

UNIVERSITY GRANTS COMMISSION

BAHADUR SHAH ZAFAR MARG

NEW DELHI – 110 002

**PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING  
THE FINAL REPORT OF THE WORK DONE ON THE PROJECT**

1. Name of Principal Investigator - **Dr. Masal Nagnath Bhagwan**
2. Name and Address of the institution: **Dr. Ghali College Gadhinglaj  
Tal - Gadhinglaj Dist Kolhapur  
416502 (M.S.).**
3. UGC approval no. and Date: **File No.-23/3114/11(WRO)      dated 21/08/2012**
4. Date of the implementation: **21/08/2012**
5. Tenure of the project: **21/08/2012 to 20/08/2014**
6. Total grant allocated: **Rs. 80000/-**
7. Total grant received: **Rs. 67500/-**
8. Final expenditure: **Rs. 83399/-**
9. Title of the project: project **“Confessional Elements in Kamala Das’s Poetry”**
10. **Objective of the project:** 1) Be subjected to the most severe scrutiny of confessionalism in Kamala Das’s poetry.  
2) Strengths, virtues along with vices or weakness of Kamala Das’s poetry be identified.  
3) The sources of her works be revealed.  
4) Confessional elements in her work be identified.
11. **Whether objectives were achieved:** Yes, The objectives of the present research project are achieved. The selected author have depicted her visions of humanism through her respective

poetry. This work would also enable Indian students to develop cultural perspectives on confessional elements. The study also proposes to trace the women-centered consciousness present in the work of Kamala Das by detecting and analyzing the feminist thought in her work.

**12. Achievement from the project:** Nobody has done such type of comprehensive work on her work. At a broader level the study tries to capture the universal forces that cripple the lives of women and the patterns of psychological behavior that result of the oppressing forces. The study also has a therapeutic significance as it highlight the need of confession outlet in life. The Present study is an attempt to bring a thematic and formal strategies found in the poems of Kamala Das . This study is expected to highlight the cultural and social which condition Das's poetic art.

**13. Summary of the findings:**

Kamala Das is one of the most significant confessional Indian poets writing in English today. Her poetry is all about herself, about her intense it felt desire and love, for emotional involvement, and her failure to achieve such a relationship. Hence knowledge of her life and personality is essential for an understanding of her poetry. She chalked out a distinctly unconventional mode of relating herself to the Indian Milieu. Kamala Das, for the first time introduced a strong personal voice in Indian English poetry as no other woman poet had done earlier. She is a natural poet with a great capacity to transcend the worn-out platitudes about romantic love; her themes go beyond the traditionally accepted modes of thoughts and embrace vast hidden areas of experience and complexity of feeling hitherto unexplored by other Indian women poets writing in English. Her poetry is not merely Indian, but a passionate expression, of the universal experience of love, despair, anguish and failure apprehended through a feminine Indian sensibility. She has never striven to be merely Indian in her poetry. Her concern has been the existential anguish of humanity as revealed mainly through woman's relationship with man and the male-dominated society.

Kamala Das's autobiographical explorations have been largely limited to her sex life expressed in intensely confessional tone. She has shown that poetry could not be

honest unless it acknowledges the full discordance of modern life. The suffering at the centre of her work is symptomatic of an acutely disturbed psyche going through several traumas.

Kamala Das's poetry is not the rambling creative irrelevances of a demented woman. Though she does not claim any conscious philosophical or aesthetic scheme in her poems, she was not averse to lending an occasional halo of meditative tone to her more serious poems. She has nothing of the urbanite striving for artistic perfection. However, it is a fallacy to conclude that Kamala Das had a deep acquaintance with English poetry, classics and contemporary writings. Kamala Das's voice is the voice of anguish. Nevertheless, she has been exhibiting intense faith in the worth and value of life. There is neither pessimism nor maudlin sentimentalism in her poetry. A vigorous sense of life and a virile faith in the glory and beauty of human endeavours inhabit her poetry.

It is true that Kamala Das's personal voice is very strong in her poetry, and from one point of view it provides a very limited scope. However, this voice is so strong that it extends beyond the personal world of anguished feelings and assumes wider significance. There is a strange power in the way she conveys meaning through concrete images which have pictorial vividness, tactile immediacy, and auditory impact. The areas of experience these images reveal have long lain submerged; it required unusual courage to bring them to light. Her most notable strength lies in confronting the reality of her experiences, which in poem after poem becomes symptomatic of the general suffering of countless women.

Obviously, Kamala Das's poetry embodies agonies of women emerging from the state of subjugation and bondage, and seeking to establish their identity and the self. This is not an easy and uncomplicated process, as this involves discarding a lot, adopting a defiant attitude and probing the bruised self that expresses itself in so many different moods ranging from despair and dejection to anger and bewildered sense of rootlessness. This is best expressed through felt emotions in an intensely personalized idiom. This is

precisely what prevailing critical attitude to her poems highlights, which are not only lamentable, lop-sided, but indicative of an alarmingly impoverished angle of critical outlook in Indian English criticism. Her poems are seen as the expression of the pitiable plight of a defenseless woman who needs love consideration and sympathy and desires a loving husband, and warmth home.

