



---

**A CRITICAL COMPARATIVE ENQUIRY INTO THE QUEST FOR  
LOVE AND PROTEST IN THE WRITINGS OF THE LEADING  
POST MODERN POETS KAMALA DAS IMTIAZ DHARKER**

---

**Smita R. Ajgaonkar.**

Assistant Professor,  
Department of English, Government  
College of Arts, Science and  
Commerce, Quepem, Goa.

**Dnyandev C.Talule.**

Professor,  
Department of Economics, Shivaji  
University, Kolhapur, Maharashtra.

---

**ABSTRACT:**

The writings of Imtiaz Dharker and Kamala Das portray an intense quest for identity, quest for unknown and the quest for ideal and true love while simultaneously display a rebellious approach against classical social norms and uphold consciously the value system and protest against social, religious, cultural and domestic injustice against the underprivileged classes. Individually speaking about these two poets it shows that Kamala Das is debatably a classical feminist of Indian pattern. She hails from South Indian Nair family and belonged to the tradition of matriarchal society prevalent in Kerala and to the rituals of folk belief. Kamala Das was born on March 31, 1934 in Malabar in Kerala. Her love poetry began at an early age. In December 1999, Kamala Das converted to Islam. She pledged her allegiance to Allah. She declared that she could never “repose faith in Hinduism because Hindu Gods never forgive. They only punish”. She is known internationally for profoundly feminine, lyrical English Poetry and at home for her short stories in Malayalam. She and her family later moved to Mumbai and from there to Calcutta before returning to Kerala. Das had variety of experiences in her life. She dabbled in painting, politics and fiction. Imtiaz Dharker is a poet, artist and documentary film maker who divides her time between London and India. She was born in Lahore, Pakistan in 1954 and brought up in Scotland. The mixed heritage and itinerant lifestyle is at the heart of her writing: questioning, imagistic and richly textured poems that span geographical and cultural displacement, conflict and gender politics, while also interrogating received ideas about home, freedom and faith. Yet for all the seriousness of her themes, Dharker is a truly global poet, whose works speak plainly and with great emotional intelligence to anyone who has ever felt a drift in the increasingly complex, multicultural and shrinking world we inhabit in. For a number of years now, her poems have been taught through ‘Speech Balloon’ in the UK national curriculum.

The classical contributions made by the Indian poets even before the Independence are well - acclaimed by the western world. They include the poets like Aurobindo Ghosh, Toru Dutt, Rabindranath Tagore, Sarojini Naidu and the likes whereas the contributions that have been made after Independence include Nissim Ezekiel, R. Parthasarathi, A. K. Ramanujan, Keki Daruwala, Kamala Das, Jayant Mahapatra, Arvind Mehrotra, Mamata Kalia, Imtiaz Dharker to name a few. These are the handful of poets who in fact pushed forward the Indian contributions to the English poetry beyond the country’s literary borders. The poetry of these Indian poets in English therefore can generally be known through their contributions and long lasting recognitions by the world. Looking from the critical perspective of Indian poetic development, over a period of the decades of the 1980s and the 1990s one needs to promote the greater self-awareness, high degree of accuracy of knowledge of the national traditions and even the greater insight into their modern transformation.

**Key words: Love, Protest, Sympathy, Deception, Individuality, Creativity, Poetry**

**INTRODUCTION:**

Indian English poetry is an attempt to give a generic cover to the Indian imagination seeking creative outlet in and through English. Many Indian poets write in English because they think their creative urge can be fulfilled in a better way in English than in the vernacular. Srinivasa Iyengar rightly pointed out that the Indian writing in English is a novel experiment in creative mutation when he said that to be Indian in thought, feeling and emotion, to experience yet also to court the graces and submit to the discipline of English for expression is something that the present writers aim at. The post- Independence Indian English verse has gained an appreciable position in both the strength and variety. It has been said that it is Indian in sensibility and context and it is written in 'Indian English' if we choose to call it so. It is rooted in and stems out from the Indian environment and reflects its mores. There are many noteworthy differences in the poetic sensibility shaped by the Indianness in the poets of pre-independence era such as Aurobindo, Sarojini Naidu and others and the poets in the post – independence period with special reference to Nissim Ezekiel, A. K. Ramanujan, Kamala Das, Jayant Mahapatra, Shiv K. Kumar and Imtiaz Dharker. Many contemporary poets write in English about their experience of today's Indian milieu without losing their Indianness found in their regional identity. Gouri Deshpande, Meera Pillai and other poets from Writers' Workshop rightly speak of the Indian background and they are not ignorant of the shaping of national consciousness by the environment of the country, the climate and the background of tradition. But some of the new poets deny any umbilical connection with their historical past. However a tradition cannot be wholly disowned. Amalendu Bose says that this denial is a boisterous proclamation that these writers are upstarts and rootless. In a work of art that is in a well-realized creative effort, presence of Indianness is invariably expressed. It must be noted that within the literary text, a good writer does not give direct indications of such a presence, but that the operational response of the Indian writer could be deduced by the sensibility working in it. The aspects that define the Indianness in the Indian writing in English are namely the mind behind the organization of the context, the life and attitudes of the writer and the modes of his perception of reality. C. N. Srinath aptly says that the Indian poet while using English as his medium should have his roots in his own soil and yet be a part of the common culture of the English speaking peoples indeed of all mankind to the extent that it gives an edge to his native vigor and sensibilities.

Despite the difference between one medium of expression and the other, there is a unity of supreme significance among Indian writers writing in regional languages like Oriya, Malayalam, Tamil, Telugu or Marathi. It is the unity of Indianness, meaning all that transcends the response to the physical, idealistic and intellectual personality of India and brings these poets together. The Indian English poets, who give expression to the Indian experience in thought and imagery, are in the main stream of tradition. It is well known that a cultural activity like creative writing does not grow all of a sudden. It has its own origin and a process of development. It is pertinent to consider the tradition that has been built up by this output and the impact of this tradition on the writers of today. These poets are instrumental in their attempt to rediscover the values and techniques within one's own tradition which is a body of concepts and

usages, ideas and feelings to be felt or thought to win acceptance and currency or to provoke dissent or modification. The angle of the poet's vision has been conditioned by his own experience and temperament by the primary attitudes or modes of his perception. In V. K. Gokak's perception, the way in which we get to know each stage of poetic creation goes through language, music, form, meaning, style, imagery, inner meaning, mood, attitude and vision. Our understanding of the poet and the poem depends on this way, whatever the process of integration that goes to make up the poem as a whole. When we think of Indian English poetry, we find ourselves in world in which the response to Indian reality, the underlying sensibility, the use of imagery, diction are strikingly different, particularly in the contemporary leading poets.

