



LOVE AND SEXUALITY IN KAMALA DAS'S POEMS

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Abstract

Women are treated as a vulnerable piece of society since the days of immemorial. Indeed, it is miserable to see that they have not had the sort of chances that men have delighted in. In our male-ruled society, women's status has been appalling. Thus, in their lives, they need to confront more hindrances. Slowly, women comprehended that they are equivalent privileges and opened doors with men as individuals also. They have never been treated seriously in man-centric social development, even in the space of writing. We have become survivors of the oppression of the genders. That thought led to Feminism development. During the 1960s, it picked up speed. The mission is essentially pointed toward accomplishing uniformity with men in by and large circles of life regarding amazing open doors, opportunities, and cooperation. The developing number of women authors' work started to extend the situation of women. The opportunity and liberation of women became huge. Literature talks about the actual society. It is the reality of society defined in words. Writing is a medium that impacts the creative

mind and vision of society and at last, leads to the stereotypes and values that are inbuilt into the system. Kamala Das was one such essayist.

Kamala Das powerfully wrote about women's issues - struggling with sexism, understanding and experimenting with their sexuality, childbirth, love, desire, loneliness, being stifled, and emotional disillusionment in the patriarchal society. Kamala Das was quite possibly of India's best authors, the mother of current English Indian verse, and the primary Hindu lady to expound honestly on sexual desire. Appreciated by those chasing better day-to-day environments and common freedoms for ladies, Das was an essayist who could be delicate and gnawing, at times in the same sentence. Recognizing her innovative and individual fortitude, the artist Balan Chulikkad referred to her as "the first feminist emotional revolutionary of our time". The Indian sensationalist newspapers marked her "The Love Queen of Malabar". Kamala Das had an ability for just communicating complex feelings without disrupting, or confounding trustworthiness. In this paper, how Kamala Das explains love and sexuality in her poems 'The Sunshine Cat', 'The looking glass', and 'The Freaks' is analyzed.

Keywords: love, sexuality, male-ruled society

Introduction

Kamala Das is an Indian creator who composed straightforwardly and honestly about female sexual craving and the experience of being an Indian woman. Das was important for an age of Indian journalists whose work was fixated on private as opposed to frontier encounters, and her short stories, poetry, memoirs, and essays got her regard and reputation equivalent measures. Das composed both in English (generally poems) and, under the pen name Madhavikutty, in the Malayalam language of southern India.

Das was naturally introduced to a high-status family. Her mom, Nalapat Balamani Amma, was a notable writer, and her dad, V.M. Nair, was an auto company executive and a writer. She experienced childhood in what is presently Kerala and in Calcutta (presently Kolkata), where her dad worked. She started composing verses when she was a youngster. At the point when she was 15 years of age, she wedded Madhava Das, a financial chief, numerous years her senior, and they moved to Bombay (presently Mumbai). Das had three children. In 1999 she

dubiously switched over completely to Islam, renaming herself Kamala Surayya. She got numerous artistic honors, remembering the Asian World Award for Writing in 1985.

Kamala transparently acquainted an age with a subject that was taboo those days — she talked on points like transitioning and the sexual desires of a woman. In her time, striking Kamala was unquestionably a pioneer; a skeptic who challenged all shows. Kamala's compositions open a window into the complexities of the female psyche, point of view, her tussles with the male-centric arrangement to which she was headed, her mission for adoration, and her affirmation of the body's lustful longings.

Kamala, in word and deed, abandoned areas of strength for numerous women of yesterday, today, and tomorrow. Kamala investigated the human body, its alcove, and crevices, and noticed its necessities in her works. She never avoided uncovering the crude feelings of man and woman, investigating adoration and desire through the forms of the body. Her compositions frequently concretized her withstanding love for the human body, and its private subtleties and cycles.

