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, Temsula 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 a residential personal style. 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]
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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-deal 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 Nalapt 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 Nalapath 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
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”

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 –”

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”

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...”

She keeps in mind the verse, ‘My Grandmother’s House’ through as well as huge its reassure. 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 geography

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 an 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:

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“……... 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]
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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 become 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:

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“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]
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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:

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“And empty cistern waiting
Through long hours, fills itself
With coiling snakes of silence——
I am a freak…………” [23]
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Therefore, the above lines highlight that the repugnance of a female for love and sex hungry gentleman may be understand within the assortment of such terminology. It is similar to; sun-discolors 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”.

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,”

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”

“of what does the burning mouth
of sun burning, in today’s sky. Remind me ... his limbs
like pale and carnivorous plants reaching 50
... 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,
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*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.

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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:

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“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]
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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 ...” \[37\]
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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.”

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”.

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.”

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 ...

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”.

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.”

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

[58]
Chapter II: Quest for Identity in Kamala Das’ Poetry

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 week 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:

“\[52\]

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:

“\textit{He preserves} \\\n\textit{Her underprivileged hunger for through your bitter-sweet fruit juice,} \\\n\textit{He describes her female-partner}.\textsuperscript{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”.\textsuperscript{60}

\textit{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.”\textsuperscript{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.”\textsuperscript{62}
Chapter II: Quest for Identity in Kamala Das’ Poetry

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

65
arms, take off roughly, like regularly petals,  

perform at what time, liberated within sky ...

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 .....’

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.”

Actually, she leaves profound into her individual identity, enlightening its different shades and gloominess in an archetypal conventional Indian culture. When her My Story 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 warmness”.

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

67
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]
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Chapter II: Quest for Identity in Kamala Das’ Poetry

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 appeasing corpses provide as a goal-correlative for her feelings.” [73]

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]
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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 sprint 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]
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➤ 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-raging disapproval of gentleman personality for its breakdown to provide her kindness as well as warmthness, 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, the 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 embroider, be roast, be a quarreler through servants. Healthy within.”[103]
Equally poetesses influence the calamity of a female’s existence. The responsibility of a
dominant 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.”

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
course screech”. 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.”

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”. 

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”.

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
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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”?

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.”

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.”

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.”

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”. Within the poem, Daddy, she notifies herself “but I have kill human being male I have assassinate two”.

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.”
Equally, they “think that wedding ceremony income never-ending forfeits, family unit everyday jobs, hammering of autonomy as well as disappointment.”

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”.

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.”

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.”

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”.

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”.

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
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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 infertlity 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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