Creative writing is an achievement of harmony between concept and medium, between what is to be said and how it is to be said. As for concept, the Indian poet(s) is quite capable in that area, like any poet handling from another language group. It is in respect of the handling of the medium that the non-native poet's ability has to pass through the acid test. Several poets have the ability to control their medium and thus achieve aesthetic success. The alien language does not necessarily diminish or reduce the writer's sense of heritage. Toru Dutt, Sarojini Naidu, Nissim Ezekiel, A. K. Ramanujan, Kamala Das, Imtiaz Dharker and few others have been competent in retaining their ethos of Indianness in full measure. The principal question to discuss and evaluate the poets will be the degree of their Indianness, culture and medium of their expression. When Sarojini Naidu addresses a sonnet to India, her patriotic zeal is beyond all doubts and yet the actual product is too heavily cultured, it has stock ideas, responses and stale expressions:

“Thy Future calls thee with a manifold sound.  
To crescent honors, splendors, victories vast”.

The Indian poet's experience has to be authentic and his own and not derivative and imitative of conventional modes of the way. The mere choice of specifically Indian themes and settings would not make for authenticity. For M. K. Naik, to be a truly Indian poet in modern times is to constitute a synthesis of the age-old ethos of India and the culture of the west which English literature and ideas brought to India, it is to live and breathe the culture of India as it exists today, a complex product which has changed, matured over millennia, losing and gaining much in the process, it is to write with a feeling of being an Indian in one's bones. This synthesis is clear in the works of modern Indian poets like Ezekiel, Ramanujan, Mahapatra, Kamala Das and Imtiaz Dharker. There is a conspicuous craftsmanship, introspection, quest for the desired and self analysis in Kamala Das and Imtiaz Dharker as the poets of modern India. We must detect in their poetry the dust, the heat, the crowds, the poverty of India combined with misery and endurance of women. They try to strike a sort of synthesis between the changing reality of a private passion and the apparently unchanging reality of the so called shining sun on Indian horizon. Both these poets are bold and daring in their poetic expression. The poetry of modern Indian English poets suggests a case for exploring Indianness in terms of not only the authenticity of their locale and culture but the medium of their expression. They regard English language as one of the many Indian languages and their exploration of it to its fullest possibilities both in range and depth produces some

of the best poetry. Their poetry is unique and lyrical. The uniqueness lies in the fact that the weight of intellect never surpasses their authentic feelings. They express their restlessness, distortedness very honestly. Therefore both the poets selected for the present study, Kamala Das and Imtiaz Dharker are two significant women poets known for their range and depth.

#### METHODOLOGY:

The entire analysis of the present research work is based on the two sets of the selected poems, each containing thirty two (32) poems by the two revolutionary Indian English poets of post-Independence, modern era. The poets are Kamala Das and Imtiaz Dharker. Being the basic thrust of the present research work on the study of love and protest, it was attempted to select or choose the two sets of such poems of these two poets which have been helpful in developing the analysis from the context of love and protest. Relatively to trace the poems of Imtiaz Dharker was easier than Kamala Das because the anthologies of Dharker containing poems in serial manner could be availed from various libraries. But her recent collections were not available in libraries as well as on internet. The researcher had to really shoulder this Herculean task. For availing the set of poems by Kamala Das, the present researcher had to undertake more efforts because Das's anthologies published with other poets such as Suresh Kohli, Pritish Nandi and other Indian poets were easily available rather than her individual anthologies. Finding the sole anthologies by Das was the objective to have the original touch. Hence after the finalization of the list of Das's poems it was attempted to get an access to the anthologies containing the selected poems.

While selecting the poems of Kamala Das, the poems related to love and protest, betrayal, lust, spiritual love, love-lust tangle and the love-hate tangle were given the special attention. Imtiaz Dharker being one of the contemporary poets standing at the border between two centuries and pre and post modernism the poet's protest is little different from that of the protest of Kamala Das. Dharker's protest being related to the contemporary socio-cultural phenomena like the problems of modern life, terrorism and economic change such as the globalization, the poems also throw light on these issues with the poetic protest. Hence the selection of the poems of Imtiaz Dharker happened to be in the context of the protest related to aforesaid issues.

The list of the selected poems of Kamala Das and Imtiaz Dharker for the analysis of the present exercise along with their sources of extraction is as following.

'The Looking Glass', 'A Request', 'The Old Playhouse', 'The Freaks', 'The stone Age', 'In Love,' 'A Losing Battle', 'My November,' 'Ghanashyam', 'The Care-Takers', 'Lines Addressed to A Devdasi', 'A Man is a Season', 'The Sunshine Cat', 'Radha' and 'I shall Someday' (*Tonight This Savage Rite*). 'Radha's Dream', 'On Ageing', 'A Blessed life' and 'A Tethered Goat' (*Closure*). 'Grandmothers', 'Doubts', 'In the Wings', 'Noose' and 'The last Moment' (*Wages of Love*). 'Luminol', 'Glass' and 'My Grandmother's House' (*A Choice of Indian English Poetry*). 'An Apology to Goutama', 'The Testing of The Sirens' and 'The Sea shore' (*Two Decades of Indian poetry 1960- 1980*). 'An Introduction' (*An Anthology of Commonwealth poetry*) and 'Convicts' (*poetry live.com*).

'Purdah I', 'Pudah II', 'Prayer', 'Zarina's Mother', 'Choice', 'The Mask' and 'Rope' (*Purdah*). 'Postcards from God I', 'Postcards from God II', 'Taking the count', 'After Creations', and 'Adam's Daughter' (*Postcards from God*). 'My Breath', 'The Terrorist at My Table', 'Who made Me', 'Open', 'The password', 'Jaan', 'Never Trust the Daffodils', 'Walk', 'Opaque' 'In Camera' and 'Anarkali Lahore' (*terrorist at my table*). 'Stitched', 'Slit', 'Undressing' and 'Exorcism' (*I Speak for the Devil*). 'A Place Called Battle', 'Walling Her In', 'I m Sorry to Say', 'What the palm Reader Said' and 'The Room With Two Doors' (*Leaving Finger prints*).

### **THEORETICAL PERSPECTIVE ON LOVE AND PROTEST:**

The word 'Love' creates host of issues in the minds of readers. It is an abstract noun which for some people is a meaningless and unattached to anything real or sensible and for others it is a meaningful emotion, and those who are drenched in it, their life, personality, self and their whole world is affected and changed with it. Love plays a very crucial and major role in all the cultures. Its reflected in literature, films, music and on a large context in lives of people also. 'Love' has been theorized by different perspectives in a different areas of study like history, ethics, religion, philosophy, literature and the like. But it was mainly an area of study in philosophy. It has been treated in a variety of ways ranging from physical aspect (animalistic love) to the spiritual love (platonic love which is elevation of love from physical to intellectual and moral upliftment) or Bhakti Sankalpana or the Aristotalian concept of two bodies and one soul. The philosophical treatment of love transcends the treatment given to love by rest of all disciplines. The idea of protest originates in religion. It was the protest against upper class. The contribution of Martin Luther King, Emerson, and Thoreau is very significant. In this context their protest is the means to communicate to God. They were inspired by the idea of 'Brahma' in oriental philosophy. It was the protest against conservative religion. It led to Protestantism. The protest of Kamala Das and Imtiaz Dharker is the rebel against the patriarchal society, ours is a male chauvinistic society. Women were denied their rights of equal treatment in all spheres of life, for years together and even today when they have got the right to vote, education and other such means for their progress, there is still the domination left in the society, family and profession. They still have to suppress their utter emotions, problems, feeling and ambitions. The striking protest of the poets like Das and Dharker may optimistically bring the change in society; the society may give some importance to women in future. It may be from male dominated to female oriented society. Freudian concept of protest includes the structure of id- ego- superego. It includes conflicts in egos. The root of all protest is actually violence. All these centuries, women have been subjugated by men at every level. Therefore this is nothing but an attempt made to be more civilized.

