male who be unsuccessful her. The wish for Krishna permeates all communal obstacles along with responsibilities. Kamala Das clues at the unknown yearning of woman concealed by the communal norms that require to be broken down. Within a meeting specified to *The Times of India* April 24, 1993, she comments "ethnicity, viewpoint, background as well as thinking that have moved out further than running out dates ought to be superfluous".[38] Present-day, official structure may have re-establish Manu's

arrangement, other than; the primary traditional feelings keep at it to this day, guarantee the sustained sexual immigration of female.

Therefore, Kamala Das' poetic works are boomed of the yearning for liberation from the household responsibilities. She anticipates the humanity to recognize the touching desires of women as well as in the development begins the duty to take apart the picture fashioned by men. She is carped for getting to outside the desires lie under the carpet. This disapproval, on the other hand, points to the creed connected with the woman's appearance of yearning in the Indian society. It is outlandish that in the terrain where sexual category and copulation form the foundation of society and where the sex organs are worshipped, sexual category is well thought-out as an unthinkable. Her poems discover an idiom to her hush-hush suffering, feeling, anxiety, yearning along with disagreement. Humanity wants to introspect its history to recognize and encourage woman from the inactive situation. The unity of the supremacy is challenged and the constancy of the male edifice is endangered when Kamala Das professes for equal opportunity once moralizes in the holy circumstance:

"(...) he is every man

Who wants a woman, just as I am every

Woman who seeks love." [39]

Kamala Das does not initiate any new-fangled concepts as a substitute. She longs to stick to the conventional and speaks of the society that once succeeds. The change is in toward the back course, to increase extra power as well as impetus so that the pendulum swings additional.

4.2.2 Seek for Masculinity:

Kamala Das' complete poetic works deal with the seek for masculinity. In her one of the famous poem *The Old Playhouse and Other poems*, she articulates that "she may single daytime go away; depart the insulate, her partner makes just about me with sunrise tea, Lovely words chuck from entrance as well as of way, Your exhaust yearn. She will one day receive arms; wing regarding, as frequently petals, carry out at what time gratis in atmosphere." [40]

Autonomy and freedom are also important themes of her poetry along with her present theme quest for love. However, they are other inquiries that dominate the realization of womanly characters of all her poetry. Beginning from the creation of man and creation of woman from him, she was under the command of man. In her autobiographical work, *My Story* she says that Autonomy is an outlying hallucination as extended as a female of Hindu civilization is worried. One of the female characters, Doll anticipates inside the gentleman's ambition. She needs the autonomy as well as a search for love. She is also a simple article of trade of amusement along with enjoyment for the kids. As a result, she does the similar rank of female during her civilization. Female is described lacking of capability of gentleman. She is finished unacceptable as well as cripples in bodily as well as in touching constancy. The idea of female is create through the patriarchal civilization slightly than it is an ordinary itinerary. She is anticipated to be alive a "soulless toy". It is agreeable with predictable. Her luxurious corpse is the intermediate of reproduction and happiness for her male-companion and her skull is a terracotta substance as remote as gentleman is worried.

One of the famous woman writers in English, Simon de Beavoir, in her volume *The Second Sex* she remarks that, "individual is not untaught, other than quite turns into a female".^[41] The reviewers dispute that it is not the organic information of female present nativity to a kid that is the reason of her dependence to the gentleman. Although it is somewhat the civilizing structure of womanly traits as delicate, poignant, need of bodily ability that creates her subsidiary to gentleman be unable to locate her definite identity with the individuality of her male-companion.

The poetess, Kamala Das is born as a female. She is constantly approved a wisdom of misplaced her individuality. However as a kid she engraves poetry on skull less toy. In it, she says that "She was 6 years and extremely over-romantic. She also writes down some gloomy poetry regarding dolls that misplaced their skull as well as she has to stay behind skull less for perpetuity. Every verse of colliery finished me weep."^[42] All female are longed to dictate the gentleman but their individuality as a "female" discourage them starting doing so. They desire to show the way gentleman but communal limitations are as well crucial that they dread the end result of this avant-garde do something. During her life history, the poetess, Kamala Das describes that how she desires to take over her companion.

4.2.3 Gender, Maleness and Sex:

Most of the poetry of Kamala Das highlight on the major themes like gender, masculinity and sex. Other various themes like irritations, cynicism, self-conscious idiom of worship as well as gender, touching disagreement within wedded associations are frankly described inside her poetry. Her primary collection is *Summer in Calcutta*. It includes 50 verses with a not many delightful poetry of gender as well as yearns during it. The next compilation is *The Descendants* adds 29 verses which deal with Masculinity and sex. Last omnibus is *The Old Playhouse and Other Poems*. It consists of 33 verses of which 20 have been in use from the 2 preceding quantity as well as 13 new-fangled poetry are further. *My Story* is also one of the important her life story novel. The various themes like gender, masculinity and sex emphasize almost every her poetry through a little exemptions. Her verses clear through dreadful rebellion next to the disqualified sexual category honesty certainly make known bravery along with potency. She is not in believed for something new-fangled regarding feminine masculinity and gender, in its place her association is increase through the history.

Therefore, the present study unties the relationship of the Kamala Das' revolution as well as objection to the civilization that succeed during the Indian society. It is astonishing to discover her objection *into lieu* of the Hindu ethnicity as well as the civilization that overcome inside the earlier period. India's one of the famous *The Vedic Hinduism* moralizes parity connecting male as well as female. Somewhat every the resources and service connect through the Hindus sponsor for fairness for instance while within wedding ceremony. "*Vedic Hindu* is idea of the connection linking male and female throughout wedding ceremony as the foundation of *dharma* stands for responsibility, moral behavior, *artha* symbolizes bits and pieces increase, *kama* represents yearning as well as yet *moksha* stands for recovery"^[43] is sacrificed within the contemporary civilization. *Brahma* is separated his corpse into two; one semi turn into gentleman and further womanly. As a result alienated, male and female turn into an ideal agreement at what time they connect in matrimony and the female-companion is named *ardangini*. The significant finances counting the 7 stages amble jointly are symbolical terminology of coming together of the 2. The gentleman subjugated civilization has more than the years inter-plated the hypothesis through not place the consecrated promise keen on carry out. This is because feminine has been diminished. Throughout wedding ceremony the individuality of the female is misplaced. The Hindu notion of *Ardhanarishwar*, semi

gentleman, semi lady, creating a whole individuality neither gentleman nor feminine as the representative symbol of the *shiva-linga* loved through the Hindus is anticipated in *Convicts* where she articulates:

“[...]When he

And I were one, we were neither

Male nor female.”^[44] [*The Descendants*]

The above lines suggest that the poetess speculates if the coming together is a simple legend. Her misgivings of the thought are the survival of semi gentleman as well as semi lady within some wisdom connected through the eunuch. They do not have mutually the incomplete substantial individuality of male and female however are unfinished, neither gentleman nor womanly seeing that within the verse *The Dance of the Eunuchs*, they shift as well as boogie:

“[...]with skirts going round and round”.^[45] (*Summer in Calcutta*)

The picture of a round is employed to assume the single that has no trimmings. Therefore it is representing the masculinity misunderstanding. Perform as well as sermonize, therefore confuse her. Her covered eccentricity outsides and importunately investigate the civilization.

Yearning for bodily love is an ordinary situation. Human being wants to be within absolute grasp of the requests, *indravi*, and not allow the yearning go beyond the intelligence as well as revolve it interested in yearn. Throughout the verse of Kamala Das recognizes that the prehistoric awareness inside gentleman is prenatal as well as not outstanding to cognizance. The female is uniformly tending to the corporeal stress as gentlemen are. She highlights on the gender understanding to release the incarcerated imaginative supernatural influence of the developing females. The patriarchal civilization has rehabilitated masculinity into yearn where it is no further the enjoyment of uplifting clan destines of friendship connecting a male as well as female through their cooperative hard work to manufacture the earnings to survive. The poetess employs directly expressions to portray the unconscious friendship. Every her explanation of the bodily blending is container as well as not at all evocative. Her straight employ of verbal communication not allowed for female reproduces

her thought of corporeal reproduction familiar to enthusiasm of the right mind. She is not preoccupied in its place; she employs the sumptuous bodily particulars to emphasize her repulsion just before gender. This is because masculinity is measured as earnings to challenge female of her human rights as well as autonomy. It improves the gentleman's concept of own his female or else female-companion. Within her portrayal of the matrimonial do something one hardly always discover some softness in its place, it is the sensuality shooting similar to the frosty gentle wind beat immediately on the expression, a bleak realism into the man-subjugated Indian civilization.

