

QUEST OF IDENTITY IN THE WRITINGS OF KAMALA DAS

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ABSTRACT

Das is one of India's best-known modern female authors. Das has written several autobiographical writings and novels in both English and Malayalam. Poems, short tales, and essays on a wide range of topics have been published in several anthologies. This generation has looked forward to Das since the release of her debut book of poetry, "Summer In Calcutta" (1965), since she broke away from tradition by writing in an Indian Persona rather than adopting English modernist approaches. Her work is among the most heartbreaking and harrowing on the market today. Kamala Das has been known as the 'Voice of Women's Sexuality,' for her forthright and often provocative writing. She published in Malayalam as well as English under the pen name Madhavikutty before converting to Islam. For Kamala Das, the range of topics covered by her poetry includes everything from the universal to the specific, from the abstract to the concrete. While Toro Dutt's and Sarojini Naidu's softer and more relaxing strains are comforting, the obnoxious individuality of Kamala Das comes as a shock after the gentle and soothing melodies of the two protagonists. Kamala's quest for femininity is clearly visible even in this artificial construct. As a result, the Indian women's feminist perspective may be seen in their outspoken and emphatic declarations of their feminine female desires, emotions, experiences, and opinions." However, their behaviour does not like that of the West in terms of fanaticism, rigidity, or bizarreness. Men's sexualization and objectification are what cause them suffering. In response to the men's fundamentalist depiction of feminine character, they have responded.

Keywords: Contemporary, Feminist, Identity, Modernists, Sexualization

INTRODUCTION

Author Kamala Das is a notable figure in the history of Indian-English writing. Between 1965 and 1985, Kamala Das released a large number of poetry books. Among the many very personal stories she shares are those related to her maturation into a woman and her ultimately fruitless search for love, both inside and outside of marriage. Because of the pressures of her need for love, sex, and the resulting loneliness, she turns to poetry to express her innermost thoughts and feelings. She has a strong interest in sex and love. A part of her "pines for what is not" Even as a youngster, she suffers from feelings of loneliness and isolation. Her parents and the culture she grew up in were unable to assist her overcome her loneliness.

A woman in India now has no choice except to be subservient or free. She is sandwiched between the two men. ' Women in Indian culture, on the other hand, have a strong need for self-expression and autonomy. If a woman wants to build her own identity, she should put her own needs ahead of those of others. Colonists, men and women alike, experienced a lot of

silence and subjugation throughout their time there. In spite of the fact that we refer to our country as "Mother India," it should be an embarrassment to all patriotic Indians that women of all sexes, including mothers, sisters, and daughters, are treated as inferior. We appear to believe in two types of human creeds: one that emphasises masculinity, the other that does not. In contrast to the man, who is seen as "superior" in every manner, the woman is considered as the "other," the "lesser," and the weaker. This mindset has been instilled in people from ancient times, beginning with the belief that Urvashi and the other goddesses were fashioned from the Lord Vishnu's thigh. Unfortunately, it is still a widely held concept among many people in the modern world.