The protest of Das and Dharker is the expression of violence against women their expression of protest against religion. And this protest of Kamala Das and Imtiaz Dharker, especially of Imtiaz Dharker is not a meek, subjugating but strong, powerful, vociferous, outspoken, blunt and blatant reaction. They reach any level of language usage which may not be politically correct but they assert their language forcefully. And readers allow them that because they are protesting against millions of years' injustice against women in society and

therefore violence, the language of these two poets is strong and not decent. An idea of civilization, politeness is possible only when survival is based on equality. Rights are not violated when rights are not infringed that is why 'you are bound to be violent and straightforward.' This is what is reflected in the concept of protest by Kamala Das and Imtiaz Dharker.

### **A COMPARATIVE PERSPECTIVE:**

Comparative literature is an extremely interesting discipline of literary studies which over the years has become mature and very well - established. It gives the work of art the broader perspective by considering it in terms of influence, genre, reception, theme, treatment, technique and some other criteria of comparison. As Maxmuller has rightly advocated "all higher knowledge is gained by comparison and rests on comparison". The studies in comparison help to understand the selected topic of the study better and give the crystal clear idea of perspectives involved in it. Matthew Arnold argued, 'he does not know English Literature who only English literature knows' which means that the wholistic and in depth study of literature with comparative perspective is the culmination of critiquing the given work of art. In the historical perspective, the term 'Comparative Literature' is said to have been first used by H. N. Posnett in 1886. He did not use the term in the way it is used today. The real credit of using the comparative literature in the contemporary context goes to Mathew Arnold. In the modern times it is completely accepted that the literary work will not be understood perfectly unless and until it is compared with the other similar work, only then the justice will be done to it. The final evaluation must be relative. The judgmental statement passed on the concerned literary work can be called appropriate only when it is compared with the established work of the similar qualities. Going beyond the national boundaries broadens and deepens the exclusive focus which otherwise limits the boundaries of understanding. The way the different languages have their role in enriching each others, the literary works when studied in comparison strengthen each other and enrich the understanding e.g. Sanskrit has its proven impact in enriching other Indian languages and the Tamil has its impact on other Dravidian languages similarly the different literary works in all languages have the predominance in developing, advancing and enriching the other literary works. Similar kind of an argument can be made about Latin and Greek languages in developing and enriching the different languages in the world including English and there by the international development of different sciences like the social sciences and the pure sciences.

The wide range of popularity and spread of comparative literature has lessened the gap between 'The west' and 'the rest' as the interdisciplinary studies reach the greater heights. The obvious reason to do a comparative study is that it encourages critical thinking, strong writing skills, foreign language competence, sophisticated understanding of cultural difference and diversity and the improved understanding of the selected texts. The comparative studies go a long way to visualize the idea of world literature. It is a ray of light to view world literature. To define it most broadly one can say that comparative literature is the study of literature without borders of understanding of the given text.

In the French School of comparative literature the study of influences and mentalities dominates. Today French School practices the nation-state approach of the discipline although it also promotes the approach of a 'European Comparative Literature'. German School of Comparative Literature is more matured and enlists 31 departments offering a Diploma in Comparative Literature. German Comparative Literature is more squeezed by the traditional philological approach but at the same time it offers more vocational programmes offering practical knowledge for the professional survival and establishment of the youngest scholars in the world of competition. German Universities train their students not only for academic market but for the overall understanding of the life. The Universities like Contaz School of Comparative Literature works very hard and systematically for the development of comparative studies. American school of comparison which came into existence only after World War II followed French school and was closely associated with Goethe and Posnett. It concentrated on looking for human 'truths, 'appearing in literatures from all 'times and places'. This is at the base of culture studies boomed in universities during 1970s and 1980s in the world. Arriving at Indian school of comparative literature, one finds that it has developed in the post independence era at the close of 20<sup>th</sup> century in a real sense. At it is a universally acknowledged fact that India has many regional languages spoken and written. Through the oriental languages have its roots in Sanskrit, these all languages have produced considerable number of literature and proved their independent individual existence and longevity. The thirty states of independent India speak and write almost twenty languages. This linguistic heterogeneity provides the tremendous scope for comparative literature. As mentioned in the foregoing pages comparative literature today is refocusing the complete discipline and the focus is beyond national borders. The works of Alamgir Hashmi's *The commonwealth Comparative Literature and the world*, Gayatri Chakrabarty Spivak's *Death of a Discipline*, David Damrosch's *What Is World Literature* and some other significant books in thin vein in the world. Though in some part of the world, comparative literature is suffering from institutional constrains, it still thrives and is in vogue in Mediterranean, Caribbean, Latin America and in Asia, obviously it includes India. Taking the reference from Damayanti Chakrabarty's (2007) *A changing world : women and National Identities Through shifting Geographic spaces* elucidating on Prathamprathishurti and Subarnalata by Ashapurnadevi and joys of motherhood by Buchi Emecheta argues that the lives of women protagonists lead them to a perception of a change immediately before or during the process of nation building. The way nationalism reflects through the development unity and patriotism the writing and literary development of society are also equally predominant in the reflections of nationalism. The example of a letter by Satyabati to Subarnalata advising her to educate herself and her children for women's emancipation and its significance in nation building and to attain political independence itself is a strong proof of the scope for literary development first through learning and then resorting to writing. Jan Walsh Hawkinson argued in the *Comparative Literature And The Context* (2000) that on the brink of the new millennium , as we look back over literally history and the recent past of *comparative literature* as discipline, it seems timely to ask what have we learned . In Mario Valdez's

words about literature in the context of culture it represents how will those lessons shape histories in the next millennium?

In the beginning of the 20<sup>th</sup> century, sometimes comparatists experienced a great divide between theory and practice hence they struggled to keep emphasis on literary history during the 1970s, the French post structuralist pronounced, *The death of the Author* (Roland Barthes). This terrible epidemic of demise of literati affected the comparative literature in many ways this was predicted by Susan Barnett that: "Today comparative literature in one sense is dead. The narrowness of the binary distinction, the unhelpfulness of the historical approach, the complacent short-sightedness of the historical approach as civilizing force approach has all contributed to its demise" (Jems, Mohan, Dasgupta, Bhattacharyajee: 1993, pp. 47).

