CHAPTER VI

CONCLUSION
Poetry is the poetical interpretation of life it means the treatment of its facts, experiences, problems in which the emotional and imaginative elements predominate. One chief element of poetry is its revealing power. It opens our eyes to sensuous beauties and spiritual meanings in the world of human experiences without it we would remain blind. It educates us to look at life for ourselves, with more of a poet’s insight and power of comprehension. It strengthens our vision and sympathies, and thus it develops within us the talent of poetic interpretation. It depends on various factors like the time when one is writing, the approach to the subject, the training of artistic expression and the power of observation. Hence, when a man is emotionally moved he uses the medium of verse of poetry, but when he wants to convey his point of view, he uses prose. According to Wordsworth, poetry is the breath and finer spirit of all knowledge.

Kamala Das’s poetry is personal and feminine in tone. In her poems she goes deep down into herself and finds her inspirations and subject from her own experiences, thoughts and feelings. Kamala Das has written on a variety of subjects though some topics like political and financial were beyond her reach. But, whatever she writes was born of her own experiences, which definitely made her an integral poet. The three main constants of her poetry are lustful love, protest against male indifference and female’s need of love. She was reflected an ongoing
stream of thoughts embracing vast, hidden areas of experience and complexity of feeling hitherto unexplored by other Indian women poets writing in English. She possesses a natural felicity of a poet and capacity to transcend the worn-out images of romantic love. She gives passionate expression to the universal expression of love, despair, anguish and failure, felt through a characteristic Indian sensibility which flows like an undercurrent throughout the sub-continent and which is very much evident in Indian classical literature. Kamala Das is a new feminine voice expressing herself candidly as no Indian women poets have ever done so.

In her first volume, **Summer in Calcutta** themes are mainly of sexual nature and shows lustful for love in marital life. There is a disregard for feminine concealment and an aggressive independent assessment for man-woman relationship. We noticed that mostly the poems highlight nature's elemental force. The title poem *Summer in Calcutta* derives its poetic and aesthetic meaning from the poet's intimacy with the torture of Indian summer. The 'April sun' brings a sense of sensuous repletion and warm intoxication. The significance of the poem lies not in its evocation of heat and sweat but in its instillation of a regenerate mood of sensuality and passion through the absorption of sensuousness. In “Forest Fire” the poets self tries to engulf the whole world. She projects herself as a forest fire enveloping everything. Through nature's elemental force Kamala Das has presented her restlessness and desire for passionate love. “The Freaks” is probably the first in a series of poems dealing her restlessness and lustful love, and also her disillusionment. Here, fire element is dominated through the imagery of sun and its heat, burning and cremation which shows poet's
restlessness and desires to get love through sex, knowing the fact that love
is other than sex.

In Kamala Das's next volume The Descendants, themes are
mainly martial, social and sexual in nature as she is unable to understood
the real nature of love within the marital and social circumstances. These
poems present a greater maturity of thinking and better control over
expression than her previous volume, Summer in Calcutta. The
Descendants reveals a poetic consciousness, which is moulded by
meditation over death and physical decay, ugliness of the body and the
mind. The subject of love, lust and disillusionment is the guiding motif.
The poet wants to escape from this rotten world. Some of the poems
express a profound disgust with the illusion of lust into the luminous
world of life. A preoccupation with loneliness and futility of sexual love
is marked. She wants to run away from this corrupting world by
committing suicide. Sea imagery is predominated which shows water
element. It tries to give to the burning and restless soul of the poet. The
poet wants to escape from her burdensome present by destroying the
composition of the body and the soul.

In The Old Playhouse and Other Poems, another concern is
about the involvement with the deeper meanings of life and death. Themes
are concerned with sexual love. Poet tells the uselessness of physical and
sexual love but again and again finds sexual love in the search of ideal
love. There is repetition of subject and sentiments already touched in
previous volumes. She again explores the nature of love, lust and
frustration. Yet another concern is her involvement with the deeper
meaning of life and death, disease and decay. There is a feminine desire and protest for freedom. Love is a way of learning about oneself. In love one seeks a completion of personality. A defiant mood of protest against man’s inhumanity to woman is a common trout. She is dissatisfied with the society of double morality and so she wants to escape from social and marital bondage. The image of human body is pre-dominated here. Her vision broadens and now she protests against old social codes besides committing suicide. She protests in need of love and enjoys sex with different men other than her own husband by expanding herself from freedom. Thus, human body reflects earth element.

The poems in *Tonight, This savage Rite* shows many facts of love that are reached up to the peak points i.e. from sensual to spiritual. The poems are generally termed as love poems though they represent a wide variety of sentiments from sensual love to devotional love. ‘Ghanshyam’ is one of the poems in which Kamala Das evokes the Radha-Krishna myth. She identifies herself with Radha and seeks union with the lord. But she realized that she spented her youth in search of empty pleasures only to discover that they are mere shadows.

In Kamla Das’s last volume *Collected Poems*, the poet took interest in other issues forgetting only about love and lust. It reflects her salvation from the bondages of involvements. She now involves herself with more varied issues of life.