A great element of Kamala's poetry was the steady consideration of female sexual life. Her questionable personal history *Ente Katha* (My Story) caused a serious ruckus as she gave a severely fair portrayal of her experience growing up, transitioning, sexuality, profound conflicts, conjugal issues, and extramarital undertakings. As a kid, a juvenile, a youthful spouse, and an elderly person, Kamala investigate different parts of a woman's excursion to interface with her sexuality. In *Creation*, she composes: now here is a girl with vast sexual pangs of hunger, a bitch after my own heart. Kamala frequently addressed homosexuality — be it the fascination among little kids at the all-inclusive school, or an episode that depicted her significant other and his companion.

Love is the focal subject in her verse, and different subjects are connected with it for sure. Love is preeminent euphoria and an interesting endowment of God. Love isn't a writing material balance yet a unique peculiarity that at any point proceeds. Love is a binding together power that brings and ties lovers compatibly closer. She considers cherishing a sort of relationship that laces inseparably feelings and otherworldliness. Kamala Das is transcendently a writer of love: she sees love according to a woman's perspective. The fulfillment of adoration is the leitmotif of her verse. She appears to be impacted by four precepts of the Hindu way of thinking to get salvation - Dharma (strict entire), Artha (natural prosperity), Kama (love and delight), and Moksha (otherworldly freedom or illumination). The way of thinking propounds that all common joys should be broadly delighted in.

She demonstrates that salvation can be achieved through actual association and sanctification of self to the heavenly. She says lamentably:

“I was looking for an ideal lover. I was looking for one who went to Mathura and forgot to return to his Radha. Perhaps I was seeking the cruelty that lies in the depths of a Man's heart. Otherwise, why I do not get my peace in the arms of my husband” (Mohanty 42).

Love is a diverse peculiarity in her verse. She invents to look for profound and spiritual satisfaction from her lover. She longs for ideal and unadulterated love which might be a profound encounter arising out of a sexual association. She fosters a disengaged viewpoint pitifully and slithers towards the internal exhibition of the spirit. Her significant other doesn't reestablish her assumptions and leaves her desire for something else for adoration. Her verse is a delightful mix of physical and profound love. Dissimilar to different women writers, she rakes up a striking, blasting, and combative methodology toward sex. She naturally takes advantage of the topic in illustrating the vanity of her intimate life and connections outside marriage. Sex poses a potential threat in all its organic, mental, and mystical strands. A few sonnets make goosebumps for their free and straight-to-the-point treatment of sex. The sensation felt by darlings in genuine actual connections is portrayed as a mixed peculiarity. She believes that ideal sexual joy is the most authentic and benevolent articulation of adoration. Sex is how we can loan or pour love toward the sweetheart. Her verse is a substantial embroidered artwork of sexual arousing. She looks at sex as a vital element of effective human existence: it isn't to be embarrassed about yet to be discussed and celebrated. Kamala Das was truly helpless against everything connected with sex right from her experience growing up. Her sonnets are surprising for perfect sexual hints and disentangle wrinkled pictures of tormented, tortured womankind. She tries to articulate mankind's longing to interface with the heavenly through sexual association.

Review of literature

1. Reflection of Feminine Sensibility in Kamala Das' Poetry

Kamala Das, a bilingual poetess laid down a good foundation for herself as a solid new voice. Her poems are confession booth in tone. In her poems, ladylike reasonableness and longing for genuine romance are constantly

reflected. This paperwork to concentrates on some of Kamala Das' poems managing the subject of ladylike reasonableness. In her poem "The Freaks", development is slow however Das portrays her detachment to sex plainly, and toward the end, she splits the difference. Her tone becomes rash when she says that she detests his lovemaking as she needs to give up like a casualty and yet, she needs to imagine that she appreciates it. She is constrained to do so on account of her interest in social traditions. In a male-overwhelmed world, a wedded lady has no privilege to speak loudly against the disgusting experience she has. She composes that she feels like an item, a property, and can't give voice to her internal sentiments. Kamala Das acknowledges another norm of articulation reflecting on forswearing and dismissal of the traditional graceful articulation. She is a fair poetess in the outflow of outrage while going after male strength. For her purposes, the persuading force is her baffling involvement in adoration.