The poetess also proposes that in the divergence of masculinity female is the injured party of gentleman. She desires to move violently and remain her human being individuality as well as not put forward entirely to the gentleman's religious along with bodily possessions to the wants of lady. A supernatural striptease is predictable during the verse in *The Conflagration* as her difficulties:

"Woman, is this happiness, this lying buried

Beneath a man?" ^[46] (*The Descendants*)

The *Dharmashastra* harassed on faithfulness as well as attachment to the male-companion as the conducting main beliefs of a female-partner. Just before validate the thought of *pativrata* the female's gender desire is embroidered. "The manliness recommends within her is as a product huge that she may live together through some gentleman she get together, irrelevant of his period or manifestation."^[47] The supersession of the female-partner which is planned to be worked out for an incomplete principle and through immense self-control ultimately provides an advantaged standing to the male-companion. The poetess supports to the Vedic Hindu deep feeling. It elevates protestation to the thought of the *pativrata* sermonize through *Dharmashastra* anywhere the manacles are required randomly on female and gentlemen are place gratis from gender ethics. She rationalizes her place within a discussion, "I forever required worship, as well as if you may not acquire it surrounded by your residence, you wander away a small."^[48] Therefore, the fate imposed on women is difficulty as well as a basement of female is unpaid helper.

4.2.4 Confessionalism:

The confessional is one of the most important thematic aspects of the Kamala Das' poetry. She is on top of the confessional manner exposed the nearly all brave as well as honest terminology. The Indian booklover is horrified at the straight explanation of needs as well as masculinity during her scripts and supposed her to be too contemporary for deliberation. To appreciate her inscriptions individual desires to acquire familiarized to the carry out go behind through the Nairs, a community collection from Malabar in Kerala. The negative response to this observance of finish the young woman's virgin is measured as a variety of spiritual adulteration. The youthful woman's quandary as well as horror is discovered within the verse *An Introduction* throughout the outlines:

"(...) he drew a youth of sixteen into the

Bedroom and closed the door. He did not beat me

But my said woman body felt so beaten". ^[49] *(The Descendents)*

The portrayal of masculinity and modify of associates is responsibility her male-companion for her unfaithfulness. The perform of the Nairs wherever a young woman previous to accomplish teenage years as well as able-bodied for complete is majestically matrimonial to a human being who has privileged maintain more than her and subsequently allowable to be alive a gratis living-life in observe to sexual category[50], is therefore not explicit within the rhyme *Conflagration*:

"[...] you let me toss my youth like coins

Into various hands

[...] let your wife

Seek ecstasy in other's arms." ^[51] *(The Descendents)*

The poetess looks to mystify through the put next to location of the communal status of female in the contemporary period. It is attached among the gentleman subjugated civilization as well as the proclivity of the civilization. An intelligence of discontented aggravation hazes her righteous anger alongside the civilization. She is aggravated via the techniques assume with gentleman to transfer to civilization at their individual impulse apart

from of the female's requests. The Commencing a childhood of 16 cultivates her afterward years she marks to understanding the similar, the simply dissimilarity living being that she draws herself to the divan in addition to plead guilty as within *An Introduction*:

"It is I who laugh, it is I who make love

And then, feel shame, [...]." ^[52] (*The Descendants*)

Her verses are conspiracy into the feminine consciousness as well as the yearning to come across accurate love drive her to search for love exterior her wedding ceremony. Still she does well in receiving it, other than, the enjoyment is temporary. The physical love, she requests is yearn for her male-gentleman associates as well as the bodily do something does not provide her some release from her loveless wedding ceremony, in its place the connections insert to her anguishes. A well-known writer, D. H. Lawrence "states about sex and masculinity relationships in his famous text, *Fantasia of the Unconscious*." ^[53]

The poetess speaks regarding her yearning as well as she attempts to complete her longings during masculinity. She recognizes the convention so far appear to undergo. Within the progression of pleasing her emotional recommend of the sumptuous desire, the female's spirit is cleaved as her shape in *The Stone Age*.^[54] Her advice is not the corporeal with therefore the bodily perform appears to not succeed within fulfilling it. A well-known reviewer, Satya Saran remarks that "sensuality is fairy tale-femininity is authentic [...]. On the other hand, sensuality is the aroma of imaginings; masculinity is the inhalation of infatuation."^[55] Her verse makes known her perplexed status of brainpower. Uncertain whether she inquires the incorrect people meant for the love underprovided into her existence, or has she finished various character penetrating her requests may have not unavoidably been satisfied, other than, covered on the new-fangled pathway, the pathway of deliverance. She cannot as an uncomplicated abstemious being imagine gender to be the pathway of paradise. On the other hand, she attempts to look for happiness within its purest form, thus far she mourns at the conclusion of it. It is patriarchal supremacy that disfigures the sense of balance. Osho "moralizes that the further individual hold back it the new it combines you as well as calculate of reception turns into the gauge of liberation."^[56] The poetess always attempts to outline the conventional feature of the bodily anxiety in which the command of the soft tissue is the foundation of happiness, a heavenly primitive liveliness that has the mirror image of religiousness. Female is not allowed to suppress her requests. Within

a challenge to be familiar with the original reality of love, the original indispensable is to agree to the blessedness of sexual category. She is prepared to recognize sex in its unadulterated as well as accepted form, other than, the gentleman's prevailing self-image difficulty it and the heavenly acquire malformed into the whatsoever yearn.

4.2.5 The Yearning for Fulfillment:

The Kamala Das' poetic work also emphasizes on the yearning for her fulfillment with her husband. The *Vaisnava* writing acknowledges the method of religious regulation that attempts to make use of the simple creature desire as well as come into from the previous being. The religious group dogma that the heavenly may be moved toward during an alteration of gender desires portrays as a super-naturalization of the ordinary.^[57] The love symbolically stands for as the connection connecting the lover-beloved. The religious groups make holy the love of Radha and Krishna as the love among human being and the celestial. The poetess notes to compare with the love of the *Gopis* as well as Radha intended for Krishna into the verse *An Introduction*:

"I look for the beautiful Krishna in every man. Every

Hindu girl is in reality wedded to Lord Krishna."^[58] (*The Descendants*)

The poetess is unsecured of her condition. This is because the love among Radha and Krishna has expanded community recognized as well as speculate at the stoppage of fulfillment of her requirements. Her uneasiness clutches accurate. The disagreement within her connection is outstanding to the information that hard, she is dedicated similar to Radha, the regulation of Krishna is devoid into the gentleman, she comes across. In *The Invitation* she points toward of her never-ending hunt for accurate love:

"After that love become a swivel-door

When one went out, another came in".^[59] (*The Descendants*, 7)

The hunt is never-ending largely. This is because of the information that while female are anticipated to be similar to Radha, gentlemen within the contemporary civilization are the hunter dissimilar Krishna the contributor.

Her text is untaught absent of move violently and has a subversive temperament. Her verses fluctuate from the contemporary to the long-established when she relations the female's extramarital relationships to the fairy tale of Krishna as well as his *Gopi* within *Vrindavan*:

"Vrindavan lives on in every woman's mind,

And the flute, luring her

From home and her husband, "[60]

(The Old Playhouse and Other Poems)

At this time, the female similar to the *Gopi* at the resonance of the goblet, go down the whole thing counting male-companions as well as kids and dash to the wood to get together him. From side to side the *Raslila*, boogie or have fun, Krishna receive numerous forms as well as gratify every *Gopi* satisfying her erotic requests. The poetess does not business enterprise into the woodland guardedly in its place similar to the *Gopi*; she candidly departs to her devotee in search of discovery her Krishna:

"[...] I drive my blue battered car

Along the blue sea I run up forty

Noisy steps to knock at another's door,

Through the peep holes the neighbours watch. "[61]

(The Stone Age, The Old Playhouse and Other Poems')

There is no repentance given that she discovers not anything illegal or enigmatic concerning the yearning. It is the gentleman who be unsuccessful her. The yearning for Krishna breaks into all collective blockade as well as responsibility. The poetess mentions at the unseen longing of female censored by the communal standards that require being out of order. Contemporary officially permitted makeup shall have put back Manu's system other than; the elementary traditional feelings persevere to these daylight hours, makes sure the sustained gender immigration of female.