The image dominated in this is of Lord Krishna in the form of ideal lover. It is the source of salvation through total surrender in love. In shows wind element.
Her autobiography *My Story* is a complete journey inside the poets psyche that insisted her to write honestly about herself. It may be controversial but an honest approach of exploring bitter truth hidden behind the social walls. It is a mirror of her frustrated feminine longings.

By, reading and justifying honestly her writings from the beginning to the end, the thought pattern in her poems marks an evolution from gross to subtle, individualistic to universal and from passion to contentment. If *Summer in Calcutta* gives an air of aridity and sterility, prickly passion, a hot noon and an imprisoned soul, *The Descendants* deals with basic elements of nature. The poems appear to have grown bolder and stabler in expression, physical love is not as grossly portrayed as in the poems of *Summer in Calcutta* rather it acquires symbolic significance. The poems are also longer in length and sometimes even formless. It appears as if the two editions represent the creative process in the poet’s mind.

*The Old Playhouse and Other Poems* illustrate the poets protest against blind and blunt tradition. There seems to be an emphasis on directionlessness of society, so there is restlessness on the part of the poet. The next publication, *Tonight, This Savage Rite* emphasized search for love and desire for self-assurance. There is seen a growth of spirituality that transforms her blindness or restlessness into insight. This appears to be an evolution thought that dominated in poet’s mind during the initial phase. This stage may be called the phase of preservation and sustenance.

The next phase begins with the *Collected Poems* in which a wider variety of scenes and sentiments, poetic symbols and metaphors were expressed. The poet seems to have acquired a broader vision and also
come to a definite conception of society and related issues. She is able to reflect upon the matters of metaphysical interests. She is able to dismiss immature ideals and notions, and rises to the meditative level. Thus, she demonstrates her defiance of empty social morality in ironic expression. This is a phase when destruction of the worthless is very faithfully represented.

Thus, the process of destruction and evolution goes on in the mind of the poet through the elements of nature. It is like a universal dance, taking place everywhere in nature as explained in Coomaraswamy’s ‘Dance of Shiva’. In later phase of poetic achievement Das slowly states to know themeaninglessness and futility of the physical love. This realization against physical pleasures shows a positive indication of the growth and movement in her poetry. This yet indicated her willingness to transcend beyond the world of body, from its infinite hungers. It gives the refinement in her speech and sensibility. To escape from her burdensome present and uncertain future, Das is left with no other alternative but to fall back on her past. It is surely an escape but it is more profitable and fruitious escape. The recollection of past helps her to overcome from the fruitless present, and redeems her from present agonies.

Kamala Das always has a quest to expand. In this process the loneliness, helplessness and insecurity makes the poet reminiscent of her happiest past that has passed in the lap of her grand mother. She discovers sea as her compassionate companion whom she can open out her heart’s unbearable grief. Then, at last Krishna helps her to redeem. Failing to establish a relationship in the visible world she finds an escape with the
invisible world of Lord Krishna, the infinite, the eternal. Thus, there is a progression and a growth in Das’s poetry from physical to spiritual.

Recently, when Kamala Das converted Islam religion just for security, popularity and to marry a Muslim man. It shows she finds her Krishna in the form of Allah. This aspect is very puzzling to her readers that after Radha-Krishna myth how an Indian woman can turn her attention to Allah? It seems that her poetic sensibility declines at least. Her comments on Indian religion was nothing but an excuse to convert herself into Islam. How can we believe her when she is not even faithful to her most favourite and lovable Lord who never betrayed her? She should be loyal to him till the end like Mira and Radha both. Radha may be adulterous to her husband but she always remained faithful to Krishna to the core. But Kamala Das as a new woman goes on changing the images of Krishna till last. Thus, Krishna snatched her poetic capabilities unlike to Mira. It is obvious that poetry born through restless and painful experiences of life, but Kamala Das is now contented and forgotten her poetry.

Her decision of conversion of religion is surprising to the whole world. The world has realized the slavish condition of women in society particularly in Afghanistan and other Muslim countries except Egypt, Turkey and other European countries. But Kamala Das finds security, love and freedom under Islam whereas in Islam women are restless to breathe in fresh air, how can Kamala Das justify her expression of freedom in Islam? Therefore, in view of such reversal of thought in personal life does not match with the thought of Kamala Das as a poet.
Therefore, this may be said that Kamala Das is the poet who is dead and Surruiya lives stay and here I celebrate the poet not the person. Her actions diminishes her removed glory and her from the respectable place in society. This also, proves that she is never faithful to thought rather she only represents an explosive outburst of passion, which is not based on any conviction, or sublimity of thought. She is only a prey to passion. And to gain cheap popularity or a pretext to belie her actual experience as a woman she became a Muslim. She found an escape in literature just to forget what experiences she had gained and covered them with passionate outburst.

Thus, the process of evolution gradually declines in Kamala Das because one who has been preoccupied with passions, one whose primary concern is body, how could she transcend above it? Her conversion and remarriage is a pretentious stance of the poet to confuse the readers and always remain in rumours and controversy just to gains cheap popularity. Therefore, the graph of evolution attains the shape of a pyramid, from zero to climax and from climax to again zero.