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Comparative Study of Feminine Sensibility in the Prose Writings of Selected Authors Toni Morrison, Margaret Atwood and Kamala Das

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ABSTRACT: Feminine sensibility is a concept that emerged in the Enlightenment Era and continued to be defined in the Romantic Period. It describes the level to which women are affected by the world around them

KEYWORDS: feminine, sensibility, Toni Morrison, Margaret Atwood, Kamala Das

I. INTRODUCTION

Toni Morrison has shed light on the experience of black women for generations, as have numerous other African American female writers. Black women have used literature to highlight the ugly aspects of slavery, the whiteness of Jim Crow America, and the achievements of the feminist movements. Black female authors, including novelists, poets, journalists, playwrights, essayists, social commentators, and feminist theorists, have developed extraordinary strategies for educating, enlightening, and inspiring readers of all ages and races. The Bluest Eye, Sula, and Beloved by Toni Morrison highlight how contradictory ideals of goodness are imposed on three specific black women by white culture, black culture, and history. Readers are inspired and guided by the black female characters' struggles to come up with a potential response. Morrison's novels are frequently seen as portraying something cherished, lost, and familiar. Professional and personal development is facilitated by her capacity to write for black women and about black women in a progressive and practical manner. Morrison's sensitivity of the black female voice is best demonstrated in the books The Bluest Eye, Sula, and Beloved. This Study explores the discourse of Feminine Sensibility in select Novels of Toni Morrison. [1,2,3]Morrison transforms the reader's perspective to provide space for genuine empathy, a literary moment that encourages consideration and reflection. The preference of whiteness over blackness has long been a predetermining of the moral goodness of black women. The representation of black women in art, literature, and music has been skewed by historical assumptions of their moral weakness. Black women's formative experiences in American culture are intended to be depicted in Morrison's novels. Through the use of dehumanizing experiences, primarily those related to slavery, rape, and alienation, the story of such experiences aims to raise readers' psychological awareness. African American female protagonists who fail in their fight against the dual tyranny of race and gender are highlighted in Sula, The Bluest Eye, and Beloved. The women fail to succeed in becoming excellent black women, just like the majority of black women in a patriarchal culture. Morrison gives opposing characters a moral interpretation for their shortcomings. For instance, Claudia, who recounts Pecola's rape as an eyewitness in The Bluest Eye, carries moral authority. The exiled character Sula, after whom the novel takes its name, passes away .

The profound analysis of the feminine experience found in Toni Morrison's "Song of Solomon" is achieved through the delicate weaving together of issues of gender, race, and identity. The discourse of feminine sensibility, which highlights the female characters' power, resiliency, and complexity, is central to the book. This research paper aims to unravel the complex web of feminine sensibility in "Song of Solomon," shedding light on its broader implications for comprehending gender, identity, and power dynamics within the story through an analysis of agency, motherhood, intersectionality, sexuality, and resilience. "Song of Solomon" by Toni Morrison is a moving examination of African American identity and life that is richly interwoven with themes of self-discovery, family, and history. Morrison's story revolves around the intricately described female characters, whose experiences shed light on the intricacies of feminine sensibility in the novel's sociocultural milieu. This study explores the conversation surrounding feminine sensibility in "Song of Solomon," with the goal of revealing Morrison's multifaceted portrayals of women.

Late-twentieth century black feminist critiques written about Toni Morrison's fiction framed her as an invaluable figure within the black feminist tradition, On March 3rd, 2020, in response to a New York Magazine article, "The Best Books for Budding Black Feminists, According to Experts,", Dr. Sami Schalk tweeted, "To be on a Black feminist reading list alongside baddies like [Roxanne Gay], [Brittany Cooper], & [Janet Mock], as well as black feminist foremothers like