*The Death of A Discipline* of Gayatri Chakrabarty has argued the concept of merging of comparative literature with area study on the planetary level. While reviewing the Basnett's book *Joseph Pivato* pointed out as to how Chakrabarty's critique revolved around the traditional centers of the literary institutions from the European and American point of view Chakrabarty dealt with the spread of European literature in the countries that happened to be the former colonies but at the same time it also can be noted that Chakrabarty has neglected the growing cultural diversity within self centered western notions. The scope of Comparative literature is day by day broadening and it is called 'culture studies.' The self proclaimed complacency of the cultures of the nations taken the form of broader perspective. As Indra Nath Choudhuri in the essay *Reinventing Comparative Literature* says; "the inclusiveness and expanded scope of comparative literature liberate us from cultural prison and helps us to develop a bigger perspective where more than judgment understanding through dialogue has become the axiom of comparative literary studies' ( Choudhari, pp. 2007). The present study is an attempt to widen the horizons of perceptions of the study of the poetry of Kamala Das and Imtiaz Dharker. It aims at establishing the aforesaid dialogue between the perspectives of the two selected poetesses through their poetry. The two selected poets, Kamala Das and Imtiaz Dharker have love and protest as the prominent themes of their poetry. The reason behind the choice of these two particular poets is already justified and brooded over in the 'rationale of the choice of the topic' in the Introduction. Also the theoretical perspective about the theory of love and protest is already independently written about. Against this background of the theoretical perspective of comparative literature an attempt is made here to point of similarities and disparities in the select poems of Kamala Das and Imtiaz Dharker. The researcher has carefully chosen the thirty two (32) poems of the each of the poets and tried to delve deep into the 'love' and ' protest' reflected in both these poet's poetry. Of these thirty two (32) poems we can make some distinctions. The poems of love, lust, spirituality in love, devotion sacrifice in love and the protest as a natural rebel against the human irresponsible and biased behavior.

There are certain criteria on which the similarities and disparities have been explained. The themes of both the poets related to love and protest are considered significant. Their attitude towards life through the selected poems is explained. The love-lust, love-hate, sacrifice and betrayal in love, quest for ideal



love, protest in love, protest against prevalent societal and cultural conditions, all are discussed with references to the illustrations from the poem.

In this most crucially important chapter, there is going to be the in depth analysis and incorporation of the select poems of these two poets within the theoretical framework for the comparison and contrast of the poems. It is difficult to apply any established literary theory for this purpose because most of the established theories focus the European and American Literature and their primary interest is fiction as a literary form rather than poetry. As far as the possible wide search undertaken for this research goal is concerned, there is a dearth of a comparative literary theory which can be applied to Indian English Poetry. The only possible solution to this situation is to establish a theoretical framework which evolves naturally as a part of this study. Among many poetic aspects of these poets it is advisable to limit to certain aspects that will help for evolving the above said theoretical framework. Within the purview of the topic of the research and the select poems these aspects seem to be essential for this theoretical framework: themes, attitude towards life, love and its related facts like protest; lust; hatred; sacrifice; betrayal and quest for ideal love. It is obvious that language plays a very crucial role and is the inherent part of the above aspects which are required for the theoretical framework. The extraordinary exploration of the human situation through these points is primarily through language because the said extraordinariness is incorporated in the content of the poem expressed through specific language. The similarities and differences in the way these two poets express the above-said content can be identified only through the language that they have used. However language in these poems cannot be included in the said theoretical framework.

### **Discussion and Analysis on the Theme of Love and Protest in the Writings of Kamala Das and Imtiaz Dharker: A comparison.**

The most prominent part of the above said theoretical framework is protest. The by default present aspect of the fundamental human emotion – love, ironically its very absence in our life and it is present only in the form of protest against its absence. Both the poets have taken protest as the cause of their life because their extreme passion for the craving of love is constantly thwarted by one and all men in their lives at one or all the occasions. Kamala Das protests against the culture that has rendered both man and woman into mutual nonentities in being life partners. Her protest is out of her anxiety for women and it is actually protest with feminine concerns. She says in her poem ‘In love’:

“Million questions awake in  
Me and all about him and  
This skin communicated  
Thing that I dare not yet in  
His presence call our love”

(In love)

Her protest is a fire and fuel into this fire is added by anger, fury and frustration.

A protest is also against the infinite instances of injustice and the large spread persecution to which women in India have long been subjected to. Imtiaz Dharker's unique perception of the idea of love constituted by three layers of love relations, namely lover and the beloved, mother and daughter and she herself as a mother and her daughter. She says in the poem, 'Choice':

"Some day your head won't find my lap  
So easily. Trust is a habit you'll soon break.  
....."

II

"Your head too fragile child,  
under a mist of hair ..."

III

"... Mother, I find you staring back at me.  
...when did my body agree  
To wear your face?"

(Purdah, 1997, pp. 49-50)

Dharker's protest is about the disintegration in various identities of the woman who is not left with the so called positive choice – She Says:

"... I call this freedom now,  
watch the word cavort luxuriously, strut  
my independence across whole continents  
of sheets."

(Purdah, 1997, pp. 50)

Her protest is also about the cultural and social restrictions on women and their subjugation in the male chauvinistic world. The additional type of protest in the poems of Imtiaz Dharker and which is not so much present in the poems of Kamala Das is Dharker's protest against religious authorities. She vehemently attacks on the snobbery of the maulavi which is best described by the two words 'The Scourge and Stone'. She says in 'Purdah II':

"A Coin of comfort in the mosque  
Clatters down the years of loss.  
You never met those men  
with burnt out eyes blood  
dripping from their beards.  
You remember the sun  
pouring out of Maulvi's hands.  
It was save the child  
the lamb was sacrificed,  
to save the man,  
the scourge and stones God was justice  
Justice could be dread."

(Purdah. 1197, pp. 19)

Dharker's attack on religious authorities becomes harsh and scathing. She exposes Haji's immoral behavior who squeezes youth of young girls brutally. She says in the poem, Purdah II:

“The new Hajji , just fifteen,  
 had cheeks quite pink with knowledge  
 and eyes as starting blue.  
 He snapped a flower off his garland  
 and looked at you.  
 There was nothing holy in his look  
 Hands that had prayed at Mecca  
 dropped a sly flower on your book  
 You had been chosen.  
 Your dreams were full of him for days.  
 Making pilgrimages to his cheeks,  
 You were scorched,  
 long before the judgment  
 by the blaze.”

(Purdah, 1997,19-20 )

The idea of a free and an independent woman is not necessarily the western concept but it is very much present in the strong and independent ancient woman present in the Indian Divine Traditions, Goddess Parvati who is described as a very strong woman in the perspective of the concept of ‘Shakti’ in Indian ancient literature . The columnist Vithal Nadkarni says in his column ‘Spiritual Atheist’: “That the idea of a free and independent woman entered the world of literary thought. The relationship of the Goddess Parvati with Lord Shiva (Shankar) is the splendid illustration of a very strong woman in Indian Ancient Literature.

(Vithal Nadkarni. The Economic Times, 15.02.2014.  
 pp. 10)

Both these women poets i.e. Dhas and Dharker upholds this idea of independent and free minded women in the modern world through their poetry in their own unique way.