There has been much written on the fundamental character of women in every place and time period, and no virtue or vice that men are aware of has not been given to them. From Eve to Mary in the West and deities to demons in India, women have held the greatest and lowest echelons of power in all cultures, and the debate continues on. But there is one major distinction between the past and the present. A woman's nature was formerly thought to be more or less subjective, depending on the investigator's personality rather than her own. A semblance of scientific inquiry is provided to the discoveries in the current period. A guy or a female who doesn't exhibit the correct amount of masculine or feminine traits is in risk of losing their identity since they aren't being genuine to themselves. When a woman deviates from traditional ideals, she is labelled "maladjusted" and suffers from feelings of self-doubt. There are specific sexual conventions she has to abide by and loyalty to her husband that define her role in the household and in her personal life as a whole. Feminists downplay the biological constraints on women's roles and temperaments while highlighting the unequal social subordination they face. In the feminine mind, there are four sorts of archetypes: a virgin mother, a companion to men, and the sibyl! These are the parts a woman has to play in her life: she is a kid, she grows up in specific circumstances, she marries and has to conduct domestic life and interact with the outside world; she is either fortunate or unlucky. In other words, if a feminist is unsatisfied and depressed because she feels exploited by men or because the cosmos is unfairly hostile to both men and women, does the reason lay in her character, or in the scheme of things, where men and women are treated equally in the universe? Female biological characteristics or the cruel, insensitive and greedy patriarchy are the two factors that limit her independence. And that was even when they were waxing poetic in their praise even though they still didn't view them as equal to themselves. Women were limited to the role of housewives, while males were in charge of the most essential aspects of life. Regardless of their husband's flaws, they were obligated to be decent wives and mothers. It was just a matter of time until this oddity was met with opposition. Human awareness was elevated by the industrial revolution, which brought forth a new perspective on life. It was impossible for women to stay untouched by these changes. A change in circumstances often prompted them to seek better treatment from their masters. As women's rights became more widely known, an increasing number of them stepped up to take a stand. Women's rights activists blamed everything on "patriarchy," but others were more pragmatic and condemned the system as a whole, which they saw as harming both men and women.

BATELLING IDENTITY

In a couple of her writings, Kamala Das has touched on the subject of her family, including her father, mother, brother, and, most poignantly, her grandmother. However, the primary theme of her art is the depiction of marital isolation, agitation, and dissatisfaction. When it comes to this subject matter, Kamala Das has penned many poems. Her ultimate goal is spirituality as her ultimate refuge. In her debut collection, *Summer in Calcutta*, Kamala Das's

introductory poem, "The Dance of Eunuchs," depicts the weak and powerless existence of a eunuch, which alludes to the dryness of her own post-marriage experience. Similar to "Fear of the Year," "Sluggish Wants" describes a life of indifferent faces with no smiles and slow desires. A negative tone runs throughout "The End of the Spring," showing the poet's scepticism about her husband's expressions of love: "While I wait for your phone call...." I'm not sure who to trust anymore. My heart is broken by you or by the voice in my head that tells me no (1-3). The female characters in Kamala Das's writings, many of which are autobiographical, are anything from traditional or conventional when it comes to expressing their feelings of love and longing for emotional connection with their partners.

Kamala Das claims that her parents were clueless when it came to raising their children. Her mother spent her free time laying on her tummy on a four-post bed, writing Malayalam rhymes, as she recalled. Das' mother taught her how to write poetry, although she never became attached to her. As a little child of six, she began writing poetry on her dolls, and each one brought tears to her eyes, but she was unable to express these feelings to her mother. A few years ago, she wrote about how her mother didn't care about her feelings or desires as a kid, adolescent, or young woman. "Our parents took us for granted and considered us simple puppets moving our limbs according to the pulls they gave us," she said in her memoirs, *My Story*. There was no pause to consider the fact that our personalities were emerging on their own," they said (63). Furthermore, Kamala Das's parents were not very proud of their children and instead looked on them with sympathy. Her grandma was the sole elder who showed her unconditional love and care in the form of a maternal touch. It was only after her grandma died that Kamala Das recognised that there will never be another love like the one she had for her grandmother. There is a home now far away where I once got love...That lady died, The house sank into solitude, snakes roamed among books. She expresses the same sentiment in her poetry "My Grandmother's House" in her collection *Summer in Calcutta*. At that time in my life I couldn't read, and my blood froze on the moon's surface... (1-5)