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Toni Morrison, Audre Lorde & Octavia Butler is incredibly humbling. I've read almost every book on this list" (Schalk 2020). Black women literary critics and scholars have focused on how Morrison's work centers and highlights the complexities of Black women's lived experiences throughout her novels. Here are three useful critical essays published during the late-twentieth century that have helped frame the importance of Morrison's work in Black feminist critical thought:

Barbara Smith's groundbreaking essay "Toward a Black Feminist Criticism" (1977) helped push ongoing conversations in Black feminist scholarship forward. It offers a critical analysis of Morrison's Sula as a lesbian novel because of Sula and Nel's friendship, but also due to Morrison's critical perspective towards heterosexual male/female relationships, marriage, and the family unit. Overall, Smith believes Sula poses important feminist questions about black women's agency and how Black women influence each other's lives. Smith's essay was originally featured in Conditions: a feminist magazine of writing by women with a particular emphasis on writing by lesbians in Fall 1977.

In her essay, "New Directions for Black Feminist Criticism," (1980) Deborah E. McDowell tries to extend the conversation Smith started three years prior in her analysis of Sula as a lesbian novel. She believes Smith's definition of lesbianism is imprecise and oversimplified but does agree with Smith's call for a more innovative critical approach to Black women's literature. McDowell believes reading Sula exclusively from a lesbian perspective leaves out the novel's depth and complexity, as well as "its skillful blend of folklore, omens, and dreams" (McDowell). McDowell's essay was published in the Black American Literature Forum in Winter 1980.

Barbara Christian's "Trajectories of Self-Definition: Placing Contemporary Afro-American Women's Fiction" (1985) places Morrison's novels into conversation with the fiction of other women writers like Alice Walker, Gloria Naylor, Toni Cade Bambara, and Paule Marshall. She argues Morrison's fiction is unique because it interrogates the intersections of sexism, racism, and class privilege in the Western world while reminding readers there is no straightforward solution to escaping oppressive systems of power regardless of race or gender. Christian's essay was included in Marjorie Pryse and Hortense J. Spillers' edited collection, Conjuring: Black Women, Fiction, and Literary Tradition (1985).

Toni Morrison's novels published throughout the late-twentieth century serve as important contributions to the development of Black feminist ideologies and Black women's literature. Smith, Christian, and McDowell's essays place Morrison's fiction into conversation with the works of other Black women writers, while advancing ongoing conversations in Black feminist scholarship. Mapping and identifying similarities and differences across Black women's literature allows us to acknowledge how the literary tradition has transformed over time, but also how it mirrors subsequent shifts in Black feminism.[4,5,6,7]

II. DISCUSSION

'How are you? You're named after Ernest Hemingway's first wife," Margaret Atwood announces by way of a greeting when we meet on a hotel's heated patio near her home in Toronto. Atwood, 82, has often been described as a prophet, thanks to her uncanny ability to foresee the future in her books. When Trump supporters stormed the Capitol in January 2021, it looked, terrifyingly, like a scene out of The Handmaid's Tale, when the government is overthrown and the dystopian land of Gilead is founded. She seemingly predicted the 2008 financial crash in her nonfiction book Payback: Debt and the Shadow Side of Wealth, published that year. Atwood has always scoffed at any suggestion of telepathy, pointing out that every atrocity in The Handmaid's Tale had been carried out by totalitarian regimes in real life, and she "predicted" the crash by noticing the number of adverts offering to help people with their personal debt. But as she stands in front of me, snowflakes glittering around her like stars, the flames of the hotel's gas heaters leaping on either side of her, dressed all in black save for her little red hat, correctly guessing who I'm named after, she certainly seems to have a touch of magic about her. How did she know about the Hemingway connection?

"Because I'm deep into Martha Gellhorn," she says, launching into a long discussion about the celebrated war correspondent and Hemingway's third wife. Atwood isn't writing a book about Gellhorn (yet), but she found a letter from her to the father of her late partner, Graeme Gibson, who died in 2019, and is now a Gellhornologist. After six or so minutes, I wonder if we'll ever talk about anything else, but Atwood has a regal quality that makes interruption unthinkable. It does not, as I later learn, render argument impossible.

