

# THEMATIC ASPECTS IN THE WRITINGS OF KAMALA DAS

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## ABSTRACT

*On March 31st, 1934, Kamala Das was born in Punnayukulam, Thrissur District, Kerala. She was a pioneering poet of the Indo-Anglican tradition. As an Indian English poet, she rose to the top of the ranks. As a result, her work has been dubbed "introspective" and "self-reflective." She certainly created a name for herself as an Indo-Anglican poetess. To be sure, she has reached renown as a poet due to both the substance of her poems and her style of poetry writing. No one can ever overestimate her importance in raising the collective voice of Indian women. To be sure, she's created a reputation for herself as a skilled craftswoman. To show Kamala Das's grandeur and lyrical style, the researcher conducted this study piece. That's not all: This article focuses on how she presented herself honestly and without hesitation in her writings, particularly with regard to gender roles. Secondary sources were used in the writing of this research paper. Kamala Das has repeated the same themes and shocks and compulsions over and over again in a number of her poems, which is the essence of poetry. Most of her poems deal with the pain she's experienced as a result of living in a world created by others. Several stages can be seen in Kamal Das's development and process as a poet: her struggle for love and security in the face of neglect, agony and frustration, her emotional refuge in others, and the return of memories from her past; her search for the ideal lover; her realisation of the futility of such a search in the world of sense perceptions; her discovery of spiritual peace; her philosophical detachment and love for all; her meditation on death and readiness to die; She repeats that these politicians were trapped in a repeated cycle of time, devoid of any personality, by daring us to recite them as readily as days of the week or the names of months. They were not the architects of time; rather, they were shaped by it. She is the centre of this study, which examines her contribution to Indian English poetry.*

**Keywords:** *Realization, Expression, Themes, Technique, Love, Security*

## INTRODUCTION

Kamala Das (1934-2009) is predominantly a poet of feminine longings. Her poems portray her restlessness as a sensitive woman moving in the male-dominated society, and in them she emerges as a champion of women's cause. She raises her loud voice against the patriarchal oppression in her poems. Her poetical books in English are: *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse and other poems* (1973). (1973). The current study covers with topic of the poetry of Kamala Das specifically *The Old Playhouse and other poems*. The anthology has thirty-three poems in total, of which twenty have been picked from the two preceding editions. Thus there are just thirteen new poems which display new features, and a greater aesthetic maturity. The love-theme is still present, but a completely new depth and a new intensity are given to its treatment.

Further, the poems in the collection demonstrate the poet's pre-occupation with death and decay not visible in the prior volumes. The title work is the poet's protest against the supremacy of the masculine and the resultant dwarfing of the feminine. The woman is expected to perform certain traditional roles, and her personal goals and objectives are not taken into consideration.

In Kamala Das's volumes of poetry, there are a lot of poems that breathe an air of love, amorousness, and sensuality. But this should not lead one to conclude that she has been appealing all along for promiscuity and infidelity. They rather articulate her strong desire to get liberated from the clutches of a male-dominated society and pass a happy, healthy life of peace and rest. The woman persona in her asserts a "indomitable will" and "the spirit of revenge" (to use Milton's popular phrases), and gives a clarion-call to the weaker sex to rise in revolt against all kinds of repression and tyranny being perpetrated on it. Kamala as a poet is never weary of speaking up for womankind as a whole, and numerous of her poems should be viewed in this light. One of the most important subjects in her poems, love/sex, is undeniably present in her work.

An anthology of their love poetry was published in 1979 by Kamala Das and Pritish Nandy. Love and emotional dissatisfaction in an empty married existence are the subjects of her poems. "I studied all men," "What women expect out of marriage and what they get," "Why not more than one husband?" and "I Have Lived Beautifully" are some of her most famous public statements.

The literature of India has the same scent as India itself, which is a unity in variety. After the end of colonialism after the Second World War, modern Indian English poetry began to develop. Among the various "new literatures" that emerged during the period, this is one of the more notable examples. According to critics and international readers, contemporary Indian poetry in English has been overlooked in comparison to the innovative literature of Africa and the Caribbean. As a result, it has no evident and direct connection to the cultural forces that led to the country's independence. New poets of 1947 were concerned with their connection to and estrangement from society, which had transformed by then. Older nationalist authors and regionalists who called for a revival of the culture of India's pre-colonial languages put up a tough fight against them. After the end of colonialism, English is no longer the language of power. In contemporary India, words and phrases have national importance and connotations in this language. Ordinary folks don't speak English. It's the language of national leadership, communication, production, and decision-making. Modern Indian English poetry's words, phrases, and idioms reveal the culture's own facts, customs, and ways of feeling.