Kamala Das's poetry presents Indian woman in a way that has outraged the usual patriarchal sense of decency and decorum. Kamala Das inaugurates a new age of women poets by doing so, an age seeking to forge new idiom, a new medium and newer modes of address, constituting a total rejection of the conventional modes of poetic expression of the dominant culture. Though no such high claims can be made for Kamala Das, her importance as an inaugurator of a new poetic awareness for Indian woman poets is an established fact. Her poetry is the acknowledgement and celebration of the beauty and courage of being a woman. Her poetry also deals with the conflict between passivity and rebellion against the male-oriented universe. The central problem of her poetry is always the problem of reality, less on the social and more on the psycho-spiritual plain. Kamala Das's inner world has not remained her personal demesne; it has acquired profound symbolic significance for all bruised and battered women.

Kamala Das's poetry is honest, original and meaningful enough to make her one of the leading Indian poets in English. Her love experience involves the predicament of an Indian woman compelled to obey the traditional ideals of womanhood, including marriage. The clarity, authenticity and originality with which she communicates the tension caused by such relationship brought a new note of confessional honesty into Indian English poetry. Violence in the lives of woman may be subtle and often not well defined. It eats in to women's psyche, demoralizing them and lowering their self-esteem. In the past, it was virtually impossible to know what happened inside the family home. For centuries, domestic violence against woman has been one of the world's best kept secrets, but since women have dared to speak out their pain, this information is no longer

secret. Kamala Das deserves credit for encouraging women to speak out about their private hell.

Kamala Das's writing has contributed in unmasking the illusory convention. She attacks the false moral code of society. Her comments on society are sharp and biting. She is the champion of the victims of callousness of patriarchal society. Kamala Das deserves credit for bringing to light the innermost thoughts and desires of women. Being a woman writer, she is able to understand the thought processes of a woman better than a male writer. A woman's mind as a dark continent, nobody knew about her innermost feelings and aspirations. It was Kamala Das, who replaced the image of the all-sacrificing, all-suffering woman with the image of a woman with flesh and blood, desires, likes and dislikes.

Another significant contribution of Kamala Das is that it was she who heralded a new uninhibited way of writing, which gave an impetus to Indian women's journey from tradition to modernity. Through her writing she discarded the iron fetters of tradition and custom that bound Indian woman for centuries. She is the torch-bearer, who threw a flood of light on the frustrated psyche of Indian woman. Hitherto, no Indian woman had dared to write about the frustrations she experience in her marital life. Suffering silently was considered a virtue.

Kamala Das expressed her views freely and frankly. The views expressed by her shocked people, because she thought ahead, of others with her superb ability as a visionary writer. She is of the opinion that whatever separates people, whatever creates tension and violence should not be allowed to grow. Her writings are an expression of an angry, unhappy, unsatisfied mind. We may not find another writer who so boldly wrote about the humiliating conditions of woman. Kamala Das is a great and original poet with a distinctive poetic personality of her own, when at her best, she remains unequalled and matchless. But often she fails in that artistic self-control, which characterizes her work at its best.

One can say with certain amount of conviction that both Sylvia Plath and Kamala Das have established through their writings some amount of counter-hegemonic practices. They have also been able to explore the politics of memory and to use memory as an effective site of resistance against the onslaught of patriarchal appropriation of poetry and art. Further, they successfully asserted their identities with the help of an intimate form of address and by building up an unnerving intimacy with the readers. They have also reformulated the patriarchal boundaries between public and private realms by constantly exploring the liminal space between the two and by smudging the distinction between their bodies and textual bodies that they have created. Their writings continue to be fertile grounds for comparative study, feminism, and study of feminine fantasies.

14. **Contribution to the society:** Every creative artist aims at providing aesthetic pleasure to its reader. However, great literature is great as besides aesthetic pleasure. It provides certain universal values to humanity at large. The Poems of Kamala Das autobiographical explorations have been largely limited to her expressed in intensely confessional tone. It is true that Kamala Das's personal voice is very strong in her poetry. Her poetry present Indian women in a way that has outraged the usual patriarchal sense of decency and decorum. No researchers as far as the present investigator's knowledge goes farther knowledge have been carried out in any of the Indian Universities and abroad, for the concept of Kamala Das.

15. **Whether any Ph. D. enrolled/ produced out of the project:** No

16. **No. of publications out of the project:** Two papers are accepted for publication in International Journals.



**PRINCIPAL INVESTIGATOR**



**Principal**  
**Dr. Ghali College**  
Gadhinglaj, Dist. Kolhapur