Men under the guise of being holy aura, molests young and innocent girls. They do not own the sin. She says in the poem Purdah I:

“She half remembers things  
 from someone else’s life’  
 perhaps from yours or mine  
 carefully carrying what we do not own  
 between the thighs, a sense of sin”

(Purdah, 1997, pp. 14)

Kamala Das protests against the passivity and the timidity of Indian women and against their servility to men and subservience to husbands. Women must raise their voice and acquire offensive stand against men as and when it is required, a woman must not accept her position as the love bird in the cage but rather be a swallow that can never be tamed. The strong sense of assertion of individual woman who strongly rebels against the traditional commandments such as wearing the traditional cloths like sari which reflects in her poems like ‘The Sea

Shore' and 'The Testing Of Sirens'. In the 'Sea Shore', she expresses the loss of love that she has never received in these words:

".... and in stillness, I sense  
The tug of time, I see you go way from me  
And feel the loss of love I never once received

(Two Decades of Indian Poetry 1960-1980, pp. 38)

In the 'Testing of sirens' the false words of praise fall on her ears like sirens. She says:

"I shut my eyes, but inside eye-lids, there was  
No more night, no more love, or peace, only  
The white, white sun burning, burning, brining ...

Ah, why does love come to me like pain  
Again and again and again?"

(Two Decades of Indian Poetry 1960 -1980, pp. 38)

Her assertion of being an independent woman is expressed in this poem. Imtiaz Dharker describes exactly similar rebellion against male authority on the dressing of a woman in her poem,

"Purdah is a kind of safety  
The body finds a place to hide  
The cloth fans out against the skin  
Much like the earth that falls  
On coffins after they put the dead men in"

(Purdah, 1997, pp. 14)

She should walk freely on the ways of life like a swallow that flies freely in the pathways of the sky. She says in "The Old Play House":

"You planned to tame a swallow, to hold her  
In the long summer of your love so that she would forget  
Not the raw seasons alone, and the homes left behind, but  
Also her nature, the urge to fly, and the endless  
Pathways of the sky ....

..... he serves his love in lethal doses,  
For love is Narcissus at the water's edge, haunted  
By its own lonely face, and yet it must seek at last  
An end a pure, total freedom, it must will the mirrors  
To shatter and the kind night to erase the water

(Tonight This Savage Rite, 2010, pp. 13-14)

Imtiaz Dharker has expressed the same strong feeling of protest in her poems. She says that when a woman tries to establish her own independent identity her voice is suppressed by men and she is subjected to slavery. She says it the poem Purdah I:

“One day they said  
 She was old enough to learn some shame.  
 ..... Purdah is a kind of safety.  
 The body finds a place to hide.  
 The cloth fans out against the skin  
 Much like the earth that falls  
 on coffins after they put the dead men in”

(Purdah, 1997, pp. 14)

Imtiaz Dharker explores the social and historical context of the slavery of women, in Asian Society, especially in minorities. This is not a prominent feature of the protest of Kamala Das as far as the slavery of women is concerned. Imtiaz Dharker analyses the condition of women's slavery in the modern socio-cultural context in which a woman is treated as a commodity. She looks at female sexuality in the perspective of modern social sciences and upholds the independence of spirit and asks a blunt question in the poem, 'Choice':

“When did my body agree  
 to wear your face?”

(Purdah, 1997. pp. 49)

Kamala Das portrays a woman as the most honest counterpart in man –woman relationship. Hers is the most honest self. She creates her own world to fight loneliness imposed upon her by the established social systems, customs and traditions. She cries for freedom and her whole life is quest for freedom. While commenting on how men are ruthless she says in the poem 'The Sunshine Cat':

“They did this to her the men who know her, the man  
 She loved, who loved her not enough, being selfish  
 And a coward, the husband who neither loved nor  
 Used her, but was a ruthless watcher and the band  
 Of cynics she turned to  
 They let her slide from pegs of sanity into  
 A bed made soft with tears and she lay there weeping”

(Tonight This Savage Rite. 2010 .pp. 30)

Imtiaz Dharker synchronizes the medium of poetry in words with another medium of drawing to communicate the idea of freedom along with home, her various journeys, her Geographical and cultural displacement and all these things culminating to make her life as a woman more grief stricken and disappointing. In the poem 'Stone' she writes about this same theme. The sensibilities are so worn out that she felt like she has become stone. She says:

“ Without desire, lust, pain,  
 Your face a great, wild landscape  
 beaten into stone”

(Purdah, 1997, pp. 61)

Transmediality as the technique to portray this difficult journey of a woman across continent is the major difference between Kamala Das and Imtiaz Dharker. Imtiaz Dharker relates the aforesaid dislocation and disjunction of modern women to other major social issues of communal conflict and gender politics. These are special literary qualities of Imtiaz Dharker in comparison

with Kamala Das. In the poem 'Mask' she says that there is no innocence left in this world and power is masked. She says:

"... no one is innocent  
And almost innocence is all too rare.  
Within each one of us, the scaled beast  
lurks..."

" .... There is no escape.  
Power is not always fanged  
smeared with the blood of the lamb.  
More often it wears a simpering mask  
More often it looks like us.  
Look at us, in that dark mirror.  
Our face beginning to take shape"

(Purdah, 1997, pp. 66)

Kamala Das has defined the complex man-woman relationship while amplifying the physical aspects involved in this relationship. The natural outcome of this amplification is frustration along with loneliness and disappointment in love. The physicality in love is expressed in, 'The Old Playhouse' as follows:

" ... You were pleased  
With my body's response, its weather, its usual shallow  
Conclusions you dribbled spittle into my mouth, you poured  
Yourself into every nook and cranny, you embalmed  
My poor lust with your bitter sweet juices."

(Tonight This Savage Rite, 2010, pp. 13)

In the similar vein she says in the poem 'In Love':

"... Oh yet, his  
Mouth, and his limbs like pale and  
Carnivorous plants reaching  
Out for me, and the sad lie  
Of my unending lust. Where  
Is room, excuse or even  
Need for love ..."

(Tonight This Savage Rite, 2010, pp. 02)

The resulting disappointment in love is expressed in these words 'In Love':

" ... While I walk  
The verandah sleepless, a  
Million questions awake in  
Me and all about him .... and  
This skin communicated  
Thing that I dare not yet in  
His presence call our love

(Tonight This Savage Rite, 2010, pp. 02)

The similar frustration is expressed in 'The Old Playhouse' by Kamala Das:

"...There is

No more singing, no more a dance my mind is an old  
Playhouse with all its lights put out.”

(Tonight this savage Rite, 2010, pp. 13)

Intiaz Dharker explores the finer layers of the physical relation that govern the emotion of love in the man –woman relationship. She comments on the primary interest of men and women in lust in her poem ‘Walk’ in the words:

“In your hand, my hand warms itself  
Frost on the broad walk  
Holds our breath up to the world  
for admiration ,  
still hung out over the morning  
in some other time  
where I am waiting  
for you to wake”

(The Terrorist at my table 2006, pp. 93)

The similar feeling is expressed in the poem, ‘Undressing’ she says:

“Don’t be in too much of a hurry to undress.  
Let me do it for you, slowly.  
Be patient..  
My fingers are trying to remember  
The texture of being free”

(I Speak For The Devil, 2001, pp. 118)

Kamala Das gives the reader a graphic picture of the physical aspect in man-woman relationship in overt terms. Intiaz Dharker uses suggestivity as a poetic device, while describing the physical aspect of man-woman relationship in a covert manner. The suggestivity is best portrayed in her poems ‘Undressing’, ‘Opaque’, ‘Exorcism’.