She was unable to form an emotional connection with her father since he didn't love her in the manner she desired. Both of Shashi Deshpande heroines have a father figure who provides support or perhaps incentive for them. Kamala Das's intense sorrow stems from her childhood experience of separation and estrangement. Identity and inferiority issues ensued as a result. Kamala Das' autobiography, *My Story*, reveals that as a youngster, she was irritated by her father, a ruthless patriarch. As a youngster, she portrays herself and her brother as the product of a dysfunctional family. They didn't provide them the attention and care that every youngster craves. We must have disappointed our parents a lot," Kamala Das adds (11). According to the author, "our instincts advised us to remain out of the spotlight, to hide in the area of the kitchen where we might hold together the shreds of our self-respect." (12). Limelight might imply the kind of love and care that every kid is entitled to. Since no one in the Nair community seemed to get her, she began feeling trapped. In addition, she was estranged from her parents because of her early, forced marriage. When it came to her marriage, her spouse didn't give a damn about the emotional bond and demanded a passionate, lust-filled sexual relationship from her. "Her husband had no soothing words for her, no time to spare for her, and was always busy cleaning out his papers and affixing his signature on them" (2). She was overwhelmed by feelings of betrayal and loneliness. As described in the poem "The Old Playhouse" in the collection *The Old Playhouse: A Poem*, She Was Expected to Perform Her Household Duties and Take Care of Her Husband's Needs As A Traditional Wife You called me your wife. Your tea should be sweetened with

saccharine, and vitamins should be added at the correct time. After eating the miraculous bread, I was reduced to the size of a dwarf. (12-16)

Anguish and despair over love are expressed in Kamala Das' poem "Freaks" from *Summer in Calcutta*. There's a sense of hopelessness and dread that comes from the poet's expression of the inevitability of love turning into lust. ...the heart, an empty cistern, waiting...the poet wonders whether the lover is capable of anything other than expressing passion. Silence wraps around itself over lengthy periods of time. (14-17) She felt ashamed and worried because she was stuck in a loveless marriage. She yearned for a connection with someone who could show her sympathy and care. The *Sunshine Cat* is a realistic depiction of lust-related savagery that she expressed in several of her writings. Male callousness is a brutal reality in today's society, and Kamala Das uses her poetry to describe it in detail. "They did this to her, the guys who knew her, the man She loved, who loved her not enough, being selfish, making her feel like a slut." He was a coward, a spouse who didn't care about her at all, who was just interested in keeping tabs on her.. (1-4)

'Each line consists of short and abrupt pieces of phrases expressing the unpleasant method the gang of cynics including the husband treat the wife,' says K.R. Ramachandran Nair in his book *The Poetry of Kamala Das*' (21). She was unable to find the love and emotional tie she was looking for in her relationship with her husband, so she engaged into an extra marital romance. It's terrible that she ran across the same kind of guys she married who simply wanted to provide her sexual pleasure and were unable to give her the love she craved. It was then that she went back to her chaotic sex life. "Our bodies after love-making/Turned away, rejecting" is mentioned in the poetry "Substitute" (from *The Descendants*) (29-30).

Quest for self

An additional concern for the female characters in Kamala Das' storey was their search for freedom and self-expression. She was under the control of man from the moment she was created from him. As far as a hindu woman was concerned, freedom was a far-flung fantasy. In the man's mind, she was a "doll" that jumped about. Doll lacked freedom and a sense of self-identification. In the same way that a doll serves as a source of entertainment and pleasure for children, a woman's position in society is akin. A woman is shown as lacking in the abilities of a male. She is rendered physically and psychologically unable to care for herself as a result of this. The patriarchal culture constructs the notion of woman rather than allowing it to evolve naturally. As a "headless doll," she is intended to be compliant and conventional. For her spouse, her soft body serves as the vehicle for conception and sexual pleasure, while her skull is only a piece of clay. According to Simon de Beauvoir, "one is not born, but rather becomes a woman" in her book *The Second Sex*. According to critics, a woman's servitude to a man is not a biological truth but rather the cultural construction of feminine attributes as fragile, emotional, and lacking in physical strength. This misplaces her true identity with that of her spouse, making her subservient to him. Having been born a woman, she's always had a feeling of dislocation. She began writing poetry about dolls missing their heads as a young girl. I was six years old and a big sap. Some of my saddest writings had dolls missing their heads and doomed to exist without them for all time. I cried every time I read one of my poems. Women aspired to be dominant over men (*My Story* 8), but they were constrained by their social status as "women." They wanted to be the ones to lead the human race, but societal pressures were so great that they were afraid of the consequences of such an act. Her memoirs reveals that Das wanted to be in control of her partner.