One of the famous psychiatric therapists, Sudhir Kakar states that “frightening harmony on the perfect of independence [...] motionless presides over the internal descriptions of human being men as well as female and the community family members among them in equally the conventional and contemporary subdivision of the Indian group of people”.^[62] The poetess one time supposed that, “She forever required love, and if you may not obtain it inside your residence, you wander away a small”.^[63]

4.2.6 Mystical Aloofness:

The Mystical Aloofness is notable themes of the Kamala Das's poetry. She has donated Indian English creative writing through commencing a new-fangled view about individual environment, male-female connection as well as socio-supporting realization. She also carries out structure on her individual identity, on her personal womanly consciousness. Her self-identity come out hence, strongly within her verse that however, the declining structure, two-faced obscured beneath the common holiness, is completely perforated through her dangerous physical attack. Carnal develops, a female is dominated to thus, at all, is completely as well as entirely uncovered. The poetess is well-renowned modern Indian English feminine writers.

*“I also know that by confessing
By peeling off my layers
I reach closer to the soul...
I shall someday see
My world de-flashed, de-veined, de-blooded...”*^[64]

The top of the stanza indicates that the poetess, Kamala Das is a confessional writer, a well-known writer, William Walsh remarks that “Kamala Das' poetry is self-identity centered as well as unabashedly masculinity, though, the femininity appears further charming to the writer. This is because it is her sexual characteristics”. The poetess also verbalizes about her gender understandings within an attitude to facilitate “you may not think sweetheart”, which are equally hedonistic as well as insolent:

*“Ask me, everybody, ask me,
What he sees in me, ask me why he is
Called a lion.”*^[65]

From the printed of Kamala Das' primary anthology of verse, *Summer in Calcutta* and it is published in 1965. The poetess has well thought-out an imperative influence of her production who demonstrates a fracture starting the history through inscription within a definitely into Indian character, somewhat than accepting the methods about modern writer. Her individual distressing understandings about the love as well as masculinity are openly confessional one, furthermore, extremely fortnight.

On the other hand, poems offer to the Kamala Das' well-built opening to offer voice to her unexpressed outlook about verse. It is for her is extremely individual as well as confidential one. As a result, far-flung hard works have completed through the Kamla Das' poetry to show that her poetic works are occupied with all basics of theme of confessionals, and disconnection from her authentic cheerfulness. The poetess also elevates her confessional qualities to the echelon of a precise widespread demand. Diagram winning spiritual as well as household descriptions to travel around wisdom of individuality, therefore, the poetess informs that strongly her individual familiarities, counting her enlargement into adulthood, her ineffective search for identity within and exterior of wedding ceremony, and her existence during matriarchal countryside India later than come into her familial house.

4.2.7 Postcolonial Theme:

On the whole, postcolonial theme is also developed through the remarkable aptitude of Kamala Das. She has an enormous individuality which is the resource of the potency of her verse accredited as the majority forthright and yet notorious poet, she is remunerated celebrity as influence the influence of female's sexual category. She puts down the practice jump, conventional civilization which is for all moment insensitive on her conservative way of life. The person who reads frequently experiences that he is in the being there of a poet who is extremely talented as well as dexterous principally touching as well as prejudiced. She is increasingly distinguished the trinkets of the dead body as well as the search for love with rebuff getting her husband uninterested yet for whereas.

It is true that the poetess declares various equipments completely connected to her individual identity as female with her physically powerful womanly deep feelings self as a human being with authoritative inclination as well as antagonism, impulse as well as impulse whams. She does not experience withdrawn of her infirmity as well as qualities as female, her weak points as a free-thinking friend to a free-thinking male-companion and as a result, on and so onward. With reference to her male-companion, she declares that: "her male-companion is engrossed within his workplace and later than, effort is the banquet pursued

through gender where is here some fasten missing for her husband to would like to perceive the marine or the shadowy confuse about the grade."^[66] Like a lyricist of worship as well as gender, the poetess, Kamala Das is scarcely forever conservative or traditional. *Summer in Calcutta* has a moderately high-quality figure of poetry of worship as well as gender. Several of the poetry is regarding the poetess untainted worship. She articulated her cheerfulness as well as satisfaction within worship:

"Until I found you
I write verse drew pictures,
And, went out with friends
For walks.....
Now that I love you,
Curled like an old mongrel,
My life lies, content,
In you...."^[67]

During the 20th century, female's writing is well thought-out as a commanding intermediate of improvement as well as feminine declaration. The most recent two decades have observer extraordinary achievement during feminine writings during the Indian English writing. Nowadays, it is the production of that female poetess who has currency as well as is typically western knowledgeable. Their works deals with the newest blazing subjects connected with female and that subject that live within the civilization as time-consuming. It is also systematically taking pleasure into through the ample as well as the publishers create simple currency away of them.

The majority of the verse from the Kamala Das' two quantities, *The Descendants* and *The old Playhouse and other poems* are overflowing through affection as well as infatuation, through be in love with as well as gender. Within *The Descendants*, the researcher has various elegiac resting on the issue about love along with yearn similar to an appeal, replacement, the summons, imprisoned, and criminal. Inside her every verse, the poetess, Kamala Das is highlighting on the rigid towards her male-companion. She also needs to run away from her husband to find autonomy. Her womanly identities discover the gentleman expressively lacking as well as incompetent of having a zealous look upon for tangible authenticity. Therefore, the poetess suggest that she stays put a virgin intended for a fortnight subsequent to wedding ceremony like an instance of achievement come first through her graceful person

or self-image, identity greater than her womanly nature. A female for eternity desires for love moreover, this love may not be single sided. It ought to be reciprocated.

On the other hand, in its place of the liquid of worship come across an “unfilled reservoir” within her existence. A well-renowned writer, Saleem Peeradina talks that; “Kamala Das writes regarding the worship and sex with the daringness of female who may understand her life form completely merely throughout love and yearning. Not astonishingly, prearranged the subject matter, the symbols is at times weak as well as identity non-judgmental. Finally, the writer brings to a close that the curiosity of the poetess and her verse contract through not only concerning the tale of masculinity exterior of wedding ceremony but also unsteadiness of her outlook.”^[68] The poetess, Kamala Das also provides a new-fangled element to her love verse through enlightening her relationship through a center Hindu ritual. It has its source inside Indian impressive.

A well-known poem, *The sunshine Cat* is an outstanding verse. It powerfully rebellion the gentleman subjugated civilization. It also stands for an acidic realism of existence. Her unhappiness, displeasure, as well as annoyance are more the sexual category indignity as well as development that the Kamala Das undergoes at the handover to her male-companion. Others demonstrate to be alive as a self-seeking within their outlook towards love manufacture. The love is simply masculinity for them; religious as well as affecting approval does not signify something for them. She then needs to overlook the dreadful reminiscences of her male-companion, seek out worship in others other than hopeless each gentleman is identical.

The poetess, Kamala Das obtains simply disgrace. Hence, she is appalled that she needs to clean gone the reminiscences connected to them. Her womanly deep feeling is at its altitude, this disgrace grounds madness; she suppurates, whimpers, weeps on her divan as well as constructs ramparts of cry approximately her as well as close up herself in those parapet As:

“To forget, Oh, to forget... and they said each of

Them, I don't love, I connect love, it is not

In my nature to love, but I cannot love, it is not but I can be kind to you.