Proceedings begin peacefully enough. Atwood and I are meeting because this month she will publish her latest collection of essays, Burning Questions, a 500-page doorstopper that gathers together her nonfiction output from the past two decades. During this period she also published five novels, one novella and Payback. Atwood is arguably the most famous living literary novelist in the world and unarguably one of the most prolific: in her half century of writing,

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she has published, on average, a book a year. She has won the Booker twice – in 2000 for The Blind Assassin and in 2019 for The Testaments, controversially sharing the prize with Bernardine Evaristo for Girl, Woman, Other. Atwood shrugs off that literary hoo-ha – "So fun! Bernardine's a great gal" – and adds that she is "a veteran of not winning the Booker". Of course, being a veteran of not winning means being a veteran of being shortlisted, which in Atwood's case is four times on top of her wins. So when she describes herself to me as a "grade-A procrastinator and goof-off", I say that seems unlikely, given how much she writes, and she looks abashed. "I know – it's horrible, isn't it?" she says. When I ask how she managed to whittle her essays down to a mere 500 pages, she cringes again at her own productivity. "Horrible!" But adds, "If writing wasn't a pleasure, I wouldn't do it."[8,9,10]

And Atwood's writing is – unfailingly – a pleasure to read. She is one of the all-time great storytellers, a truth sometimes obscured by her highbrow reputation. Whole days of my life have been lost to her novels, including Alias Grace, Cat's Eye, The Robber Bride and The Blind Assassin. When it comes to making you want to know what happens next, Atwood is up there with Stephen King and JK Rowling. She has written in every literary genre, from poetry to sci-fi to mystery. But there is one connecting thread: many of her novels are told using a retrospective narrative, with a character looking back on their former life while trying to make sense of their current one. It is a device that winks at Atwood's love of Victorian literature, but it's also how she thinks, always looking forward, but also looking back. When she writes her books, she types up yesterday's handwritten pages and handwrites the pages for tomorrow. "The rolling barrage!" she laughs. When we talk about modern social movements, she refers back to the French Revolution; when we talk about the rollback of abortion rights in the US, she cites Nicolae Ceaușescu, the notoriously anti-abortion dictator of Romania from 1974 to 1989. "As you may have noticed, I like to do my research," Atwood smiles, after we've segued into long discussions of Stalin, or Mao, or Robespierre. It's all fascinating, and evidence of her tirelessly curious mind. But it can also feel as though she is building a wall of words to protect herself from prying questions. At one point, when she pauses in the middle of such a digression, I ask if her research into Gellhorn has been a way to stay close to Gibson.

"Of course. No-brainer. Next question." She picks up the menu. "Shall we split the ubiquitous avocado toast?"
Atwood always has a book on the go, so even though she has only just received the finished proofs of Burning Questions, she is already deep into her next project: her 10th collection of short stories. When it comes to work, she is indefatigable: "This has sometimes been resented by friends and family. But I come from a hard-working background and a hard-working generation. I always knew I should be able to support myself." She has "no time routine, but a space routine: a certain number of pages or words. No cork-lined Proustian writer's haven. For me, it's roll up sleeves and get it done."

Yet it's a mystery how she does get it done, considering how deeply involved she is with the world around her, as Burning Questions proves, with its clear-eyed essays about the climate, feminism and the future. By now, Atwood has more than earned the right to lock herself away in an ivory tower, but she keeps jumping into the mud. She has been involved in multiple controversies, due partly, but by no means solely, to her fearlessness in addressing hot-button issues in her writing. During the Trump era, her name became a byword for the feminist fightback against the creep of misogynistic legislation that sparked many comparisons to Gilead; Handmaid's Tale costumes became a staple of pro-choice protests. Both that book and Alias Grace were turned into TV series, propelling her into a stratosphere of celebrity unknown to most authors. When The Testaments, her keenly awaited sequel to The Handmaid's Tale, was published in 2019, bookshops stayed open until midnight so fans could get copies as soon as they arrived, a privilege usually granted only to titles such as new Harry Potter books. Her fearlessness has not worked against her commercially.