Kamala Das has got an uncanny ability to synthesize the modern sensibility with the ancient mythical lores of Krishna (along with its further extensions with Indian Sufi Traditions), while expressing her deep passions and disillusionments in her poems. From times immemorial it has been ingrained on the sensitive Indian minds to identify the deep agony, passion and the resulting frustration and disillusionment. The poem that expresses synthesis of modern way of looking at passions with Krishna’s evergreen magic in her poem ‘Ghanashaym’, the generations of seekers have sought refuge in Krishna’s immortal glory precisely because they are disappointed with human frailty. Kamala Das has sincerely attempted to reach the level of the Bhakti Tradition in her poems like ‘Ghanashaym’, ‘Radha’ and other poems. This natural culmination of strong romantic passion of love into the enlightening and self –renouncing Bhakti tradition is the unique poetic quality of Kamala Das. The well known columnist Vithal Nadkarni while commenting on spirituality in his daily column “Spiritual Atheist” says that “The Bhakti tradition and its various cognates all over the world offer surrender to the Lord as the only effective.” (Nadkarni, The Economic Times, 28.04.2014, pp.10).

Kamala Das does not stop at Krishna alone but by choosing renunciation as the central idea of Bhakti tradition attempts to extend the self-sacrifice of a woman

to the level of total renunciation by giving the title to her poem as 'Apology to Goutama'. Imtiaz Dharker does not take a recourse to ancient Indian traditions or even to the Bhakti tradition but attempts to relate the devotion in love and woman's sacrifice to the medieval Moghul period in India by choosing the character of Anarkali which is the immortal symbol of romantic self extinction that occurred in the most beautiful period in medieval Indian History. Her deviation from the discreetly Hindu ancient Indian mythical lores and the Bhakti tradition so far as her poetic content is concerned in is not the haphazard choice and does not only mark a striking difference from Kamala Das but there is an intricate and considerate thought process which is beyond the western idea of secularism and it is certainly and quintessentially Indian. She has mentioned it clearly by a response email to a query sent by the present researcher that the creation of a poem is the outcome of a particular thought process. In her words: (*e. mail communication of the Researcher with Imtiaz Dharker on 16<sup>th</sup> April 2014 while writing the thesis*) She speaks about this in 'Anarkali Lahore' and 'Walling her in'. She says in Anarkali Lahore:

"When I near your name,  
The surge in my blood reminds me  
who you were. Anklets like rain,  
the sound of your shadow changes everything.  
... Anarkali You are here in the pomegranate blossom  
when the hand touches the forehead and the heart  
with the stain of the first love lost,  
The absent friend Lahore you live on  
in the shadow of doomed romance.

(the terrorist at my table, 2006, pp. 130 )

In the two other poems with similar feelings 'Walling her in' and "Anarkali inside', the poet exemplifies the great sacrifice by a great woman in history. She says in 'Walling her in':

"All the words came and stood  
in front of my face, right in front of my face  
Until I heard her, the women, I understood  
what she away saying. She was saying my name,  
the names of my children  
the name of my wife,  
the name of my village. Singing her heart out  
Singing my heart out.  
Singing my heart. Singing"

(Leaving Fingerprints, 2010, pp. 56 )

Both the poets do not shun from going beyond martial framework in search of 'True Love'. Kamala Das has portrayed man as the most unaesthetic counterpart in the man –woman relationship. He masquerades his lust in order to save himself from the charge of being called a man who is not enough of a man. On top of that he calls the woman who is craving for true love as the unwomanly woman. This strong protest against male- domination is expressed in these lines from 'The freaks',

She says:



“... The heart  
 An empty cistern, waiting  
 Through long hours, fills itself  
 With coiling snakes of silence ...  
 I am a freak. It's only  
 To save my face, I flaunt, at  
 Times a grand, flamboyant lust”

(Tonight This Savage Rite, 2010, pp. 36)

Similar protest against the popular social outlook of looking at the woman as a commodity is expressed in the poems like ‘The Old Play House’, ‘A Losing Battle’, ‘In Love’, ‘A Man is a Season’, ‘Glass’ and in ‘My November’. ‘In My November’ she attacks the double standards and hypocrisy of men in the following words:

“ You are ill, he says, my dearest one,  
 You are ill. At the door way his maleness  
 Loom like a locust-storm, a locust hunger.  
 ...we shall stunt our love , he says, his lips  
 Forever my strangers, his dark hands,  
 Always, always in his pockets ...”

(Tonight This Savage Rite, 2010, pp. 20)

There is also a protest against the prevailing brutal treatment given to a woman by her parents- in law. The poem, ‘I Shall Someday’, talks about this trapping of a woman within the four walls of marriage. In the poem, ‘I Shall Someday’, she says:

“I shall someday leave, leave the cocoon  
 You built around me with morning tea.  
 ... I shall someday take  
 Wings, fly around as often – petals  
 Do when free in air”

(Tonight This Savage Rite, 2010, pp. 42)

Imtiaz Dharker directs the same sense of strong protest of a woman to the decadence in religion, exploitation and deprivation of women and the double standards of the society so far as oppressive social norms are concerned. The problems faced by a married woman and the problems with in-laws are portrayed by Dharker also. In the poem ‘Another Woman’, she says:

“The usual words came and beat  
 their wings against her: the money spent,  
 curses heaped upon her parents,  
 who had sent her out  
 to darken other people's doors  
 she crouched, as usual on the floor  
 beside the stove”

(Purdah, 1997, pp. 46)

Poet Dharker is the staunch supporter of woman as an individual. Her attack on individual and oppressive social norms is expressed in her poems like 'Purdah I' and 'Purdah II', 'Zarina's Mother' 'Masque' and 'Rope'.

The poem 'Zarina's Mother' is one more feministic poem expressing the deep concern of Dharker for the unending suffering of women in all walks of life. She delineates the condition of 'Zarina's Mother' in a very dreamy way where she says:

"It not that Zarina's mother is callous  
more that she is preoccupied.  
there are so many things to do.  
Just living is hard enough why you have four children,  
A drunker husband, and a clawing hunger tearing you inside.

(Purdah, 1997, pp. 42)

In the similar way in the poem 'The Mask', the poet comments on how innocence is all too rare and how the power wears simpering mask. She says in the poem 'The Mask':

"We live with a passion  
to destroy, to take and crush and tear,  
because for us no one is innocent  
and almost innocence is all too rare."

(Purdah, 1997, pp. 66)

In the poem 'The Rope' she speaks about troubling social norms and rules and calls them 'Rope'. From birth to death, there is rope of a cradle rope of noose and that is nothing but unavoidable, intolerable social customs she says in the poem 'The Rope':

"Be still and wait  
You are the cause, the victim  
and the one witness;  
these are tomorrow's cradles rocking".