They lit her slide from pegs of sanity into

A bed made soft with tears and she lay there weeping,

For sleep had lost its use, I shall build walls with tears

She said walls to shut me in". [69]

The poetess has also one of the famous a notorious status. She is recognized for her strange metaphors as well as frankness. Inside her poetry like *The Dance of the Eunuchs* and *The Freaks*, Kamala illustrates ahead the alien to talk about her sexual category as well as her seek for execution. A well-known poem, *An Introduction*, she also formulates community conventionally confidential understandings, signifying that female's individual outlook of yearning as well as beating are element of the cooperative practice of adulthood. Here, a famous anthology *The Descendants* (1967), the verse *The Maggots* encloses the hurt of misplaced love through antique Indian legends, although, in the verse *The Looking-Glass* Kamala Das also recommends that females are the unaffected to worship about her male-partner, into that the extremely belongings civilization tags unclean are the equipment the females are hypothetical to present The verse involves to a reserved be in love with, appears to be alive, thumbs down love at every one; simply an entirety engagement during the worship may carry out fairness to this understanding.

Like an outcome about the sex and love, it turns into the all-encompassing subjects as well as it is during loving those Kamala Das activities to find out her. Seeing that she worries herself through a variety of particulars of adore, her be devoted to verse may be alienated addicted to two stages. Although, during the primary stage her fanatical anxiety with bodily love is fairly well-known, within the subsequent, her glide just before perfect worship may distinguish. Through, perfect love, Kamala Das funds the variety or family member that survives connecting the renowned Rada-Krishna. The poetess desires to perfect love which does not obstruct her desire to autonomy. Her thought of perfect love is entrenched, into the verse, *The Old Playhouse and Other Poems*:

"..... Love is narcissus at the water's edge, hunted

By its own lovely face, and yet it must seek at last

An end, a pier, a total freedom, it must will the mirrors

To shatter and the kind night to erase the water." [70]

The sufferings of not judgment a factual devotee and an intelligence of overcome keep down her. She comes across no technique away of this dividing line of gender. She turns into conscious of the information that dependence and dead body may not bring her far sufficient. It is ensnare which avoid her since understanding factual worship. The poetess, Kamala Das demonstrates through every her lyricism as well as impulsiveness and significance of standards. Yet, she turns into thoughtful as well as unselfish in her statement regarding herself:

“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 throats is sinner,

I am saint. I am beloved and the betrayed.”^[71]

The above lines show that the Kamala Das' female identity not at all acquires hypothetical autonomy. The confidential sanctuary of her womanly identity is endangered through dismay with fighting approximately her. This hazard of lack of confidence carries her face to face through the ocean. As her verse, *Substitute* clears the thought. She articulates:

*“It may be all precise but, I connect clubs, also flirt a slight over cell phone. It may be all precise, it may be all precise. I advise the type that endures. It may be all precise, it may be all precise. It may be all precise flanked through the globe as well as than me”^[72] (*Substitute*)*

The poetess has exercised the look “*It may be all precise*” for more than a few periods to emphasize her womanly personality. This appearance illustrates her purpose. She has also utilized, it as a lyrical instrument to make stronger the anxiety and agitation of existence. Outlook within the luminosity of this strange quandary, the identity decisive longing for the run ‘away from the confine of participation’ is somewhat unprompted. This is an attempt of her female-identity to declare the womanly individuality. The higher than talk about verse similar to *Suicide*, *Substitute*, *The Invitation* and *Composition*, make known the passing away loaded consciousness of the identity. They plan, through as well as great, the identity argument through the multifaceted touching impatience reason through the new-fangled thankfulness that in ill feeling of the positivity of ‘corpse’s knowledge’ the dead body itself is the theme to grow moldy.

Her expressions within her verse ratify her search, an examination into herself as well as looking for of her individuality. Her verse is not located in the do something of sexual category nor within the sentiment of worship, they in its place concerned with the identity. It is wide-ranging frequently contradictory emotion variety from the wish for sanctuary as well as intimacy to the declaration of self-image, identity performance and emotion of disgrace and despair. Various academic have optional that a great deal of Indian English writings life form printed currently is “waste” as well as “debris” and there is a granule of reality regarding what they articulate. One of the famous writer, B. K. Das states that “individual of the ruler hazards to Indian English verse is the adding of a farm cart; weight of terrible verse to skinny corpse of authentic as well as high-quality verse.”

The poetess' unexplained truthfulness is completely comprehensive to her examination of adulthood as well as worship. Therefore, she says that, adulthood portray for a specific leave of communal knowledge. Once more, her concentration towards eroticism is superbly attached through her looking at of female's wants. Her point is that, love ought to be strong-minded by a dedicated variety of unqualified sincerity. A weighed down adore appear to be no feel affection for at all; merely an entirety captivation within worship may carry out impartiality such wide-ranging understandings. A great deal similar to the manufacturer of antique Tantric fine art, poetess is completed no endeavor to obscure the sensuality of the human being structure; her effort come into view to remember its cheery possible, although recognize its co-occurring dangers.

The poetess, Kamala Das time after time refuses to believe their stillness. Approach of yearning as well as hammering is not restricted to a confidential unhappiness. They are request interested in the community globe as well as recognized. She appears to be obstinate they are standard as well as have been experience through female crossways point in time. Within *The Maggots* from the anthology, *The Descendants*, Kamala substantiate immediately how aged the distress of female is. She is casing the soreness of misplaced love with very old our Indian mythology. On top of their previous nighttime jointly, Krishna inquires Radha but she is troubled through his kisses. Radha declares that, “No, not at each, on the other hand, deliberation, what is or it to the departed corpse but, the youthful creepy-crawly pinches?” Her soreness is sweltering; furthermore, her stillness is agreed influence through the poetess. in addition, through manufacture a influential divinity quarry to such judgment, it dish up as a corroboration for commonplace female to have comparable sentiment dangerous answer to Kamala' verse has been familiarly associated to dangerous discernment of her individuality as well as political affairs; her challenging verse has hardly ever fashioned unenthusiastic

response. although, commentator of poetess' near the beginning verse have commend its vicious uniqueness, courageous imagery, investigation of feminine sexual category, and powerfully individual influence, they mourn that it need concentration to arrangement as well as craftsmanship.

Considerably, several of her verse in English is regarding the warmness of her babyhood and the relations residence within in Indian, Kerala. Comparable to other South Indian poets, this all Indian poetess as well love of symbols regarding reminiscences of babyhood, relatives' family members, moreover, the relations' immense residence. In her verse, there deceitfulness a romanticize occasion of babyhood inside *My Grandmother's House*, at what time, she undergoes the safe haven of adoration within identifiable environs innocent of gender uncertainties as well as aggravation. In spite of the indecisive modification of frame of mind outlook and self-esteem inside her verse, there is an internal center of individuality to which Kamla pass on s: her first name and upper-class blood, her look father's relations, existence within the South as well as her formative years in dissimilarity to her wedding ceremony.

Joined by means of her examination of female's desires is awareness to eroticism. The yearning to misplace individual's identity during zealous love is discuss within "*The Looking Glass*", it is taken from "*The Descendants*". The speaker of the verse urge female to provide their gentleman "what create you female". The clothes which civilization put forward are filthy or forbidden are the very equipment which the female is theoretical to offer. The "musk is being anxious connecting to the breasts, the temperate fright of menstrual blood"; it ought to not be unseen from individual's much-loved. There is dishonesty a dualism into her poetry within English, within which the spirit is dissimilarity to corpse. She appear to envisage irresistible this dualism simply during bereavement; her verse are overflowing with longing for passing away, especially to drown in the sea, water being connected in her mind with an all-encompassing widespread quietness, bagginess in dissimilarity to the mindful intelligence as well as corpse of the concerned human being. The dualism consequences from the descend from babyhood blamelessness into the fully developed kingdom of masculinity, matrimony as well as existence surrounded by unfamiliar person. Somewhat than the writer of free of charge sex, the poetess makes it clear that the disenchantment of gender.