"Not fearless," she corrects me. "I am afraid of thunderstorms, bears, certain kinds of heights, also totalitarian forms of government, the behaviour of mobs when they get going. What passes for fearlessness is sometimes just naivety. I am not suspicious or cautious when others might be. Also, I don't have a job, so I can't be fired."

This may partly explain her fondness for signing politically charged open letters, such as, in 2020, the so-called Harper's letter about cancel culture, which denounced "an intolerance of opposing views" on the left, and, three months later, another one expressing support for non-binary and trans people, written as a critical response to an essay by Rowling explaining her views on gender. Atwood's involvement made those letters headline news. Given that the two ostensibly contradicted one another – and we'll get back to this – she arguably annoyed everyone. "People want you to be on their side, which to them means you have to be their puppet. Not a good fit for me," she says. She is also a regular tweeter, addressing controversial subjects – politics, gender – most well-known people steer clear of. The week before our interview, Atwood spent almost an hour on Twitter, arguing with strangers about the environmental cost of building more housing in Toronto. When one anonymous tweeter bluntly informed her she wouldn't be able to control

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what happened to the land after she died, Atwood wrote back "I … wouldn't … be … too … sure … of that! I … may … retuuurn … (creaky door sound)" and added a spooky ghost emoji.

Does she ever think: maybe I should make life easy and not comment on this or that controversial issue, but instead focus on my novel?
"Oh, I always think that," she says.
So why quarrel about green spaces on Twitter?[11,12,13,14]
"I know – why aren't I sensible? It's an interesting question. I don't belong to a political party, I don't have any purist ideological positions. So the key questions are, as they always have been for me, is it true and is it fair? And once you are interested, you get sucked in."

Because she feels she has to fight for them?
"Because you notice people deflecting to some other question, which is not the one you're asking."
A young man comes up to our table to pay his respects, and he tells her they grew up in the same area. At first, Atwood is interested and asks questions. But after five minutes she's done. "OK, shoo! Shoo! Bye-bye!" she says, turning back to her avocado toast so suddenly that the man is left dazed, mid-sentence. I'd heard from others who have met her that Atwood can be "a bit fearsome" and it's true she exudes a cerebral grandeur that means you don't want to displease her. In her obituary of Doris Lessing in Burning Questions, she writes: "If you don't think of yourself as an august personage, you don't have to behave yourself." Does she think of herself as an august personage?

"Of course not! I'm Canadian, you're not allowed to think that," she laughs. I suspect she does a bit – and she should, because she is – and when I later ask what's the best thing about being in her 80s, she replies: "I get to be condescending towards young people." But it's also true that she's not scared of kicking over people's expectations. In her books, the female characters can be just as cruel as the men: there are the aunts and wives in The Handmaid's Tale and The Testaments who torment the handmaids, and also the girls who viciously bully one another in Cat's Eye.

"My fundamental position is that women are human beings, with the full range of saintly and demonic behaviour this entails, including criminal ones," she writes in one of the most interesting essays in Burning Questions, which was born out of a classic Atwood controversy. In 2016 she, with several other Canadian authors, signed an open letter criticising the University of British Columbia for publicly suspending the author and then tenured associate professor Steven Galloway due to allegations of sexual misconduct, thereby denying him due process. After an investigation conducted on behalf of the university, a judge cleared him of sexual assault and Galloway apologised for having had an affair with a student. UBC decided not to rehire him and later paid compensation for damage to his reputation and violating his privacy. The authors who signed the open letter were criticised for what some saw as privileging Galloway's side over his female accuser, and a number of them removed their names from the letter.

