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 setters 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 Aurbindo 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. Parathasarthy, 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. ‘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. 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 elevates 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
Chapter I: Introduction

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, \textit{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]

\textit{(Sources: An Introduction)}

Still if she had not declared all this in her verse, \textit{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:

- \textit{Summer In Calcutta} (1965)

- \textit{The Descendants} (1967)

- \textit{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 Descendants 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 outsides 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, indrayi, 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 repellence 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 co
cins

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 despirs. 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 (...)”

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.” *(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.” 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.” 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.
Chapter I: Introduction

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 beauteous 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 impretendable 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 observer 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 pleasured 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’.
Chapter I: Introduction

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 furthermost 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.
Chapter I: Introduction

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).
References:

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