Portrayal ahead spiritual as well as family circle descriptions to discover wisdom of individuality, the poetess, Kamala Das informs to all that an powerfully individual practices,

counting her enlargement into adulthood, her ineffective seek for sex inside as well as exterior of wedding ceremony. Her living days is into matriarchal countryside Kerala, in India following come into her familial residence. This is because, the publication of famous collection, *Summer in Calcutta*, she has been a contentious shape, recognized for her strange descriptions as well as truthfulness. During some verse like *The Dance of the Eunuchs* and *The Freaks*, She also portrays winning from abroad to talk about her gender and her mission for realization. In *An Introduction*, she creates community conventionally confidential skills, suggestive of that female's individual outlook of yearning as well as fatalities are element of the communal familiarity of adulthood. Inside the anthology, *The Descendants*, the verse *The Maggots* edges the ache of misplaced sex by antique Indian mythology, even as, the verse *The Looking-Glass* proposes that the extremely belongings civilization ticket forbidden are the belongings that female are hypothetical to provide. In *The Old Playhouse and Other Poems*, verse like *Substitute*, *Gino*, and *The Suicide* observe bodily sex's breakdown to supply completion, run away from the identity, moreover, exorcism of the earlier period, while poetry like *The Inheritance* speaks to the honesty of the creative identity into the face of spiritual passion.

The poetess utilizes the appearance like 'It will be all right' meant for more than a not many period to emphasize her womanly personality. This phrase explains her purpose. She has exercised, it as an elegiac instrument to make stronger the nervousness as well as impatience of existence. Outlook within the brightness of this unusual predicament, the identity definitive desire pro the 'run away from the enclose of participation', is quite unprompted. This is the attempt of her womanly personality to declare the womanly individuality. The on top of talk about poems similar to *Suicide*, *Substitute*, *The Invitation* and *Composition*, make known the bereavement weighed down consciousness of the identity. They scheme, through along with huge, the nature's disagreement through the multifaceted touching impatience source through the new-fangled acknowledgment that in spite of the positivity of 'corpse understands' the corpse itself is the topic to decompose. She after those attempts to declare her womanly identity may observe into her significant verse "*The Invitation*". Her male-companion may not supply her glory of sex; therefore, Kamala Das has reverie of. Other than, her womanly identity by no means not memorizes its cry-for-sex. She discovers it not easy to regulate the infertility of her matrimonial existence. Her womanly identity go away bottomless into her individual self-enlightening anonymity. It turns into obvious through this maxim that her male-companion has devastated everyone her idealistic

thoughts regarding sex and residence. Her male-partner harms her outlook as well as call to mind an intelligence of desolation within her.

4.2.7 Gentleman, Hostility of a Male:

Kamala Das extremely divergent the gentleman authority as well as civilization connected to it inside India. The community, monetary, political individualism as well as the liberalization of female is a material of disagreement between the feminist collections that appear to be incredibly unpleasant next to the gentleman incomparability.

This is how the one understanding concerning her obviously find out her proverb every one the moment; '*A Relationship*' these appearance suggest the picture of diffusion in sex-act, other than, everyone the identical they emphasize her intelligence of resentment in his get in touch through. The verse, *The Stone Age* is as well an within absolute misery, she weeps not in:

*“Ask me, everybody, ask me
What he sees in me, ask me why he is called a lion
A libertine, ask me the flavour of his
Mouth, ask me why his hand sways like a hooded snake
Before it clasps my pubis. Ask me why like
A great tree, felled, he slumps against my breasts,
And sleeps.....”* [73]

However, Kamala Das “distress the globe that she does not escape the significance of gentleman via chatting of parity, independence or of whole liberation; somewhat she articulates concerning male-female connection.”^[74] At this time, it is a delicate examination of the gentleman composition completed through a loathing:

*“He talks, turning a sun stained
Cheek to me, his mouth, a dark
Cavern where stalactites of
Uneven teeth gleam, his right
Hand on my knee.....”* [75]

Obviously, the poetess has haggard the hideous depiction of the enthusiastic gentleman, who has sun discolored boldness, a shadowy grotto, in orifice as well as not height teeth stick out onward. She is not pleased in his corporation as well as criticize as a result, similar to the poetess articulate:

*“You trickle cough up into my oral cavity, you dispense yourself in to each cranny
and crevice, as well as you mummify my deprived desire with your bitter-sweet
fruit drink.”*^[76]

The indispensable “subject is sex as well as longing for identity declaration. The physical infatuation make livelier through the numerous daybreak things to see at Apollo dock enlarges within to nervousness of mounting elderly as well as a good-looking horror

regarding a beating of imaginative, authority.”^[77] From side to side, the eye-catching imagery about Kamala Das' unkindness, it is obviously noticeable that she has no regard for her individual outlook. More than as well as once more, Kamala Das elevates her influence next to his bodily sex. Within the verse, *Convicts*, she bawls:

“*That was the only kind of love
This hacking at each other's parts
Like convicts hacking, breaking clods
At noon we were earth under hot sun.....*”^[78]

In the verse, *Sunshine Cat*, the poetess portrays her love and sex understandings through her male-companion as well as through further gentlemen, furthermore, articulate Kamala Das' feeling of absolute disenchantment with the further cohorts. She informs to the readers that she initially loves her male-companion within the anticipate that still, he may take action to her sex.

4.2.8 Feminine Study:

Kamala Das is one of the well-known Indian woman poetesses in modern time. She is famous for Confessionalism also. Feminism is one of the best themes of her poetry. Her all poetry is dealt with female style or feminism one.

The feminine writing is dissimilar from Feminist writing. The female's writing in Indian English literature which outcome about female's identity and their fight back also generates new-fangled consciousness inside gentleman as well as lady. Though, the feminist writing is come across to communal familiarity of female's domination. “The Feminist writing emphasizes as well as denounces the dissimilarity and unfairness in the behavior of female; the weaknesses female have to stand on explanation of their masculinity and sex”.^[79] Its prominence is resting on the philosophy quite than lying on the literariness of the textbook. The Feminine study develops as an antagonism to patriarchy or the prevailing chauvinist principles.

A female always believes about her responsibility of protect, which is much significant than a female-companion. Completely needy on gentleman in the planet of his creation, female desires to encompass a youngster for articulateness as self-confirmation. In a calculation to sexual category development as well as unfaithfulness the not have of sex within male-female connection is an unprepared appearance of gentleman domination. The sexless dealings are intolerable for female. Therefore, a well-famous Indian writer, Prasantha

Kumar remarks that “the Kamala Das envisages of the gentleman as creature self-pitying during desire through a grotesque self-image beneath which the female misplaces her individuality.”^[80] The physically powerful yearning for self-determination, counting the lack of restrictions to insurgent, appearance the innermost injure during numerous of her verse. She spells out the gentleman criminal act into her verse as well as constructs out of bed an arrangement of complaint as well as uprising within her verse. “Several verse of her communicates the tediousness and repetitiveness of sexual category inside as well as exterior wedding ceremony. Their sex is a surprised desire, an underprivileged replacement for authentic sex. The existence of Kamala’s qualities can be well thought-out a romance of her testing through sex. The frequent breakdowns of her research power her personality to be indignant as well as disobedient. She seems to be winning every come across as a replacement for the genuine knowledge about the factual sex.”^[80]

Yet, like a youngster, Kamala Das qualified the acrimony of chauvinism. She is an injured party of patriarchal narrow-mindedness. In her volume, *My Book*, “Kamala Das’ father is an absolute ruler”^[81] and her look after “indistinct as well as unsympathetic”^[82]. Her parents measured her “a weigh down as well as accountability. She is specified in wedding ceremony to a family member, at what time, she is simply a educate young woman”^[83]. Therefore, she is obliged to turn into an untimely female-companion and nurse. She grumbles regarding it within her rhyme, *Of Calcutta*:

“I was sent away, to protect a family’s

Honour, to save a few cowards, to defend some

Abstraction, sent to another city to be

A relative’s wife.”^[84] (*Collected Poems I 56-60*)

As per the above stanza, into the similar verse, Kamala Das highlights on the picture of a toy to represent a female’s unhappy situation: “up till now, one more sleepy / game for his parlour, a two-way radio solitary to / temperate his divan at nighttime”.^[84]

The unresponsiveness of gentleman to female’s unhappiness is portrayed within her verse, *The Stone Age*. On the way to citation as of it:

"You turn me into a bird of stone,

a granite dove,

you build round me a shabby drawing room

and strike my face absentmindedly while you read."^[85]

At what time, the poetess appreciates that the sex as well as wedding ceremony are rods not together; Kamala Das looks for a sex with her male-partner. "However, the sex issue provides her enthusiasm in the commencement; it is gone with through disenchantment. Her devotee is powerless of offering her a delightful understanding".^[86] Therefore, her irritation is uttered throughout her verse, *The Freak*:

". . . Can this man with

Nimble finger-tips unleash

Nothing more alive than the

Skin's lazy hungers? . . ."^[87] (*Only the Soul* 59)

The female's strength of uprising next to gentleman authority, furthermore, her personality is established in the verse, *The Conflagration*. This is because, a well-known scholar, Dr. N. Sharda Iyer notes that, "here is a quantity to get out face this spirit murder suppression:

"Female, is this cheerfulness, this deceitful hidden

Under a gentleman? It's moment once more to move toward living.