Kamala Das is a poet with a wide range of inclinations and styles. She's a free-love poet. Kamala Das's poetry centres on the theme of love. Her need for love is the focus of her poetry. When it comes to her poems, love is a multifaceted and nuanced human experience. Kamala Das's poetry contains a range of physical, emotional, and spiritual emotions. In many of her poems, love and hatred live side by side. In addition to isolation, the poetry she has written deal with it. She uses feminism in her poems as a kind of protest since she has become disillusioned and alienated from the actual world. In addition to these topics, we're particularly interested in the idea of honouring women. A lot of her poems are about her life and the connection she has with people. She also

writes about her upbringing and marriage. Kamala Das relishes the opportunity to revel in her innate femininity as a human being. Her writing is succinct and precise, as is her use of words. It is because of her creative talent that she continues to be a highly admired literary character, even after succumbing to various undesired scandals. In addition to being a poet in the Indian English language, Kamala Das is also a person of a certain age. Many forms of relationships between men and women are known to exist in our world, including romantic, platonic, and sexual. In order to satisfy their many social, personal, and emotional requirements, people form several kinds of connections with one another. When it comes to male-female relationships, the mother-son model is by far the most prevalent model. Other sorts of man-woman relationships include father-daughter, husband-wife, brother-sister, and lover-beloved, and each has its own set of societal, psychological, and emotional implications. Kamala Das's poetry are predominantly concerned with exploring the dynamics of the male-female interaction. Although her poetry deals with the man-woman connection in a subjective manner, it is also true in the everyday lives of the average man and woman. The most of her poems deals with the guys she considers friends or loves, including her spouse. Despite this, the conclusion drawn from her relationships with men, including her spouse, is that she lacks the affection she needs to have a good relationship. Kamala Das discusses the disgusting connection between a husband and wife in her poetry 'The Freaks'. When it comes to husband-wife interactions, she closes her poem by saying, "How can this guy with agile fingertips release nothing more alive than the Skin's sluggish hungers?".

## THEME OF LOVE

Having a strong and lasting emotional connection with another person is known as love. Literature has often dealt with the subject of love. Love, unlike other literary topics, has numerous twists and turns and a wide range of possible endings. Similarly, love is represented in Kamala Das's poems in numerous ways. This study is based on Kamala Das's poetry, which explores numerous facets of love. It's fair to say that Das is a lover's poet. This adoration is mostly inspired by the unique experiences of being a woman. Das enjoys her femininity and the experiences that come with it, in contrast to much of traditional Indian thinking. She refuses to conform to the stereotypical portrayal of women as helpless victims. This allows her to speak on behalf of all women by asserting their individuality and giving them a voice. "The warm shock of menstrual blood" or "The scent of perspiration between the breasts" are examples of poetry in which being a woman is adored and elevated by Das. In "The Looking Glass," Das adopts the concept that women ought to delight in what distinguishes them. One of the numerous comments Das is making about love might be the case here. When it comes to love, Das says that if you want to be loved, you have to completely immerse yourself in it. One stands nude in front of a mirror and bathes in one's own essence. Das's whole body of work may include a proclamation of love and affirmation like this.

When Kamala Das writes the melancholy poetry "In Love," she depicts her love affair with her boyfriend as one centred on physical intimacy. Her lover's kisses are like the "burning mouth" of the sun (she repeats "scorching" twice in the start) and her lover's "limbs" are like "carnivorous vines" reaching out to devour her. This is neither an attractive nor a welcoming picture. For the first

time in her life, she admits that the relationship she's in with her boyfriend isn't exactly what she envisioned it to be. That said, she confesses that although she's "moody" about the physical aspects of her relationship, there is a certain "joy" to be found in the sex: she calls it "intentional gaiety," but at the same time, she describes it as "harshly trumpeting into the room," undercutting the concept of pleasure. Her images continue to reflect the devastating nature of her relationship: she is surrounded by a hostile environment. There are "no moons" in her evenings, "corpse bearers" cry out, and she is "sleepless" while crows hover about her. At least in front of her partner, she wonders about this "skin transmitted thing" she can't term love.