(Purdah, 1997, pp. 70)

Kamala Das projects the woman as the centre of man-woman relationship. Love is the most significant aspect of life according to the poet. Man-woman relationship is the most enigmatic phenomenon in human life. She expresses this philosophy of human life in her poems like 'A Request', 'The Looking Glass', 'Convict', 'A Luminol' and 'In the wings'. In the poem 'Luminol' she calls sleep as having luminous quality in these words:

"Love –lorn,  
It is only  
Wise at times, to let sleep  
Make holes in memory, even  
If it  
Be the cold and  
Luminous sleep banked in  
The heart of pills ..."

(A Choice of Indian English Poetry 1988, pp. 53)

Imtiaz Dharker does not describe the man-woman relationship in the enigmatic terms but unlike Kamala Das, she uses the technical terms to appropriate tricky aspects of this relationship in the modern techno savvy terms. This is prominently seen in the poems like 'Password', 'In Camera',

'Taking The Count' and in 'Opaque'.  
In the poem The Password, she says:  
"You have to remember the password.  
Without it you can't get in  
to anything you think you own"

(the terrorist at my table 2006 , pp. 51)

In the poem 'Opaque' again, using technical terms, she expresses emotional and romantic feelings. She says in the poem 'Opaque':

" who dictated they should be  
Opaque? ...  
.... Weave me a dress of light  
a net made out of blue  
Switched on like  
runways in the dawn"

(the terrorist at my table 2006 , pp. 101)

The poem 'In Camera', using technical gadget, of camera and its wonders as its theme says:

" A camera will tell me  
What I did not do or Say"

(the terrorist at my table 2006 , pp. 102 )

Though there is difference between these two poets as far as the manner in which they express the man- woman relationship is concerned, there is some sort of resemblance in their inclusion of the ordinary and neglected part of the society like the poor, the devdasis the prostitutes and the destitute women. Kamala Das talks about a devdasi in these words:

"And you sit on temple steps  
A silent, devdasi, lovelorn  
And aware of the destiny ..."

(Tonight This Savage Rite, 2010, pp. 26)

Imtiaz Dharker has expressed her deep sympathy for the poor girl child in her poems; 'Adam's Daughter', 'Zarina's Mother'. She says in the poem 'Adam's Daughter':

"Her eye is watchful , twisted  
bird-like at me, her mouth  
busy at the bread

(Postcards from good, 1997, pp. 130)

In the poem 'Namesake', she says:

"Adam, your namesake lives

in Dharvi ten years old. He  
has never faced the angles, survives  
with pigs that root  
outside the door ...”

(Postcards from good, 1997, pp. 128)

The review of the select poems of both the poets so far has revealed many points of resemblance and few points of difference in the content and style of these poets and the manner in which they have commented on human life. Before concluding the chapter it is essential to state the certain points of major difference between these two poets. Kamala Das has merged her identity and quest for true love with her most passionate craving for love of Krishna and she has extended it further to the Sufi and Bhakti tradition. She is able to achieve this marvelous feat by her unique ability to blend Krishna with Sufi. This is revealed in the poem, ‘Noose’ because the concept of doom’s day (Qayamat Ka Din ) and facing the God is not present in the Hindu religion . In her words:

“I broke loose  
From the noose  
A religion provides  
To stand face to face  
With God  
Who knowing the answers  
Asked no questions”

(the terrorist at my table 2006 , pp. 148)

Imtiaz Dharker does not seem to have blended these two ways of looking at human life in the form of two religions in her poems. This is a major point of difference between them. However Imtiaz Dharker’s conspicuous occupation with the problem of terrorism in general and terrorist at her table in particular is a stronger point of difference between these poets. She has explored and analyzed terrorism in such a wonderful manner that it is difficult for the reader to believe that she has created the poetic persons and not that she has authentic acquaintance with this problem. She says in the poem ‘the terrorist at my table’:  
Shoes, Kitchens, onions, can be left

“behind, but at a price  
Knowledge is something you can choose  
to give away,  
but giving and taking leave a stain.  
who gave the gift of Palestine?”

(the terrorist at my table 2006 , pp. 22)

Finally it is necessary to make an attempt of commenting about the choice of words and use language by Kamala Das and Imtiaz Dharker which emerges from the elucidation of the present chapter. Kamala Das and Imtiaz Dharker, both these poets strongly advocate the individuality and self preference of the nature of language. Also they are equally conscious about the freedom of a creative writer about the choice and the use of words. This reflects through the poems like ‘Words’ by Imtiaz Dharker and ‘In the Wings’ by Kamala Das.

Both the poets i.e. Kamala Das and Imtiaz Dharker can be understood through their poems that for them the religion is something which is pious and an individual faith which is reflected in their personal life too. Therefore both the poets criticize the disadvantages and hypocritical use of the religion by anybody, even if it is by the so called religious authorities which reflects in a poem like 'Purdah I & II' by Dharker. The comparative study of Kamala Das's and Imtiaz Dharker's poetry provide the better understanding and in depth knowledge of their poetry.

### CONCLUSION:

Both the poets Kamala Das and Imtiaz Dharker are indeed remarkable for attracting global attention for the first time when we look at them in comparison with other poets who were writing before them. It is indeed difficult for the women writers to get their works published. The world of publication is dominated by men and these two poets get due credit for getting their works published in India and abroad. Women poets don't seem to be getting enough attention from the critics also. A wide survey of online and offline book shops reveal that it is very difficult to get books of these and other women poets for the research. Relatively more work is done on Kamala Das than Imtiaz Dharker; however there is a crucial and obvious reason behind choosing her for this study. It was her treatment towards love, protest and life which is unique and completely different from all her contemporaries. There is restlessness and a quest in her poetry. Imtiaz Dharker is relatively unexplored but she has been obviously proved to be a powerful poet. In the writings of Dharker also one can notice that there is a conspicuous restlessness and quest. The poetry of Kamala Das and Imtiaz Dharker speak about the marginalization of women and other neglected and unprivileged sections of society like the poor, the needy, the beggars, the victims and sufferers of various social evils and injustice. The striking similarity of Kamala Das and Imtiaz Dharker is that they are bold, direct and daring in their creative expressions and it is obvious in their poems. Their views and treatment towards religion, God and spirituality have also been unique and different.

It is certain that the Indian English poetry has gained momentum as the major contributor to the modern world poetry due to the contribution of these poets. They possess distinctly feminine sensibilities. The strong aspect of Imtiaz Dharker is her sense of rebellion against religion, personal life and social customs. She registers her protest and disapproval in emotionally charged language. Her images are steeped, literal as well as metaphorical denotations and connotations. We have seen the strong individuality and creativity of Kamala Das and Imtiaz Dharker who don't seem to have received as much attention by the critics and academic circles as their male counterparts. Kamala Das as a creative artist who happens to have involved herself into the contemporary and modern fundamentals of thoughts and action, skepticism, opposition and criticism did not choose to write under the western impact of feminist writing. Both the aspects of love and lust for Kamala Das stand as two sides of a coin and both are simultaneous experiences. The concept of love in Kamala Das's writing connotes the visualization of a man and a woman through which the partners involved attain an ultimate goal of their being. For the poet,

love is often considered on the one hand an end in itself whereas on the other it is treated as a means to attain greater meaning and significance in life. For Kamala Das the concept of love acts as an elixir between the man and the woman rather than confining them to the creature like relationship which involves both the body and mind in an equal proportion that pushes in attainment of the greater satisfaction by the partners involved in it. But the absence of involvement of mind and body will lead to way for frustration and agony between the partners. Kamala Das craves for a possible understanding between man and woman as equally interdependent personalities struggling to measure each other's personality mutually in an atmosphere of what is discussed in earlier chapter as a agape or Christ like charity. There is kind of restlessness and disturbed-ness in her poetry. She craves continuously for the ideal companionship which is almost impossible to get.