When it came to stories about Bhima and Draupadi, my favourite was the one about the quest for the kalyanasougandhikam (the fabled flower that bloomed in a demon's garden). Daydreams have made me a Draupadi, commanding my devoted partner to face the demons in order to get flowers for her long, curly hair... "... (29) A man of perfect temperament and admiration for all women like Radha's lover Krishna, like Radha, was the object of her affections. "I craved for a change, for a new life, even though I was desired and loved as men adore their women back then. I was on the hunt for a perfect partner. When I travelled to Mathura, I was hunting for the one who left Radha behind and didn't return." . (My Story165)... She wished for a life of love and compassion with him that was not possible in the actual world. Her actual love was not her spouse, but rather Krishna. She was desperate to be reunited with him. Let me be brought back to You, Lord, if it isn't too late." (It's a 180 in my storey) Lord Krishna hears the pleadings of Das. In her imagination, she started to see herself as Radha, patiently awaiting the return of Krishna. Radha was Krishna's adored in her dream world, but she was an alien without a name in the actual world. Since these fantasies and dreams were free of limitations, Das found peace in them.

As she got older, she discovered that writing was a way for her to express her unfulfilled ambitions and desires. Writing has evolved into a means of expressing oneself and finding one's place in the world. Feminist Revolution and Kamala Das's book, My Story, both written by Iqbal Kaur, both highlight this aspect. ...of every and every self-determined woman who despite all the difficulties she faces in a man's world, must make efforts at self-actualization. It depicts the struggle of a New Woman trying to find her own sense of self-worth and identity. (144)

Das has always dreamed of a life of opulence and splendour, where she can express her uniqueness and own style while also exercising control over the rest of society. Her family's lavish lifestyle inspired her as a child, so she always wanted to play the part of an empress in the plays held at her ancestral house and to pursue a career as a lawyer. It was her mistaken belief that money and power would give her the leverage she needed to affirm her status as a man's equal in Indian culture, where a man's job as the family breadwinner is seen as the only basis for his superiority over a woman. Her autobiography My Story has a chapter that exemplifies this kind of self-disclosure. I used to tell my brother that I was going to become a lawyer when we were little. I'd heard that attorneys earned a lot of money and enjoyed a luxurious lifestyle, with at least three automobiles and a staff of personal assistants to help them out. I was a sucker for all things lavish. As a result, whenever we decided to put on a play, I would always cast myself as the queen and the princesses. Jewels, silks, and scent were all enchanting to me. In my daydreams, I saw myself as a bejewelled empress who had complete influence over the fate of her people. Possibly a Noor Jehan-like figure. (My 48th Story)

It was another another method she used to discover her identity. As a kind of defiance against her cold-hearted spouse and the norms of society at large, she engaged in extramarital liaisons. I realised then that if marriage was going to be about love, I'd have to be given a loving persona. First, he wrote to a female cousin who had permitted him to hold her as he went near my house in the nights. I'd made up my mind to be physically disloyal to him. (Story 90) After years of being married to someone she didn't love, Radha was more concerned with finding a real love and discovering her identity with Radha than she was with defying an unpleasant culture. While she is having sex with her partner, we get a glimpse of her desire. I kissed his closed eyes and murmured, „You are my Krishna. He burst out laughing. In his embrace, I felt as if I were a virgin. Is there a pre-autumn summer in his

heart? Was there an ephemeral light before his skin's fading? I'm not sure where I put it. In my dreams, he was with me in my eyelids, the black deity of girlhood dreams. During the night, his concubines begged him to stay, saying, "Oh Krishna, oh Kanhaiya, do not go." (Story, 174).