In "The Freaks' she portrays the mistake and torture of a lady who longs for genuine romance. She rebels against the savagery of her buddy. Her poems are a rebellion against male predominance. She courageously underlines ladylike reasonableness as well. Kamala Das is a liberated person addressing the present-day lady who feels that it is each lady on the right track to get the satisfaction of sexual longings and mental security. In "My Grandma's House" Kamala Das portrays a nostalgic craving for her family home in Malabar, Kerala. She misses the adoration and friendship of her grandma. Subsequently the nearby investigation of "Freaks" and "My Grandma's House" reflects Das' ladylike reasonableness.

2. Poetry of Kamala Das: A Plea for Longing and Belonging

Kamala Das believes love to be a fulfillment of the soul relished through the body – an experience of sex, beyond sex. Unfortunately, in each love relationship, she finds her body accepted at the cost of her soul. As she opines, "My affairs have not been sexual. I am frigid by nature. Sex, I can get enough from my husband. It was something else that I hungered for." She looks for a soul mate in her lover, the one who loves her body as well as her soul. "I had hoped that he would remove with one sweep of his benign arms, the loneliness of my life" (My Story). Her poetry reveals the dilemma and poignant situations faced under the strain of longing for love, sex, and resultant loneliness that even marriage does not give any solace from this kind of loneliness. In married life also a woman becomes a subject to lust and sex. Instead of getting happiness at the nuptial, she gets into it a heap of tension and despair. Her longing for true love gives her neither peace of mind nor emotional fulfillment. When

she wrote about „musk of sweat between the breast“, „menstrual blood“, „male/female body“, „female hunger“, „beat sorry breasts“, or „stand nude before the glass“, it was considered as „a far cry ... a fiercely feminine the sensibility that dares without inhibitions to articulate the hurts it has received in an insensitive largely man-made world.

3. Celebrating Sensuality: A Critical Study of Love and Longings in the Works of Kamala Das

This paper examines the close sensation of affection and sexual cravings as communicated by Kamala Das. The sexual encounters and the physical and mental fatigue addressed in her sonnets could be imagined as an undertaking to accomplish self-personality through her verse. In the poems that commend love and desire, she endeavors to change over the misfortune into the unadulterated presence of euphoria. Her admissions are named progressive and likewise become very questionable, making a block in the hitherto fore tolerating readership. This exploration likewise would assess the reaction of pundits and society to the insubordinate works of Kamala Das.

Kamala Das was a writer who got the consideration of her perusers and pundits for her uncommonly strong verse. She stunned individuals either with her way of behaving or her proclamations. Enthusiasm for the female body is an unavoidable piece of her verse which is too apparent in her different functions in composition and artworks. Be it her perusers, media people, her family, or her faultfinders; she left everybody considering her honest and open articulation of the female body and sexual wants.

4. The theme of Love in Kamala Das's Poetry

Kamala Das' definitive vision of affection frames the focal center of her verse. In a way that would sound natural to her "Adoration is lovely whatever four-lettered name the Puritans call it by. It is the preview of Heaven. The main leisure activity includes the spirit". Das is a writer neither of sexiness nor indiscrimination. It would be more reasonable to say that she is at fault for phenomenal authenticity she is too legit to ever be tricky. Love is the principal topic in the sonnet of Kamala Das, not different subjects are connected with it. She admits everything from her union with extramarital undertakings. She considers actual love as a stage toward the acknowledgment of genuine romance. For her love is close to home cum profound relationship. It is a relationship because of common comprehension between two

individuals, who have regard for one another sentiments. She likewise doesn't go against extramarital connections which misled ladies at the hands of their spouses.

Her verse mirrors her self with a strong power of dissent against the male-ruled society. Her sonnets show her disappointment in love and the voice of the exploited ladies of the world.

As indicated by her adoration should prompt self-acknowledgment and self-development. Unadulterated love fulfills her heartfelt yearning what's more, close-to-home necessities.