The poem depicts the dehumanisation of the narrator's experience of the decoupling of love and desire. The narrator is looking for something more than a suffocating, irritable, and depressed relationship with her partner. What she has on her body makes her feel dead and rotten. However, she is apprehensive about bringing up the subject of love "yet" with her companion. This poem's most heart-breaking word is "yet," which expresses the narrator's desire for love despite the bleakness of her relationship and her seeming inability to communicate her emotions to her boyfriend.

In Kamala Das's poems, love lies at the heart of her vision. The puritans term it loves by any four lettered moniker they can come up with. It's a taste of heaven on earth. In a nutshell, it's "the only pastime that touches the soul." As a poet, Das avoids both sexuality and sensuality. Instead of calling her a hypocrite for being too honest, it's more accurate to call her a person of uncommon honesty. The poetry by Kamala Das is all about love, and all other subjects revolve around it. She reveals everything, from her marriage to her extra-marital activities. As a precursor to genuine love, she sees physical affection as a step in that direction. When it comes to love, it's an emotional and spiritual thing for her. Mutual regard for each other's sentiments is the foundation of this kind of partnership. She also does not resist the abuse of women by their husbands in extra marital relationships. As a result, her poetry shows a dissatisfaction with her search for genuine love. Her poetry is a forceful protest against the patriarchal culture in which she lives. Her poetry reveals her inability to love and the plight of the oppressed women of the globe. Those who adore her are expected to develop in their own self-awareness and self-confidence. Her romantic aspirations and emotional needs are fulfilled by true love.

## **THEME OF CONFESSION**

While she expresses herself via her writings, Kamala Das portrays herself as a feminist poet who is constantly seeking a position of honour. Women poets in India demonstrate sensitivity to their environment and seek remedial measures for the historical wrongs done to women. In the end, this all leads to a crisis of self-image. The literal self-more and more at the centre of the poem is a common trend of her two plays as a confessional writer (Rosenthal 27). Psychobiographical approaches cannot be ruled out completely in order to understand her work. Our knowledge of her personal relationships, her feelings of loneliness and the moral implications of her romantic relationships will be enhanced by our examination of Kamala Das's love life. Death has seemed to be a simple way for her to escape the loneliness of life on a number of times. For her, the concept

of suicide seemed like a transcendent experience, and because life would not be reborn after she died, she was tempted to take her own life. People who are able to relate to Das's haunted woman's perspective on the world are the ones who are most likely to find it compelling in his poems. For the most part, her poetry explores the poet's strong desire to make her autobiography known to the rest of the world. It is all about her, her longing for love, her emotional engagement, and her inability to attain such a connection via her poems. Her poetry is filled with introspection, soul-searching, and other forms of self-examination, which has earned her the title of finest Indian English woman poet of the contemporary era.

Without a doubt, Kamala Das has earned her reputation as a poet who writes candidly and openly. Using the confessional form of poetry, a poet is allowed to be completely open and honest about his or her experiences and emotions. There's no question that Kamala Das's poetry deals with the poet's self-analysis, as well as the importance of authenticity. Confessional poetry deals with the psychological equivalent of the poet's mental condition. In the poems of Kamala Das, we see similar psychological parallels. Confessional poets such as Robert Lowell, Sylvia Plath, and Anne Sexton may be likened to her. It's well-known that Kamala Das's poetry often deals with the kind of personal humiliation and pain that's typical in confessional poetry. Even the most personal of events are handled without sentimentality or melancholy by Kamala Das. Confessional poetry is well suited to her honest admissions and forceful depiction of intimate life.

The primary focus of Kamala Das's poetry, it's safe to say, is on her own experience as a victim. Her existence revolves on sexual humiliation. She has a lot to say, and she says it through her poems in the most open and honest way possible. In her confessions, Kamala Das discusses her roles as a mother and as a mistress to a number of men. Her poetry is a confession of her connections with her spouse, as well as her extra-marital sex. Among her most repeated concerns are those of love, passion, and union. Even the most conservative reader would accuse Kamala Das of being shameless in her choice of words when it comes to discussing these topics. The Freaks, Kamala Das's most well-known poetry, depicts a sexual encounter and the accompanying emotions. Her emotions were mixed when she was cuddling up to a guy on her bed. Her sexual demands were satisfied, but she was let down by his lack of affection for her. She could feel his fingertips gliding over her skin, but they didn't move with the intensity that would have made her want for an emotional connection. She refers to herself as a freak since she is so outspoken about her emotions.