In her autobiography, she makes it obvious that there is a sphere of freedom outside the body that is so fundamental that it encompasses everything. Sex, when seen in this manner, is nothing more than an experiment in her quest to discover who she really is.

Writing was another another outlet for females to escape the confines of a society controlled by men. The author's inner tensions and unspoken wishes were expressed via the written word. Das, like many Romantics, turned to writing as a way to let go of her bottled-up feelings and frustrations. In the book *Manasi*, Das uses writing as a way to heal her shattered heart and damaged spirit, and to create her identity. They build a new universe of their own, unaffected by societal conventions, free from the burdens of their daily routines and filled with their own thoughts, emotions, and desires. In her post titled "I Believe in Savvy," Das expresses her thoughts about her own writing. Writing about a life she would want to lead helps a female writer deal with her frustrations. It is through the act of writing that she is able to obtain an emotional maturity and a sense of closure that she would not have gained had she not put her writing skills to the test. (90)

In *Palayanam*, the protagonist renounces marriage in order to conduct a self-respecting existence. In her autobiography, Das portrays all of the aforementioned personalities and herself as a "new woman" who defies traditional society's definition of what it is to be a woman. Instead of trying to fit into a preconceived notion of what it means to be a woman, the women in this storey battle to find their own unique identity by displaying the same kind of unflinching bravery and heroism that men are known for. Is the idea that women are powerless and reliant on men just a facade established by a male-dominated culture so that they may demonstrate their dominance and control over women? It is the women in Das's stories, like *Manasi* and even she herself, who are taking a stand against the patriarchal norms of our society and coming to terms with their genuine selves rather than accepting a societally constructed fake identity of "woman." In contrast to a conventional feminist, she wants to maintain her femininity without sacrificing her equality with men, a natural attribute of a woman. Thus, despite their adventurous nature, her heroines tend to be responsible women, devoted wives, and loving mothers, despite their daring temperament. This is what Subash Chandra has to say about her character in "A Feminist Reading of My Story." An excellent and current example of how to address and overcome the barriers that stand in the way of achieving self-knowledge and self-fulfillment for women is provided by Kamala Das in her memoir. Throughout her work, she emphasises the importance of being one's own self without having to hide or reject one's gender. The pursuit of self-fulfillment and femaleness are not mutually exclusive. (148)

Discussion

As a result of patriarchal beliefs that men's experience is more valuable, Indian women's writing has received less esteem in the past. Most women's writing focuses on the confined home sphere and women's perspectives of their experiences inside it, which may be adding to the bias. They are immediately seen as less important than the works of masculine authors who deal with "heavier" subjects. A common assumption is that the authors, and their works, belong to a higher socioeconomic stratum since English competence is only attainable to those who are intelligent, rich, and educated. Many of the works of fiction and poetry created

by women focus on the psychological anguish of the dissatisfied housewife, a topic that is sometimes seen as trite when contrasted to the stories of repressed and despondent working-class women. Among the many Indian women poets who have written in English, from Toru Dutt to Kamala Das, there is a wide range of subject matter and poetic technique. Poetry by women, like Kamala Das's, should not be seen just as feminist; rather, it has taken up a variety of issues and expressed societal change via its writing. Indianization of English may be seen in many of her idioms, vocabulary, word choice, and even syntactical constructions. "It's a great achievement." It's critical for the growth of indigenous literature that authors reject the language norms imposed by their conquerors and instead craft works that reflect the dialects of their own people. (1). Kamala Das, according to Eunice de Souza, "laid out the landscape for postcolonial women in social and linguistic terms" for women authors. Poems of Kamala Das, an Indian poet, represent the contemporary Indian woman's struggle to break free of the shackles of the patriarchal culture, and so she has depicted the changing society. This defined Kamala Das as an iconoclast because of her daring frankness, particularly in regards to love and sex, in her poems. Agonies of women rising from a position of slavery and bondage are shown in Kamala's poetry as she seeks to establish her identity and the self.. When it comes to the Indo-English poetic landscape, Kamala Das has arrived just when interest in women's poetry has never been higher. To put it another way, there has been a shift in the role of women and the subsequent liberation of women in a male-dominated world due of this. An opinion of Arlene Zide is that "Kamala Das' topics transcend the 'personal' since what she strives to poetize, is the 'universal experience' of a woman" (4) As a result, Kamala Das has played an important role in raising awareness about social change. She is a groundbreaking author. As a female speaker, she has a voice that's both natural and compelling. It is in this poem that she acknowledges the pain that marriage has brought her. As a woman, she feels betrayed and suffocated by marriage since it reduces her to a commodity and smothers her spirit, freedom, and essence.