Humanity makes bigger a jar further than his 6 foot border."^[88] (*Qtd. in Iyer* 214)

In the famous poem, *The Old Play House*, the poetess too influences her complaint next to the gentleman command as well as the ensuing disgrace:

". . . Cowering

Beneath your monstrous ego I ate the magic loaf and

Became a dwarf. I lost my will and reason, to all your

Questions I mumbled incoherent replies . . .”^[89] (The Old Playhouse 1)

The dilemma of a wedded female, succession to her partner's residence is portraying inside the starting lines of the verse, *The Old Play House*:

“You planned to tame a swallow, to hold her

In the long summer of your love so that she would forget

Not the raw seasons alone, and the homes left behind, but

Also her nature, the urge to fly, and the endless

Pathways of the sky. . .”^[89] (The Old Playhouse 1)

The above lines show that the poetess disgusts customary love, responsibility allocated to female through the patriarchy. Into the verse, *Introduction*, someone comes across bitterness as well as negative response:

“. . . Then I wore a shirt

and a black sarong, cut my hair short and ignored all of

this womanliness. Dress in sarees, be girl or be wife,

they cried. Be embroiderer, cook or a quarreler

with servants.”^[90] (The Best of Kamala Das 12-13)

The male-companion changes the female-partner into the disgraceful canine rank of a house-wife. Just before line from the verse, *Of Calcutta*: “at this point, within my male-companion residence, she is a skilled festival vex / bound my custom studs all daytime.”^[91]

The poetess is wholly worried through the individual understanding of sex within her poems. "In support of her perfect sex is the accomplishment of the height of corpse as well as brainpower. It is the knowledge away from love throughout sexual category".^[91]

Mostly Kamala Das' verses are outstanding. This is because, they make known her outlook regarding nervousness, unfriendliness, insignificance, and pointlessness, finely melody brains of separation, disintegration as well as beating of individuality. Contemporary Indian female's ambivalence is accessible during her poetry. Kamala Das also appears to encompass a high-quality contract of the conservative female within her. She looks to include the mixture within her identity; desire for household safety, moreover, the yearning for self-government. Next to her displeased require for sex, here is the must to declare, to overcome as well as to control. Though, her poetry explains a yearning for a gentleman to seal her thoughts with sex, she is also conceited of her life form the seducer, the antenna in particular of those gentlemen who pretense as female murderer.

4.2.9 Love as well as Sexual Category:

The poetess', Kamala Das', anxieties as a writer are not truth-seeking or spiritual or saintly; they are also not heading for just before the proliferation of an obligation or the formulation of a premise of verse. Further than, these, she is devoted to the festivity of love in every its features. Into the do something of this carnival, she shall not love the sturdiness and the self-governing bad humor of well-known poet, Walt Whitman, nor the thinker staying power of the Confessional lyricists similar to Anne Sexton, Robert Lowell, Theodore Roethke, Sylvia Plath, and Judith Wright, other than, she has during her the nearly all necessary requirement to perform so; the affluence of sentiment, the profuseness of unfathomable outlook. The extremely natural world of her verse reproduce her touching irritation, which construct her experience unwell at no difficulty with the contemporary money-oriented humankind annoying to put down a blockade approximately her.

Including blank the point of the poetess, Kamala Das is a poet of love as well as sexual category. It is scarcely always conformist or old-fashioned; it is relevant to encompass or to appear at the huge quantity of her love verse. Further than an outline of uncertainty, love and gender engage that it is a well-known position in her verse as well as come into view as individual of its intervening subjects.

The present volume, *Summer in Calcutta* has a moderately high-quality figure of poetry on love as well as masculinity. These poems like *The Freaks*, *In Love*, *My Grandmother's House*, *A Relationship*, *Loud Posters*, *Love*, *The Bangles*, *The Sea Shore*, *Summer in Calcutta*, *The Sun Shine Cat*, *Forest Fire*, *Afterwards*, as well as *The Testing of the Sirens*. Out of these verses, various deal with the Kamala Das' unpolluted love meant for a close to along with beloved individual, at the same time as, a lot of poems highlight on Kamala Das' own lack of expectation into love, and simply a not many regarding desire. There are dissimilar sunglasses of worship within her verse, as well as the especially initial quantity tolerates sufficient confirmation of it. Within the poem, *Love*, the poetess articulates her cheerfulness as well as satisfaction in worship:

"Until I found you,

I wrote verse, drew pictures,

And, went out with friends For walks....

Now that I love you,

Curled like an old mongrel

My life lies, content, In you..." ^[92] (*Summer in Calcutta*, p. 31).

The above lines are; without a doubt or devoid of a few punctures, lack of several anxiety. There is no longing for the orifice intended for further, no makeup of confront, no stripe of grievance, as individual more often than not comes across during her love verse.

On the other hand, this category of frame of mind is simply transitory for the poetess; furthermore, she rapidly dangles rear to her common complaint as well as grumble next to gentleman. She forces still to recognize that the predictable wedded living-life for a young woman as well as her household tasks, other than, not devoid of temporary housing her vigorous grumble alongside man-variety as complete and unfilled matrimonial associations. This is how the researcher finds out that her aphorism within a well-known poem, *A Relationship*:

"Yes,

It was my desire that made him male

*And beautiful, so that when at last we
Met, to believe that once I knew not his
Form, his quiet touch, or the blind kindness
Of his lips was hard indeed. Betray me?
Yes, he can, but never physically;
Only with words
, while
My body's wisdom tells and tells again
That I shall find my rest, my sleep, my peace
And even death nowhere else but here in
My betrayer's arms*"^[93]

(Summer in Calcutta, p. 18) (Italics mine).

Clearly, the poetess, Kamala Das has not interest in bodily feel affection for her physically powerful male-companion sprays on his beloved; she somewhat yearn for touching individuality in which he be unsuccessful to pay for Kamala Das. Furthermore, at this time, it is the hot, though somewhat disinclined hunt of the unwarranted desire of excitement:

"Of what does the on fire oral cavity of sun, aflame in today's the skies be reminiscent me...oh, yes, his jaws, and...His limbs similar to pastel as well as Carnivorous plants attainment not in for me, and the gloomy lie of my never-ending yearn". ^[94] (Summer in Calcutta, p. 14).

Other than, aflame symbols this sizzling hunt here, her desire for gender comes into view obviously in the verse *Forest Fire*. The initial not many opening lines are prearranged under for a design:

“Of not on time, I have commenced to suffer a desire to receive in with gluttony, similar to an inferno that put away, through all assassination increase a wilder, brighter attraction, every one that moves toward my mode”.^[95] (Summer in Calcutta, p. 51).

In the above stanza, the word desire or hunger stands for an unbalanced as well as dreadful within natural history as its symbol with the uncultivated forest fire suggests. The dissatisfaction during worship at the rightful starting place is certainly accountable for the present situation about the poetess. Throughout, her personality the total Hindu common system moves toward in for a pointed disparagement. Within this decayed complex, wedding ceremony is prepared devoid of enchanting within her version the fittingness of the partners from a variety of point of views; their relative's environment, period, teaching, monetary category, as well as communal associations. Therefore, the poetess elevates her influence of bitterness next to this unfilled arrangement.

The narrative of individual anguish along with predicament into love carries on within the after that two amount of the poetess, Kamala Das: *The Descendants* as well as *The Old Playhouse and Other Poems*. More than a few verse of this anthology are printed within the similar frame of mind as well as quality as observe in the primary. The poetess proceeds to the idea of love as well as gender repetitively through every necessity along with its honesty. Several of the verse is immersed among affection, also infatuation, amid high temperature of an unreciprocated be devoted to as well as a discontented yearning. The regularity of the worship subject might call to mind refutation since priest as well as single moreover, the variety monotony in the mentality of wide-ranging booklovers. Due to the purpose, the poetess, Kamala Das offers to the every reader a spread of glowing descriptions of love understood during fortunate verbal communication. Without hesitation, love is strong point within her verse.