A life of domesticity with her husband and an unfeeling sex act had left Kamala Das feeling like she was living in an old playhouse that no longer served a purpose. She has done a huge favour to the feminine sex by making them aware of their repressed sexual cravings via her confessional poetry. Readers and the author benefit from the healing qualities of her writing. When a poet feels the need to convey his or her sadness via writing, he or she is writing confessional poetry. It is possible for the poet to find some solace in sharing the suffering that they have endured.

## THEME OF ALIENATION

Many psychological, social, literary, and philosophical works have examined the concept of alienation. At this point in time, it's an important part of what it means to be human. To say that alienation has had a profound effect on modern writing is an understatement. The study's goal is to familiarise English literature students and instructors with the concept of alienation in contemporary writing. In the expectation that this study would enable students, researchers and instructors to increase their interest and motivate them to study, research and teach more effectively.

In order to understand Joshi's handling of alienation and subsequent dispossession, it is important to realise that alienation is a natural result of the existential situation, both inherent and external. Getting a better grasp on the varied connotations of the term "alienation" might be beneficial. "Alienation is a mental situation; it is the state of being estranged from something or someone," according to a literary dictionary. As defined by Encyclopaedia Britannica, alienation is the condition of being disconnected from one's surroundings, one's job or one's self. It comes from the Latin 'Alienato,' whence we get the English term 'Alienation. The verb 'alienare,' which means to create something for someone else, to steal, to evade, to remove, etc., is the root of the word 'alianato.' There is a similar meaning to the English terms "Alienate" and "Alienation" in the French language. Alienation is referred to as Anomie or Anomia. In our day and age, it is considered fashionable to say things like that. The Greek language is the source of these terms. Self-alienation and social alienation are both referred to as 'Anomia'. 'Anomia' is a sign of a person's separation from society as a whole.

Existential crisis always leads to alienation. Having a basic understanding of existentialism is essential. If you're looking for an ordered and logical philosophy of life, you won't find it here. Jean Wahl refers to existentialism as "Philosophies of existence" while discussing it. It's also seen as a severe rebuke to any and all types of rationality, which is why it's so popular. Hegel's idealism irritated Kierkegaard, who retaliated in like. To the idealists like FH Bradley and Brunschvieg, Marcel responded with disdain. The existentialists' rule, "existence before essence," should also be examined. They argued that man only thinks about himself after he has already existed. His 'contemplations and acts' are only possible because he exists. As a result, existence is the foundation upon which everything else is built. It's worth citing Sartre at this point. First and foremost, "we mean that man lives, confronts himself, rises up, and then he defines himself." (1) Soren Kierkegaard, a Danish philosopher, and Friedrich Nietzsche, a German philosopher, were the two key influences for modern existentialism in the nineteenth and twentieth centuries. Christian existentialism is developed by Kierkegaard, whilst atheistic existentialism is developed by Nietzsche. Karl Jaspers, a German philosopher, and Marcel, a French philosopher, both adhere to the Kierkegaardian school of thought. Martin Heidegger and Jean-Paul Sartre, on the other hand, take it in the Nietzschean direction of a theism and godlessness. The absurdist existentialism of Albert Camus is a kind of existentialism.

All around the globe the term existentialism became popular after the two World Wars. As traditional values and worldviews crumbled, people lost confidence in God and man, which in turn

led to misery and worry, alienation and loneliness, and ultimately, a life that was pointless, meaningless, and directionless. It's a Sisyphean act, coined by Albert Camus. As a result, existentialism grew in popularity and made its way into literature. Guilt, sickness, unrest, sadness, lack of intimacy/estrangement/overarching absurdity reverberated over most of the Western Hemisphere. The works of Franz Kafka, Sartre, Camus, Marcel, Ionesco, James Joyce, William Golding, Faulkner, T.S. Eliot, Proust, Hemingway, and others show some traces of existentialist thought. It is the values, attitudes, and interpersonal interactions that define a person's position in society, as well as his level of freedom or slavery. In the event that he is under a lot of stress, he'll have to find ways to survive in an aggressive culture. As a result, a new facet of the person will emerge, able to deal with the most difficult of circumstances.