When it comes to the "battle between passivity and revolt against the male orientated cosmos," Kamala Das has been considered as an authentically feminine voice of strength. "In the ultimate analysis and appreciation and celebration of the beauty and bravery of being women," she writes in her poem to Devendra Kohli. When it comes to writing about love and sex, Kamala Das seems to be the most authentic and open. Poetry "reflects the creative identity" of the poet's search for freedom and self-expression. Symbolizes a shift in creative expression between utopia and reality." (5) She dares to demonstrate how society's attitudes about women have changed, so Kamala Das did just that. The criticism she received was brave and aggressive, but as a literary personality she began to advocate for women's rights in this patriarchal environment. The weight that women carry can only be acknowledged and understood by other women, despite the fact that everything seems to be OK on the surface. Despite this, she feels that the lack of support from other women makes their situation much worse. Love, politics, poverty, nature, relationships, and myth are just few of the subjects she has explored in her poetry. She has accurately described a culture where women's empowerment has become a big concern. To perceive the man-woman interaction in its purest and idealised form, she strives to be a lady of virtue. The descent from childhood innocence into adult sexuality, marriage, and social life among strangers is the source of dualism. Because of this, Kamala Das' feminine voice in poetry seems to be caught between two worlds: sanity, which is obscured by her social surrounds and well-established traditions directing human deportment, especially for women, and psychology, which is dominated by her emotional upheavals. Feminist voices in Das' poetry are suppressed by societal norms and moral inhibitions, leading them to fight against the system by breaching the rules of the land.

Discrimination against women on account of their gender has resulted in a great deal of pain and suffering. When Kamala Das chooses to wear male clothes to disguise her femininity, her guardians tell her to conform to the socially defined traits of a woman, such as becoming a wife and mother and being limited to the domestic routine. As a result of the danger, she is forced to keep inside the confines of her feminine zone at all costs. Women who live in unhealthy environments are more likely to become unhappy, dissatisfied, and eventually alienated, leading them to see the world through a new pair of coloured binoculars. "She writes about love with obsession of a woman who can fulfil her existence entirely only through love," Saleem Peeradina has said. Given the subject matter, the writing may be a little sloppy and self-indulgent at times." When it comes to the issue of women in India, she is clearly an advocate for women's rights. (7) The so-called symbol of Indian feminism, Kamala Das alias MadhaviKutty, is "aggressively individualistic," in the words of K.R. Srinivasa Iyengar. (8). Consequently, Kamala Das has captured the cultural shifts in the lives and mental health of women in society. Although she highlights the dismal state of women in society, she also raises her voice to seek equal human rights for them. Consequently.

In Kamala Das's earthy, honest voice, we discover things we didn't even know we had, such as the tiniest details of our lives. Love is an essential ingredient in every good and long-lasting relationship between a man and a woman, according to Kamala Das's poetry. All kinds of male-female relationships can only be formed out of love, whether it's between a husband and wife, a lover and his beloved, or a mother and son. It is important to see Kamala Das's poetry through the prism of her feminine perspective. She obtained these situations reliant upon the society of her formative days. As a poet, she is aware of her creative abilities and strives to break free of the constraints that bind her. In order to artistically identify herself, she engages in self-awareness, self-exploration, and self-introspection. She is compelled to perform the role of a woman, away from her own feminine personality. It is the male-dominated culture that forces her to play the roles they want women to play. In order to survive, she must choose between becoming a slave or an idol. Her character is a reflection of her deplorable state as a woman.