In a well-famous anthology, *The Descendants*, the searcher has such graceful portions about love and sex. This anthology is covered with some poems like *A Request*, *Substitute*, *The Descendants*, *Ferns*, *The Invitation*, *Captive*, *The Proud One*, *The Conflagration*, *The Looking Glass* as well as *Convicts*. In it the ferocity about the Kamala Das at not getting sufficient love from her male-partner grows deeper interested in the demystify sarcasm as well as disastrous hallucination of a deplorable environment. There is never amusement, without comedy during it; furthermore, it is Kamala Das' cynicism feels a hellish deepness. Verse after verse, the poetess beats solid at her male-partner, furthermore, he also clears about

Kamala Das' forceful yearning of evading since his command as well as achieves self-determination. This is what the researcher has within the verse, *Substitute*:

"Yet, I was thinking, lying beside him,

That I loved, and was much loved.

It is physical thing, he said suddenly,

End it, I cried, end it, and let us be free.

This freedom was our last strange toy." [96] {*the Descendants*, p. 7).

On the other hand, this self-determination never provide her self-importance, happiness, wisdom of sanctuary, a family name, as well as in immense unhappiness she informs to all booklovers that:

"After that love became a swivel-door,

When one went out, another came in". [97]

The correct variety of gentleman, she required has not at all get together her. This is on the center about her calamity:

"For long I've waited for the right one

To come, the bright one, the right one to live In the blue.

No. I am still young

And I need that man for construction and Destruction. Leave me...." [98]

("The Invitation", The Descendants, p. 14)

With once more:

"What have, the researcher has, behind every one connecting her, on the other hand, the womb's sightless starvation, the subdued murmur next to the central part... intended for years she has sprint starting individual delicate narrow road to one more, at the present, she is her individual imprisoned." [99]

Kamala Das' "devotee as well as his kiss on her courage is the youthful creepy-crawly rising and falling more than the dead corpse"^[100] He recognizes merely the corporeal variety of worship, devoid of annoying to construct several touching or saintly get in touch with her. This thought is efficiently articulated in the verse, *Convicts*:

"It is the simply variety of sex, this lacerate at every other's element similar to convicts scythe, flouting clods at midday. We are ground beneath burning Sun. Here is "an ablaze within our Veins as well as the chilly heap nights do not anything to diminish warmth."^[101]

This variety of love is spring to deteriorate as well as glide lovers separately that undergoes the requirement of receiving reassured by a number of additional starting places. The verse, *The Joss-Sticks at Cadell Road*, complicated this intrinsic thought:

"My husband said, I think I shall Have a beer, it's hot, Very hot today.

And I thought, I must

Drive fast to town and

Lie near my friend for an hour. I

Badly need some rest."^[102] (*The Descendants*, p. 23).

The above stanza says that the pair will leave two dissimilar customs for the sake of take away monotony and displeasure is moderately obvious within the present stanza. The renowned Indian writer, R. Parthasarathy, has correctly examined within this relationship; "The misery is catching. A small number of her poetry comprises, in detail, runaway it."

The poetess, Kamala Das also remarks that "The reward him every one, reward him what constructs you female, the perfume of elongated locks, the musk of worry connecting the breast , The temperate upset of menstrual for the blood, moreover, every your never-ending womanly starvations. Oh! All right, receiving a gentleman to love is trouble-free, other than, source of revenue lacking him after that might have to live to face."^[103]

This variety of frankness as well as honesty is scarcely to be originating within some further Indian female poetess. The ensuing up-and-coming depiction is a gentleman or a female of fleshy tissue along with warm-blood, a living wage with organic actuality, through

no deformation or entwines. Logically, the poetess is next to her most excellent at this time as a lyricist of love as well as masculinity.

The 3rd collection of poetry, *The Old Playhouse and Other Poems*, has as well a hardly any delightful verse of love and yearns within it. The poems like *The Old Playhouse*, *Glass*, *The Prisoner*, *The Corridors*, *The Stone Age*, and *Sunset*, *Blue Bird*, etc. The title quantity is chalet a physically powerful complaint next to the nature of having to personify within the Kamala Das' male-companion. It also shows that the male-partner places to every for repression and cruelty, at the same time, as she desires to take off, to achieve autonomy. This is because, a self-important male-companion wide awake of his sparkling cut stone entitled female-partner. He has completely wiped out her individuality as well as uniqueness. The poetess is delighted as no new than a domestic female who is essential to appear later than his residence along with offspring and be present at to his impulse as well as freak. She is attentive of this detail, as well as criticizes:

"You described me as a female-companion; I trained to fracture sugary into your tea as well as to present at the true moment the vitamins. Shrinking under your hideous character I ate the supernatural be idle as well as it turns into a dwarf. I misplaced my resolve as well as cause; to every your difficulty I garbled disjointed respond. The summer start in on to go down." [104]

The poetess also relapses to the grievance once more and once more, with within the verse, *The Stone Age*, the Kamala Das sheers audibly, as a result:

"Loving male-companion, antique colonizer during the intelligence, elderly overweight spider, interlaces netting of incomprehension, live variety. You revolve me into a bird of mineral, a stonework Dove...." [105]

Thus far, there is one more feature of her sex verse. It has not been handled until then, as well as it is the fabulous structure known to her search for accurate sex. This mythological scaffold is acknowledged through the Radha-Krishna condition, or infrequently through the Mira Bai-Krishna association. It is this casing that put away her, in a number of quantity, from the incriminate of obscenity as well as promiscuity, if not her verse is stuffed with scandalous and unconventional particulars regarding sex and wedding ceremony and gender. On the other hand, no individual may pardon her completely from the accuse of sensuality, she also attempts within convinced verse to increase on top of the sexual category sludge

adhere to her representation. The Radha-Krishna condition is repeatedly connected through the development of the writer as well as is observer into each her poetical compilation.

The poetess, Kamala Das elevates her beginning from trance as well as snooze, departs out to look for of her factual sex. She also determines Krishna or Ghanashyam as her belief devotee. This is powerfully uttered within the verse, *Ghanashyam*:

"Ghanashyam, you have similar to a koel construct your bubble inside the arbour of my sympathy my existence, in anticipation of at the present a undeveloped tropical forest is at most recent moving with melody."^[106]

4.2.9 Major Findings:

1. The poetess is an enjoyable versifier of love as well as sex, disentanglement the inscrutability of the greater sexual category during this substance.
2. The frankness as well as the truthfulness; the researcher comes across within Kamala Das is hardly always observer in further Indo-English female writers, through the probable exemption about a well-known Indian Poetess, Deshpande Gauri into a slighter quantity.
3. In a reality, a lot of other modern Indian lyricists have harmonic noise during honour of feel affection for; various writers' like Shiv Kumar, Pritish Nandy, Nissim Ezekiel, R. Parthasarathy, Jayanta Mahapatra, as well as A.K. Ramanujan, other than, within her affecting brush as well as emotional ecstasy the poetess better them every.
4. The theme of love is the stronghold where her individual care as well as nervousness, her individual tight spot in addition to pickle, is carefully newscaster.
5. The poetess, Kamala Das' poetic work is a noise of the yearning for freedom from the ancestral responsibilities.
6. She imagines that the civilization to appreciate the touching yearning of female and in the procedure commences the mission to take apart the representation fashioned through gentleman.
7. The poetess is disparaging for transport to outside the requests place beneath the fitted carpet.

8. On the other hand, this analysis ends to the beliefs connected with the female's appearance of yearning during the Indian civilization.
9. It is bizarre that within the terra firma where masculinity along with copulation form the starting point of civilization and where the gender organs are loved, sexual category is measured as a forbidden.
10. Her poetry comes across a look to her hush-hush suffering, response, nervousness, longing as well as variance.
11. Civilization wants to introspect its history to appreciate as well as encourage female from the undeveloped location.
12. The male-domination is confronted and the firmness of the mannish structure is endangered at what time poetess confesses for impartiality one time moralizes within the spiritual background.
13. The poetess does not initiate some original ideas in its place; she yearns to hold fast to the long-established and verbalizes of the civilization that one time triumph.