III. RESULTS

One of the most well-known feminists of the postcolonial era was Kamala Das. The poetry of Kamala Das is essentially feminist poetry. The focus of this poem is Kamala Das as a woman—as a wife, a mother, and a sexual companion for many men besides her husband. The poems in which Kamala Das describes the personality and disposition of her husband are those in which her feminine sensibility comes through most strongly and eloquently. One of her poems, The Old Playhouse, is infused with a feminine sensibility. Her husband's approach to making love to her infuriated her feminine sensibilities. Thus, only a strong woman would express her disgust at a husband who only wants to satisfy his lust. The feminine sensibility of Kamala Das forces her to characterize her husband in The Sunshine Cat as a self-centered, cowardly man who did not love her adequately. She claims that her husband had been treating her like a prisoner who had nothing except a yellow cat (or a ray of sunshine) for companionship. Her poems are distinctly feminine due to the common female themes and even the images and symbols she uses. Both the subject matter and the tone of her poetry are feminine.[15,16,17] Indeed, in her poetry, she skilfully combines feisty female protest with endearing feminine feelings.

The poet Kamala Das is inextricably linked to Indian feminism's past; in fact, hers is the country's first and most significant feminist movement. We discovered that she made the most of her works to eloquently capture the pleasures and sufferings of women folk. No matter what she wrote, Pan always aimed to depict some of the most contentious aspects of Indian culture, especially the pressing challenges facing women. Understanding Kamala Das's works require understanding her personal life narrative, which is so intricately entwined with her work that one cannot be tackled without the assistance of the other. Kamala Das experienced the tremendous tragedies of family life firsthand. Her marriage had been a complex disaster. Throughout her life, she saw partnerships fall apart. Kamala Das was forced to deal with the upheaval of a disintegrating marriage. She observed and experienced the blind patriarchy's power over

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her, which crushed all of her goals, aspirations, and concerns for her health. With her immense energy, she managed to extract some of the most contentious works of Indian English writing from the turmoil. The poetess fiercely objects to men's dominance and the subsequent diminution of women. Nobody looks out for the woman's goals and aspirations since she is expected to follow specific traditional duties. Conversational cadence and language convey the level of dissent. It represents the entire womanhood's fight against the male ego. The poetry of Kamala Das is an honest and direct representation of feminine sensibility. She defied established, methodical, and customary standards and ideals and upholds a way of living that is distinguished by an unusual and radically contemporary viewpoint.

The two poems Kamala Das wrote about the birth of her son also display her feminine sensibilities. The most valuable emotions that a mother experiences before giving birth to a kid and then after giving birth to the anticipated child are expressed in the poem Jaisurya. The White Flowers is the title of the second poem. Her poetry is unmistakably feminine due to the common female topics and even the pictures and symbols she uses. She values the male and female human bodies as precious possessions and divine gifts. Both the subject matter and the tone of her poetry are feminine. She is emotional, sensual, and sensitive. She has a strong emotional personality and occasionally loses control of it. For illustration, her attitude toward forgiveness in her poem Composition typifies the feminine sensibility of India. She claims in the poem to have attained the age of universal forgivingness and that she is prepared to forgive both friends and those who have damaged friendships. Indeed, in her poetry, she skillfully combines feisty female protest with endearing feminine feelings.

Her writings may be categorized as protest poetry. Her protest is aimed at the injustices and oppression that women have historically experienced in India. She criticizes the Indian women for believing that their sole purpose is to lie under a guy in order to state his passion in a poem titled The Conflagration. She is telling the women that the world is far bigger than their six-foot-tall husbands. Her poetry, therefore, has both a social and reformative goal. In contrast to the poetry of the majority of other English-language female poets, her poetry is respected.