## **THEME OF SPIRITUALITY**

Our Indian culture and tradition are profoundly steeped in spiritualism, which manifests itself in a variety of religious activities throughout the country. There are many spiritual gurus and saints in India who have preached a message of peace. Also, they've helped the general populace achieve their spiritual aspirations. It is thought that we have been here on this planet by God with a specific mission: to be kind and helpful to others while also realising our own potential. Concerned with this transcendental self-have always been sages and hermits. They were always striving to improve their spirituality. Body, mind, and soul all work together to make up the human being as a whole. The third and most critical level can only be realised and grasped by a person who acts deliberately and brings the prior two levels into perfect harmony with one another. Thus, one may go from the condition of dualism to a state of oneness where all three planes of existence are perfectly integrated. In general, only a small number of female authors have tackled the issue of spiritualism. For the first time in the twenty-first century, feminist authors have begun to demonstrate some evolution in their views on spirituality and religion. Until this time, only a few of feminist authors had given attention to this element. Feminist literature with religious and spiritual devotion have proliferated since the resurrection of the women's liberation movement in the 1980s, in particular.

It is possible to see Kamala Das's paintings as an effort to discover her innermost thoughts. Though she often discusses her relationships with men, the overriding subject in her writings is her desire to unite with her soul. Throughout her life, she has often defied society's expectations of her married status in order to pursue the full expression of her soul. Because of this, her forays outside the confines of her marriage should only be seen in the context of the whole picture. Prasad is spot on in this aspect. Poets including Sylvia Plath, Anne Sexton, and Judith Wright have praised her work. Her Poetic corpus is a map for an inner journey and an awareness that goes beyond the superficial desires of the skin and into the depths of the spirit. It depicts her journey, a journey of self-discovery and a search for her identity (35).

The goal of spiritualism is to study oneness and realise the spirit within. Many saints gained insight into the nature of reality as a result of their lifelong quest for self-realization and abstinence from earthly pleasures. The finest part of Indian spiritual heritage is to absorb all information and achieve the ultimate, not to contradict any other technique of learning the truth. According to spiritualism

in India, reasoning and logic are not as important as regular self-reflection and a focus on a single objective in life. In his work, *The Views of Swami Vivekananda*, Bodhasarananda discusses the relationship between the soul and the Supreme Being. All grandeur, power, and purity, according to Ramanuja and Shankara, are already contained within the soul. However, according to Shankara, the soul experiences periods of contraction and expansion, and according to both Ramanuja and Shankara, the soul experiences periods of illusion. Disregarding the disparities, let's go on. The sooner you accept that you have the power, the better off you will be. Whether it is potential or manifest, it is there (2).

## **IMAGES AND METAPHORS**

I give Kamala Das top marks for her choice of words and her ability to combine them into phrases, clauses and sentences. She is quite particular about the language she uses. Neither her words nor their meanings are very dazzling. Kamala Das is able to employ both easy and strong language, depending on the poem's needs. She is a poet who writes in a candid style; therefore her voice and language tend to be conversational. She is able to express her thoughts and feelings with ease. Kamala Das also demonstrates a command of phraseology. One of her examples is the following: *Cowering In the shadows of your colossal ego I devoured the magical food. He shrunk in stature.*

It is impossible to decipher the meaning of a metaphor if you look at it in its literal form. The real term has a different connotation from the intended one. For instance: It's impossible to discover a person who really possesses an iron grip, but the phrase refers to a person's ability to dominate, as in how he governs his kingdom. By saying "rule with an iron fist," he controls his kingdom with an iron fist, which is harsh and heavy. When an item, action, or concept is used as a metaphor, it takes on a whole new significance. Poets William Blake and Kamala Das used it brilliantly. English poet William Blake was born in London in 1757. Because of his outlandish ideas and actions, many of his contemporaries thought he was insane. The people of his day did not recognise him, but subsequent critics regarded him highly and believed his writings to be prophetic. Blake's writings are unique, yet he is also a significant character in the history of literature. "Blake was plainly against the monarchy and he sought a social change and a revolution," one of Blake's publisher's Alexander Gilchrist said. 'A Poison Tree' is a poem about a person's hidden fury and wrath and the repercussions of keeping it hidden. "Songs of Innocence and Experience" contains the poetry.

Words are used to create an image in poetry. For making the experience of life more vivid and realistic, it is a technology called Lacking the ability to create vivid images, poets are doomed in their endeavours. His experiences are vividly brought to life via the use of a variety of various sensory sensations. The art of 'image-making' requires a mastery of metaphors and analogies. In contrast to the literal denotation of an item, the usage of a symbol goes beyond the literal denotation of an object and may be described as "picture-making" or "concretization of emotions." Vibrational imagination is the source of this powerful instrument. In the absence of correct symbolism, a piece of art has no value. It doesn't matter how deep or insightful an idea may be; it has no bearing on how pictures and symbols are interpreted.