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Chapter V

Concluding Remarks

5.1 Introduction:

The present chapter deals with the concluding remarks pedestal on the observations, discussions, and interpretations in the poems of Kamala Das. The conclusions would also cover following points: 1. The greatness of Kamala Das as an Indian Poet 2. Comparison with other Indian writers. The thesis is only a modest attempt to deal with the Kamala Das' own experience and thereby to understand the complexity of Kamala Das' selected poetry.

The current studies seek to observe the selected poetry under analysis from feminine view point. It has been divided into five chapters: Chapter-I- Introduction, Chapter-II- Aspects of the postcolonialism in *Things Fall Apart*, Chapter-III- Aspects of the postcolonialism in *A Man of the People*, Chapter-IV- Aspects of the postcolonialism in *A Passage to India* and Chapter-V- Concluding Remarks.

Chapter-I- Introduction, it commences with the idea of Indian English writing given by the different critics. Since the name 'Kamala Das and her study' acquired different meanings with the way to the time, the researcher, therefore, inspects that the historical perspective of the expression at length. The question of search for identity of the Indian society during the male-dominance and rule is central in her poetry. It also deals with the wide-range of aspects like language, search for identity, quest for love, sex, gender, Confessionalism and variety of themes. It also highlights on the various aspects in feminine one as well as feminine theories expanded by various Indian writers and Kamala Das. It also traces on the review of the literature, significance of the study, aims and objectives, statement of the problems, and also its hypothesis.

It has been described, watched over as well as faced by many scholars. The whole Kamala Das' own experience presents a list of items for meeting the aims as well as objectives of investigates. The chapter-wise outlines as well as methodology for analyzing the novels have been efficiently decorated.

Chapt. II: Quest for identity: In Kamala Das' poetry one can observe the peaceful centre of the tempest, the successful rush forward of positive protuberance that approaches with an apparent observation of desolation by a vigorously imaginative strength of mind. 'Quest for identity' is the major apprehension in most of her poetic works. Kamala Das is an outstanding courageous writer. She faces the anger of the culture but bravely carries to brightness the torments of women and gentleman authority existing in the society as well as turns into role model for new females.

An Introduction, a verse integrated in Kamala Das' initial volume of poetry, *Summer in Calcutta*. It starts with a declaration that shows her forthright dislike for political affairs, especially in politically liberated India lined by chosen privileged. The poet asserts that her right to speak three languages. It also defends her option to write in two; her mother-tongue, Malayalam, as well as English. She may not like to be advised in this substance by any guardian or relations. Her selection is her own: genuine along with born of passion. The poet looks upon her decision to write in English as accepted as well as humanitarian.

A physically powerful and strong connection may be potential connecting male and female, if they bring on their relationships according to the moral principles of correlation and if they have joint considerate.

The next chapter-III, Kamala das as a Confessional Poet highlights to the clear picture of the modern, young woman. It also depicts the authentic clash connecting young-looking Kamala Das and her husband. It also focuses on the various confessional aspects similar to Homo-Social yearning, Love as well as sexual category and the relationship of the husband with his wife. Kamala das also tries to produce the globe of these traditions through the speech, its loveliness as well as effectiveness of the native vocabulary. She remains stuck to his belief. Other than the poet is an individual lady trying to influence a widespread adulthood and trying to divide her experiences, good or bad, with all other women. Loves as well as sexuality are a strong component in her investigates for female identity and the individuality consists of divisions. The poem ends with repetitions of the 1st person singular 'I' to propose justification of the corpse as well as the identity.

The chapter-IV, Thematic Aspects in Kamala Das' Selected Poetry is well thought-out under the empire of male-dominance. She also depicts a wide-range hollow between the various themes like womanhood, search for identity, quest for love, feminine one, sex, and masculinity. The present chapter covers with various the thematic aspects similar to social aspects, human relationship, religion of the cultural differences along with their conflict between Kamala Das and her husband for her sexual fulfillment.

Commencing the matter of the politics of speech, the poem passes on to the subject of sexual politics in a patriarchy-dominated society where a girl attaining teenage years is told concerning her organic changes by various domineering parental outline. As the girl, the poet seeks exploit of her young person obsession. A youthful devotee is forced winning her to devastate and pressurize the female-body. This is because the same is the site for patriarchy to display its power as well as influence. At what time subsequently, she opts for male clothing to hide her femininity, the guardians enforce typical female attire, with warnings to fit into the within society strong-minded attributes of a lady, to become a wife and a mother and get confined to the domestic routine. Kamala Das is threatened to remain within the four walls of her female space lest she should make herself a supernatural or an enthusiast.

At the end, the last chapter-V, Concluding Remarks deals with the expected results of the point of view construct throughout the whole research work. The researcher underlines that the feminine interpretations of all these poetry untimely lead to her own experience to realization. This attempt is made of Kamala Das' study in various ways in feminine one. In it, the researcher depicts how Kamala Das' studies facilitate to understand the selected poetry in a diverse technique. It also improves the reader's understandings of the source of the Kamala Das' selected three volumes.

As a result, in the poetry, Kamala Das has offered not a female who revolts candidly in the opening as well as afterward on reconciles to the circumstances, but a variety of woman who desires to revolution, eventually does not. Her internal confusion are so astringent that she is not capable to converse them out and remains hushed in order not to be aggravated as well as dissatisfied after the disapproval of her action by the society. She is unable to unfold the truth. Her image becomes like that of a bird. She has wings and knows that it can fly, but, somehow, does not. In the same way, she is aware of her abilities and she knows that she can expose them

openly, but somehow, she does not. She always remains silent, which indicates that the customary roles of women still have dominance over all the newly acquired specialized responsibilities.

5.2 Major Findings:

1. The Kamala Das' poetry come out to be avant-garde as well as intolerable to a long-established civilization, on the other hand, what she is irritating to make known during this individualist technique is the in existence being as a female overpowering inside the restraints of the urges of a patriarchal civilization.
2. The poetess declares that require of each female to be acknowledged as a person everyone all through her poetry.
3. Each lady has an identity, individuality and a yearning to achieve the pinnacle of this broad globe, other than; she is without all this human rights.
4. Though, the poetess suggests, in addition the yearning to arrive at within equality with gentleman during the civilization, female forever brings the sow of living being a realistic female-partner as well as an affectionate nurse which may be flourished when it is scattered with jumps down of adore as well as be concerned.
5. The poetess, Kamala Das' poetic work is a noise of the yearning for freedom from the ancestral responsibilities.
6. She imagines that the civilization to appreciate the touching yearning of female and in the procedure commences the mission to take apart the representation fashioned through gentleman.
7. The poetess is disparaging for transport to outside the requests place beneath the fitted carpet.
8. On the other hand, this analysis ends to the beliefs connected with the female's appearance of yearning during the Indian civilization.

9. It is bizarre that within the terra firma where masculinity along with copulation form the starting point of civilization and where the gender organs are loved, sexual category is measured as a forbidden.
10. Her poetry comes across a look to her hush-hush suffering, response, nervousness, longing as well as variance.
11. Civilization wants to introspect its history to appreciate as well as encourage female from the undeveloped location.
12. The male-domination is confronted and the firmness of the mannish structure is endangered at what time poetess confesses for impartiality one time moralizes within the spiritual background.
13. The poetess does not initiate some original ideas in its place; she yearns to hold fast to the long-established and verbalizes of the civilization that one time triumph.
14. The transfer is within the rearward bearing, to increase further power as well as impetus as a result that the pendulum fluctuates new.

5.3 Some Suggestions for the Further Research work:

The researcher thinks that the present study is not the final statement about the poetry. Rather, this poetry may be seen from the perspectives of:

1. Application of feminist theories.
2. The thematic study of the poetry is also suggested.
3. The application of the psychoanalytical theories will give remarkable output.

The suggestions regarding the scope of the research of this poetry are certainly useful for the up-and-coming intellectuals think about of the source the poetry from the diverse angels.

* * *

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