Her Poetry Reflects The Power Of Governance And Her Feminine Sensibility
Kamala Das is recognized as a vocalist with a feminine sensibility who rejects traditional social norms and customs. These customs do not benefit women in any way; instead, they severely undervalue females in this society that is predominately male. Under a man's authority, a woman's sensitive sentiments and emotions are completely repressed.
K.R.S. Iyengar writes: “Kamala Das is a fiercely feminine sensibility that dares without inhibitions to articulate the hurts it has received in an insensitive largely man-made world.” She says:

“A man to love is easy but living
Without him afterward may have to be faced.” (The Looking Grass)
Without him afterward may have to be faced.” (The Looking Grass) Her poetry is driven and governed by her feminine sensibility, and it is this sensitivity that has given her poetry a unique style. The feminine sensibility of Kamala Das is ravenous for a real lover or a love of emotions, but it is unable to find its hues. She always yearns for love to satisfy her. When she is rejected by real love, it sickens her severely:

“Who can
Help us who have lived so long
And have failed in love?” (The Freaks)
The poems in which Kamala Das describes how her husband is treated and behaves are the ones in which her feminine sensitivity is most strongly and vehemently expressed. One of her poems, The Old Playhouse, is infused with a feminine sensibility. Her husband's approach to making love to her infuriated her feminine sensibilities. He made love out of pure desire, not out of any love at all. Simply a brave woman would voice her anger at a spouse who only wants to satisfy his need and who neither shows her affection nor expects it from her. The man who allowed his saliva to enter her lips and who had already gotten into every crevice of her body did not harbor the slightest feelings of love or affection for her.

The most valuable emotions that a mother experiences before giving birth to a kid and then after giving birth to the anticipated child are expressed in the poem Jaisurya. Only a feminine sensibility could have done justice to the poem's concept of pregnancy or motherhood. How ecstatic the poetess was to have her son! What a lovely illustration of female sensibility.

“And then wailing into light
He came, so fair, a streak of light trust Into the fading light.”
(Jaisurya poem)

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Kamala Das's feminine intuition has profoundly suffered in the absence of love, as can be observed in her love poetry. Much of Kamala Das' poetry exemplifies her feminine sensibility, especially those in which she dresses as Radha and waits for Krishna to end her suffering love.

As a pioneering author, Kamala Das has distinguished herself and constantly stands out. The Indian first observed in her words the yearning, the sexuality, and how audaciously she declared it as a woman. Her poetry is the authentic expression of her jerky power. Being a woman, she writes openly about her body, her instincts, her belongings, and the lust she feels for her men in this completely unique field of writing. Male callousness, heartlessness, and sexuality severely wound and torment feminine sensibility:

“How can my love hold him when The other
Flaunts a gaudy lust and is Lioness
To his beast?” (A Losing Battle)
Kamala Das’s Advocacy Of The Right Of Women To Independence
One of the most prominent poets of modern Indian English literature, Kamala Das is renowned for using a fiery voice in her poetry. The poetry in The Voice of a Rebel Woman Against Patriarchy: A Study of Kamala Das finest capture her feminine sensibility. Despite the fact that her writing is typically categorized as personal and introspective, she is a rebellious figure among Indian poets thanks to her honest handling of female sexuality and unabashed innocence. His poetry is devoid of "the novel of the 19th century, feeling, and romantic love," in contrast to other writers. As she candidly discusses her position in a male- dominated culture and its prevalent traditional patriarchal conventions, where "a woman is not born, Rather, she becomes a woman," her poetry is infused with the note and tone of a rebellious woman. She has moved beyond the position of a poet, and her poetry collections have taken on a life of their own. Through her direct and frank language, she explores the silence of Indian women and critiques patriarchal rule. Where sex or desire is discussed in Indian society. Since these are the things, women must offer unconditionally yet are still viewed as filthy or forbidden, Kamala Das utilizes them as a means of resistance in her poetry.