Kamala Das often addresses the importance of realising one's true identity in her poetry. Kamala Das is plagued by a deep-seated sense of insecurity. She has a problem with the type of social conditioning and gender stereotyping that girls and women are subjected to from the time they are very little. Gender inequity and the male-defined roles that women are expected to fill, according to Kamala Das, are the foundations of her sense of femininity. An "Introduction" by Kamala Das portrays her as a modern, liberated woman. It hurts her to see how society tries to mould her into their mould. When Kamala Das speaks on the discriminatory gender-based "categorization" that is prevalent in the convention-ridden Indian culture, she is trying to discover the meaning of her own life. Human identity is the subject of the poem "An Introduction." In the poem "An Introduction," she expresses her inner turmoil, stress, and disorder with a feminine sensibility and without restraint. The independence that only the creative artist can claim is what she rejects bitterly: being typecast into a character or confined to a single fixed image. Defending herself against patriarchal orders not to write in English, the poetess argues passionately for the right to do so in both standard English and Indian English, the dialect she speaks and writes in. In order to be able to express one's actual emotions and feelings, one must be able to freely express oneself in terms of language, form, topic, and style. Language serves as a type of cage that prevents one from expressing one's true feelings and emotions. There are several instances in the poet Kamal das' work when women forsake their passive roles and take charge of their own liberation and sense of self-identity.

Conclusion

In general, Kamala Das is a wonderful writer and poet. Despite her young age, she was a model of what a lady should be. She was fearless, unafraid, and full of creative energy, as seen by her paintings. Indian-Anglican poets will always remember her work. She has paved the way for future generations of Indian women poets. It is clear that she is expressing the inner voice of women in her poems, since we can see that women are oppressed in a male-dominated society (also known as patriarchy). She made men's abuse of women public knowledge. Additionally, her writing style is exuberant and magnificent, allowing her to convey her thoughts and feelings in a straightforward manner. She was a brilliant and unique poet with a strong sense of self-expression. As long as she's at her peak, she's the finest in the world. She has an impressive mastery of the English language and has developed a style that is defined by brevity and clarity in a colloquial setting. She's a natural wordsmith. She is able to communicate her emotions, sentiments, reminiscences, love and sexual encounters, disappointments and disillusionment in English since it is the language she is most comfortable with. She was a poet whose work will live on in the hearts of readers for generations to come. We have lost a leader and a revolutionary voice in our ranks who was well into his twenties. Finding out more about the author and her personal background via this interview has given me a greater understanding of the writer's insatiable desire for self-identity as an Indian woman, which has been an eye-opening and enlightening notion. Kamala Suriya's transition from Kamala Das to Kamala Suriya in her personal life is evidence of her never-ending quest for self-identity. Is there any doubt that if Das wrote another English-language book about an Indian woman's struggle for identification, the female heroine would be unrivalled in her identity and assertion? To sum up, 'Quest for self' is a common topic in Maya Angelou and Kamala Das' poetry. They may come from diverse parts of the world, but their poems always revolve around the idea of 'Quest for Self.' Both Kamala Das and Maya Angelou's quests for self-identity are rooted in their need for a sense of belonging. Maya Angelou is a role model for black women everywhere. It's not just about her, it's about the whole African race. Kamala Das is at the top of her game as a confessional poet. She is firm in her opposition to society's patriarchal structure. Indian women's muteness is silenced by her voice. Their poetry are treasure troves of universal sentiments, not just those of Kamala or Maya. Where might a lady find happiness in her efforts to make her loved ones happy? Nobody gives a fuck about it. When is she going to be happy? Neither you nor anybody else knows. Even after all these years, the answers to her queries are still groundbreaking.

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