5. The Beloved and the Betrayed: The Poetry of Kamala Das

Kamala Das' verse mirrors her profoundly disappointed individual experience which is the sole reason for her journey for adoration. She is gagged with sadness and needs to defeat that despondency through adoration. She attempted to free herself from the servitudes of man-centric and frowned-upon society through her verse which is the reflection of the current viewpoint of an Indian lady. Her poems are about revolt and the revolt is the result of all her disappointment and mental injuries. As indicated by her, ladies are utilized exclusively for sex. Being an extreme women's activist she turned into a representative for womankind overall and large numbers of her poems are perused according to this viewpoint/setting. 'adoration' certainly arises as one of its focal topics.

Kamala Das admits her cold life, unfulfilled longings, bodily appetite, journey for adoration, difficult truthfulness, sexual straightforwardness, close-to-home vacuity, and disappointed soul. The various layers of adoration in Kamala Das' assortment of verses show her improvement in her life and love, which are associated with one another. Kamala Das made an intense endeavor to reveal the subject of affection through her verse. The principal layer of her affection is her need of close to home connection however at that point her dissatisfaction and dissatisfaction came as she understood the overwhelming desire and it went in a new direction and she brought out the layer of death and otherworldliness. Hence she added another aspect to this classification of adoration verse.

6. The woman speaks in Tonight, this savage rite: the love poems of Kamala Das

Every one of the sentiments and feelings ends up being embarrassing when communicated by common Indian ladies are, truly, and unflinchingly introduced in her poems. The lady in her talks through her sonnets. At the point when she talks through her poems, the perusers hear her confession booth voice that "extends past the individual to incorporate womanhood anyplace in any case, more so in socially dichotomized social orders." The

voice that we hear in the poem isn't simply of Kamala Das however it is additionally the reverberation of numerous Indian ladies similar to her.

Kamala questions the customary job of a lady as a decent spouse, mother, and householder. In any case, she isn't a lady libber, for, all things considered, addressing and examining, she understands that man's love is the final hotel even though it could be pounding her

being and character. It appears to be that after all the opportunity and meandering, a lady needs to return to man's adoration and even contempt.

The looking glass

This poem is published for the first time in 1967 in one of her earlier collections *The Descendants*. "The looking glass" is an exceptionally beguiling piece of the refrain, that outlines her intensity, trying fiendishness, and sincerity to manage the subject of sex. She gives a clarion call to women to help their accomplices sincerely during the passionate demonstration. There should be persuasion, touching, canoodling, and care between the sweethearts. A lady can stand exposed before the mirror alongside her lover and notice the reflections which will assist with expanding the flavor and love remainder between them. A lady ought to give up on her sweetheart's body and soul. She should show and allow her significant other to contact her body and fragrant zones to light the feelings; let him feel the smell of hair and musk at the cleavage; the glow of the feminine blood and every one of her desires should be satisfied. She feels no misgivings in depicting the sexual connection between man and lady in all tones and assortment with energy. She utilizes sensual words to shamelessly bring out inactive feelings.

A dated word, 'the looking glass is utilized to allude to a mirror or a piece of exceptional level glass that an individual can investigate and see himself/herself to choose what he/she looks/is like. In this specific situation, the utilization of the expression "a reflection of" something implies anything it could be that empowers one to find out about what somebody/something different seems to be or alternately is and, simultaneously, manages the cost of us the information on what we resemble or are. The goals become obvious from the title "The Looking Glass" with which the female hero signs to the perusers her expectation of illuminating them with the genuine idea of a man in a man-lady relationship.

Notice the perfection

Of his limbs, his eyes reddening under

Shower, the shy walk across the bathroom floor,

Dropping towels, and the jerky way he

Urinates. All the fond details that make

Him male and your only man. Gift him all

What you make you woman, the scent of

Long hair, the musk of sweat between the breasts,

The warm shock of menstrual blood, and all your

Endless female hungers

A shallow perusing of the sonnet uncovers the aggravation experienced by the woman in the poem. She starts by saying that it is simple for a woman to get a man to cherish her (have intercourse), on the condition that she speaks the truth about his needs for a woman. The woman in the poem offers a broad rundown of free guidance. She says that this is conceivable if and provided that the accompanying circumstances are met:

- Standing naked before the glass with him to fulfill his self-image with the information that he is the more grounded one of the two, much as she is milder, more youthful, and lovelier than him, and starts to accept so.
- Confirmation that she reveres him.
- Observing the flawlessness of his appendages, his eyes blushing under the shower, the bashful stroll across the restroom floor, his polished approach to dropping towels to uncover his masculinity, and the jerky manner by which he peed - each little, affectionate detail that makes him male and her main man in this universe.
- Giving him all that makes her a lady, including the fragrance of her long braids, the musk of sweat between the bosoms, the warm shock of feminine blood, and all her perpetual female craving.

There is a punch made unequivocal here with the saying "Oh yes." She appears to let us know that it is simple for a woman to get a man to cherish her. In any case, she should be ready for the possibility of living without him a while later. She calls it a living without life obviously as she moves around, meeting outsiders, even as her miserable eyes that had stopped looking for him, her ears that could hear his last voice calling out to her, and her

body which sparkled at one like polished metal under his touch, presently boring and desperate, a pale shadow of something similar.

The sunshine cat

The lady in the poem pines for laying out a relationship with her better half to experience the glow of affection, however, her better half "neither cherished her nor/utilized her, yet was a merciless watcher." Her longing for profound close-to-home contact influences her and she goes to different men. Not even one of them could fulfill her as:

they said each of

Them, I do not love, I cannot love, it is not In my nature to love, but I can be kind to you

Her endeavors, consistently, demonstrate uselessness and she, separated and sad, turns into a "cold and/half dead lady, presently of no utilization by any means to men. " The lines portraying the troubled state of the hero in the poem have as Vrinda Nabar puts them, "a persuading realness since they indicate upsetting parts of both the writer's relationship with her better half and of her feeling of inward breakdown."

The Sunshine Cat is taken from the collection of poems named Summer in Calcutta (1965). It shows the distinction between desire and love in an exceptionally persuasive way. It is an individual poem having widespread ramifications. The writer has moved toward the grievous outcomes of the existence of desire wherein there is no space for close to home and otherworldly fulfillment. She has embraced the female point of view for featuring the issue of a vulnerable and baffled lady in the cutting-edge male-overwhelmed society. The poem sensibly manages the sentiment of a forsaken lady who neglected to get genuine love throughout everyday life. She was physically abused and taken advantage of by those whom she adored and who were known to her. They enjoyed desire however denied her the close to home and otherworldly rushes of adoration. She especially alluded to one individual among them whom she truly cherished and didn't yet receive anything consequently.

Tragically, the man for example her indecent spouse disregarded her feelings and restricted himself to the satisfaction of his desire as it were. Incidentally, he was childish as well as a weak individual. He never tried to have a profound affinity with her. He neither cherished her nor utilized her however stayed a merciless watcher just who oversaw her relations with different men.

They let her slide from pegs of sanity into

A bed made soft with tears, and she lay there weeping,

For sleep had lost its use. I shall build walls with tears,

She said, walls to shut me in.

In these lines, the writer turns out to be completely tired of her marital as well as extra-marital connections throughout everyday life. She was stunned to discover that every one of her lovers had neither love nor desire however just lip compassion toward her. The female persona was completely baffled by her better half as well as her different lovers. None tried to fulfill her close-to-home cum-otherworldly necessities. In the wake of being set free from their grip, she left for space to loosen up on her delicate bed and began crying overflowing tears because of the skeptical and threatening demeanor of her licentious sweethearts. She expected that she would go frantic in this strained perspective. She had fabricated walls of tears around her and encased herself inside their limits. Being self-lost and down and out, she had deliberately distanced herself from the standard of life.