We have seen that Dharker exposes the purdah system. It is a rebel and protest against patriarchal society. This protest is international and intentional. It is against religion. Purdah is a symbol of restrictions on women. Her writings are the combination of Calvinist, Islamic and Christian traditions. Women are given the secondary treatment. Men do not own the sin, though they commit it. Men hold the whole religious system of Islam to ransom by creating façade of protecting women by the so called system of purdah. Poet Dharker is the staunch supporter of woman as an individual. Her attack on individual and oppressive social norms is expressed in her poems like 'Purdah I' and 'Purdah II', 'Zarina's Mother' 'Masque' and 'Rope'. Kamala Das projects the woman as the centre of man-woman relationship. Love is the most significant aspect of life according to the poet. Man-woman relationship is the most enigmatic phenomenon in human life. She expresses this philosophy of human life in her poems like 'A Request', 'The Looking Glass', 'Convict', 'A Luminol' and 'In the wings'. Imtiaz Dharker does not describe the man-woman relationship in the enigmatic terms but unlike Kamala Das, she uses the technical terms to appropriate tricky aspects of this relationship in the modern techno savvy terms. There is a feministic consciousness in both the poets. They continuously rebel against the prevailing problems of women at different level and uphold the individuality of women.

## REFERENCES

1. Angus Stevenson & Maurice Waite (ed). *Concise Oxford English Dictionary (Indian Edition)*. United Kingdom: Oxford University Press, 2011, Indira printers, India, 12<sup>th</sup> edition. pp. 845.
2. Badve V.V., Kimbahune R.S. (ed). *A Choice of Indian English Poetry*. Kolhapur: Phadke Prakashan, 1988.
3. Badve VV, Kimbahure R.S. *A choice of Indian English Poetry*, Kolhapur: Phadke Prakashan, 1988.
4. Bassnett Susan *Comparative Literature: A critical Introduction*, Oxford: Blackwell, 1933.
5. Choudhari Indra. *Reinvesting Comparative Literature*, Jancy: Mohan Chandra et. al, 1999, pp. 110-122
6. Clutterbuck, Richard. *Protest and the Urban Guerrilla*. London: Cassel and Co. Ltd. 1973, pp. 11.

7. D.A. Girling(ed). *Everyman's Encyclopaedia, 6<sup>th</sup> Edition, in 12 Volumes.* London: JM Dent & Sons ltd Vol. 07, 1978. pp. 630.
8. Daruwalla Keki (ed). *Two Decades of Indian Poetry 1960 – 1980* Ghaziabad: Vikas Publishing House, 1980
9. Daruwalla Keki (ed). *Two Decades of Indian Poetry 1960-1980.* Sahibabad, UP: Vikas Pub. House Pvt. Tld., 1980.
10. Das Kamala and Nandy Pritishs *Tonight this Savage Rite*, New Delhi: Harper Collins Publishers India a joint Venture with the India Today Group.
11. Das Kamala, Kohli Suresh. *Closure.* New Delhi: Harper Collins Pub. India A Joint Venture With the India Today Group, 2009.
12. Das Kamala, Nandy Pritish. *Tonight This Savage Rite.* New Delhi: Harper Collins Pub. India A Joint Venture With the India Today Group, 2010.
13. Dharker Imtiaz. *I Speak for the Devil.* Northumberland: Bloodaxe Books , 2001.
14. Dharker Imtiaz. *Leaving Fingerprints.* Northumberland: Bloodaxe Books, 2009.
15. Dharker Imtiaz. *Postcards from God.* Glasgow: Newcastle upon Tyne Bloodaxe, 1997.
16. Dharker Imtiaz. *Purdah.* Glasgow: Bloodaxe Books, 1989.
17. Dharker Imtiaz. *The terrorist at my table.* New Delhi: Penguin Books India, 2007.
18. Encyclopedia Britannica, Micropaedia, Vol. 106. 1975, Printed in USA, Helen Hemingway Benton, Publisher, pp. 354.
19. Hokenson Janwaish *Comparative Literature and the culture of the context* (LC Web: Comparative Literature and culture of journal 2-4 (Dec 2000) I Comparative Literature).
20. Khatri C. L. *Indian Imagination; 'A critical study of Fiction , Autobiography and Poetry'*. Jaipur: Aadi Publication , 2013.
21. Kohli Suresh (ed). *Wages of Love.* Noida, India: Harper Collins Pub. India, 2013.
22. Kohli Suresh (ed). *Wages of Love-uncollected writings of Kamala Das* New Delhi: Harper Collins Publishers, 2013.
23. *Modern English Dictionary.* Paris: Longman Group Ltd.1980. (First Print), pp. 655.
24. Mohan, Narendra. *Eternal "No" Dimensions of protest in literature.* Delhi: Ajanta Publications, 1985, pp. 14.
25. Nadkarni Vithal, The Economic Times, Pune, Saturday, 15<sup>th</sup> Feb , 2014, Page 10.
26. Nadkarni Vithal, The Economic Times, Pune, Saturday, 28<sup>th</sup> Feb, 2014, Page 10.
27. Nair Rama. *'Trends and Techniques in Cotemporary Indian English Poetry'*, New Delhi: Prestige Book, 2001.
28. Narasimhiah C.D. *An Anthology of Commonwealth Poetry.* Chennai: Macmillan India Ltd. 1990.
29. Owen Watso (Ed), *Longm*

30. Owen Watson (ed). *Longman Modern English Dictionary*. Paris: Longman group Ltd, 1976, reprinted 1980, First pub 1968, pp. 897.
31. Patil Anand, *The New Indian Comparative Literature and culture studies* 'James Jancy, Mohan Chandra etal (ed), studies in Comparative Literature Theory, Culture and Space', New Delhi: Creative Books , 2007. Pp. 180 -197.
32. Rahman Ansiur, Ansari Ameena, '*Indian English Women Poets*'. New Delhi: Creative Books, 2009.
33. Ray Mohit K. *Studies in Comparative Literature*. New Delhi: Atlantic publishers, 2002.
34. Ray Mohit, Kundu Rama – '*Studies in Women Writers in English*'. New Delhi: Athantic, 2007.
35. Shah Nila, Nayar Pramod, '*Modern Indian Poetry in English critical studies*', New Delhi: creative Books, 2000.
36. Singh K. K. '*Indian English Poetry after Independence*'. Jaipur : Book Enclave, 2012.
37. Website's World universities, Dictionary, USA: 1965, Publisher's Company, Inc. Washington D.C. pp. 571.
38. Webster's World University Dictionary, USA: 1965. Publisher Company Washington DC. pp. 787.