Kamala Das was influenced by these poets and used imagist and symbolist approaches while writing her own poetry in order to make it more stunning, precise, and concise. The simplicity and purity of Kamala Das's language stand out. It's her emotional language, and she uses it to communicate with her readers on a human level. This is what makes her unique and special. You won't find any ambiguity or complexity here. The imagery she uses are symbolic since they are derived from the everyday and familiar. This broadens the spectrum of emotions she may convey via her words. The heat and the sun. The human body is a recurring theme in Mrs. Das's poetry, whether it's in the form of a house, a window, cremation, nature, sleep, or the sea. In contrast to the masculine body, the female body is an abundance of chastity and beauty that is abused to the fullest extent.

Her mental visions of horror and ugliness are fuelled by her fascination with male anatomy. It has a negative connotation due to the way it is portrayed. The lady feels repulsed by her partner, who is normally handsome and pleasant to her. The colour of his cheeks is sun-bleached, and his lips seems like the calciferous growth that commonly occurs on the ceilings of caves to her. It's her attitude of rejection and denial that is shown as ugly in these images. Revolt against male ego and a society governed by men is symbolised by this piece. As a woman who was compelled to submit to a man she despised and had no emotional ties to, she exposes the emotional emptiness and sterility that characterise her marriage. Despite her appreciation for the human body's beauty and majesty, she is repulsed by its extreme lustfulness, as seen by the quote above. She is also acutely aware of the deterioration and sickness inherent in human flesh, and this knowledge informs her vision.

### **Mastery of Rhythm**

Kamala Das's poetry demonstrates a mastery of metre and cadence. A great sense of rhythm may be seen in her finest poetry, according to one reviewer. Non-metrical yet rhythmic, most of her poems are. "An Introduction" may serve as an example in support of this position. "An Introduction" Begin this poem with the rhythms of a conversation: "Be Amy" or "Be Kamala," for example. Better yet, use Madhavikutty as an alternative. You have to decide on a name and a function.

### **Imagery**

Kamala Das's poetry is rich in imagery. In terms of subject matter, she has a vast spectrum to choose from. It isn't tedious or tiresome. It's both evocative and useful. A lot of her inspiration comes from the everyday. They are a window into the poet's personal existence. They fit well with the subject matter of her poems. Images of love and sex dominate her work. "The Freaks," "The Sunshine Cat," and "The Old Playhouse" all deal with this kind of imagery in some way. Poems in which she uses imagery from places she has personally visited are called "Sights I Saw." 'A Hot Noon in Malabar' provides us with a list of things to see and do in the city. Then there is the representation of motherhood in the artwork. A great example of this may be found in her composition, "Jaisurya".

## CONCLUSION

Death, decay, failure, and love-related dissatisfaction preoccupy Kamala Das. Her subject matter broadens and her style becomes more contemporary and creative. The poetry of Indian English has matured, displaying lasting allure, enthralling variety, and astounding authenticity. Contemporary poets look to Kamala Das for a fresh take on Indian womanhood and the issues that matter most to them. Kamala Das's religious beliefs prevent her from experiencing the pleasures of sex with her partners. It's clear to her that there is a soul, and she often doubts the shortness of human life. In the men she meets, she tries to find the likeness of the beautiful lord Krishna, but quickly discovers the futility of her search. That her spiritual oneness with the Transcendental Being cannot be achieved by earthly means dawns upon her. The Radha-Krishna tale provides her with peace and consolation when she becomes weary of sensual pleasure. She seeks for her Lord Krishna in her sexual relationships as well, but she is utterly unsuccessful. In the wake of her disappointment with these guys, she has become more introspective and spiritually uplifted. The poetry in this collection is profoundly intellectual. Despite this, it was able to accomplish its primary aim of persuading people about the positive effects of metaphors on relationships and the power of words. All of these styles may be seen in the poetry of this time period, from lyrical personal expressions to complicated language experimentation and arid academic tone. Even while it has a fresh timbre and a new sense of urgency in its delivery, this poetry can't be divorced from its roots. Thus, it permeates and changes our present and future via the poet's perceptions of the living present as well as its history. The Vedas, the Upanishads, and the Ramayana provide the foundation of our ethnic heritage. The Mahabharata, devotional saint poetry, India's major rivers, the storehouse of Indian myth and legend, and the memory of our ethnic or local past have all influenced contemporary poetry in one way or another. It is through their poetry that the mystical and spiritual traditions of India are depicted in a unique and powerful way. Even yet, they aren't just a bunch of old-school sceptics.

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