The freaks

"The Freaks" is an exceptionally radiant poem woven around the subject of sex. She says that she is denied of the longing to be adored as the peacock cherishes her peahen spreading every one of his plumes suffocated in happiness, her significant other physically satisfies her yet he misses the mark to encourage the flash she longs for. Her better half, a loner, doesn't get into her close-to-home problem, and subsequently, they can't accomplish the intimate pinnacle, however, residing with him for countless years. She calls herself an oddity because of her hot and outrageous desire. She laments that her better half flopped wretchedly to stimulate more powerful energy in her. Mark the accompanying lines of the poem:

Desire... Can this man with

Nimble finger-tips unleash

Nothing more alive than the

Skin's lazy hungers? Who can

Help us who have lived so long

And have failed in love? The heart,

An empty cistern, waiting

Through long hours, fills itself

With coiling snakes of silence

The Freaks poem sensationalizes what is happening in adoration making which uncovered the worthlessness of cold connections. It likewise exposes the distress of the female persona who stays a non-member in the demonstration of adoration-making since it denies her the profound and scholarly rushes of life.

The lovers are loaded up with 'puddles of desire' for example desire without adoration. It is a simply exotic relationship loaded with soil and rottenness, for example, desire. The female persona finds this relationship inert and without any trace of any significant profound or close-to-home inclusion. The writer here performs the aches of the distress of a lady engaged in an inert and cold relationship. She is undeniably disappointed with the sexy relationship which denies her of the scholarly and profound rushes of life. She feels practically suffocated yet needs to bear this torment due to social impulses. She isn't against actual love however it should prepare for otherworldly love.

In the poem, Kamala portrays how in a male-overwhelmed (man-centric) culture, a lady should submit to her significant other however the last option might be monstrous, more seasoned, salacious, and so forth. She should fulfill him in all ways without pondering herself, her sexual necessities, and her cravings. The poet refers to herself and her significant other as "freaks". The word freak implies unusual or stranger. Her husband is a freak in light of his old and monstrous appearance while she, at the end of the day, is a freak since she is in a cold relationship with such an individual for a long time, fulfilling him in all ways.

Desire. Can this man with

Nimble finger-tips unleash

Nothing more alive than the

Skin's lazy hungers? Who can

Help us who have lived so long

And have failed in love? The heart,

An empty cistern, waiting

Through long hours, fills itself

With coiling snakes of silence. .

The writer contemplates whether her significant other, whom she addresses as this man (on account of the absence of affection for him), would have the option to cherish her since he quickly moves his fingertips over the poet's skin. This shows his absence of adoration and lascivious nature. He is attempting to live it up without pondering his significant other. The writer says that his adoration is just for her skin and consequently he can't cherish her genuinely because for that he needs to cause sluggish developments and cause her to feel much improved and cherished. After bringing up the explanatory issue, the artist considers how the two of them with one another however they flopped in adoration. The writer is condemning the foundation of marriage and especially the custom of offering a young lady to an irregular individual without her assent. They are with one another simply because of their marriage. The poet says that her heart is like an empty cistern (tank for storing water) that is longing for true love. However, it fills itself with coiling snakes of silence instead of love.

Conclusion

Kamala Das as a writer tracks on natural grounds and she never attempts to violate her deliberate limitations. She is, all things considered, a lady with a restricted scope of involvement with life, yet, she makes the best of the devastating circumstances around her. In this specific circumstance. Kamala Das additionally moves inside her restricted reach with effortlessness and expertise. As a writer of sharp ladylike reasonableness, Kamala Das gives vent to the expectations, fears, and wants of womankind. She has been the boss of the lady's objective in the entirety of her compositions, and it is a waste of time to challenge this explanation which adds up to

unselfishness. Sex and love shaping the prevailing topic of Mrs. Das' verse need not be commonly elite, however, for her purposes, it has perpetually ended up being so. At the point when she talks about adoration outside marriage, she doesn't be guaranteed to proliferate the establishment of infidelity or treachery yet is by all accounts simply looking for a relationship that gives both certified love and impervious security.

Kamala Das is essentially a writer of adoration. She isn't engrossed with an otherworldly mission or with detailing of beautiful hypotheses likewise with a serious quest for love. In a letter to Davendra Kohli dated tenth December 1968, she concedes that 'I started to compose verse with the disgraceful point of charming a man. There is thusly a ton of adoration in my poems'.

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