“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…”
(The Old Playhouse)
In addition to pursuing and achieving her goal of having the freedom to do as she pleases, Kamala Das's poems of protest against social norms and against the limitations and restrictions that husbands or society at the large place on women imply her support for all women's rights to an equal experience with such freedom. It also emphasizes how important it is to acknowledge the needs and rights of Indian women generally. Unquestionably, her tone of resentment and fury in these poems conveys her sense of unfairness toward the societal structure. Kamala Das might therefore be described as a passionate and ardent feminist. She may be viewed as a powerful advocate for women's rights and a champion of the cause to free women from the bonds of domestic servitude to males. The fight for women's emancipation from male dominance was in its early and middle phases when Kamala Das penned these poems (in the 1960s and 1970s of the 20th century), but now its success has beyond even the most optimistic predictions of the women who led the movement. However, during the time Kamala Das composed her poems, Indian women were obedient to their parents or their husbands, and the issue of having extramarital affairs did not even come up. Today, Indian women are as emancipated as their counterparts in Britain and the United States. Among the first women to assert this independence, Kamala Das was one of the select few to do so and to use it to the utmost degree feasible.[18,19,20]

Fierce Female Protest And Charming Feminine Sentiments In Her Poetry
My Story is a confessional work by a confessional poetess that outlines the social and emotional aspects of women's jail. The main premise of My Story is how difficult it is for women to find love in the so-called "system of arranged marriage" in India. Her poetry also examines the dynamics between men and women and how a guy uses a woman's body for his own purposes. As Sunita B. Nimavat puts it, “as the first bold voice of feminine sensibilities, she was a rebellious spirit with profundity and deep concern for the deprived, the poor, and the exploited”. Kamala Das writes:

“Poets cannot close their shops like shop men and return
home. Their shop is their mind and as long as they carry it with
them, they feel the pressures and the torments. A poet’s raw

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material is not stone or clay, it is his/
her personality." (My Story)
The feminine sex has benefited from Kamala Das's work as a confessional poet by being more aware of their repressed sexual impulses and unhappiness with their spouses in that regard. She has therefore provided a brief incentive for women to speak up or at the very least not be suppressed. In these introspective poems, Kamala Das assumes the role of a feminist, subtly calling for the freedom of women from societal norms and taboos.

The Revolt Of Her Feminine Sensibility
The poems in which Kamala Das recounts her husband's treatment and temperament are those in which her feminine sense comes through most strongly and clearly. One of her poems, The Old Playhouse, is infused with a feminine sensibility. Her husband's approach to making love to her infuriated her feminine sensibilities. He made love out of pure desire, not out of any love at all. Simply a brave woman would voice her anger at a spouse who only wants to satisfy his need and who neither shows her affection nor expects it from her. The man who had consented to use her body had no romantic or affectionate feelings for her. This is female sensibility protesting against a man who engages in sexual activity in a robotic and emotionless manner just to gratify his passion. In the poem named The Freaks, Kamala Das bemoans the fact that her husband's fingertip can only serve to arouse her skin's languid appetite and that, despite their extended living together, love has eluded them, leaving her heart feeling empty like a cistern. She then refers to herself as a freak and claims that the only reason she occasionally displays a grand, flashy lust is to save her face. Kamala Das' feminine sensibility, which she attributes to The Sunshine Cat, drives her to characterize her husband as a self-centered, timid guy who neither loved her nor exploited her appropriately. She says:

"Her husband shut her,
In every morning, locked her in a room of books, With a streak of
sunshine lying near the door like,
A yellow cat to keep her company." (The Sunshine cat)
Only a yellow cat (or a ray of sunlight) had been keeping her company while she had been treated like a prisoner by her husband. She had become "a frigid and half-dead lady" as a result of his treatment of her, rendering her useless to a guy seeking sex.

In a poem titled A Losing Battle, Kamala Das claims that women should use the cheapest bait possible instead of love to lure men into their traps. In a poem titled The Conflagration, this begging for women's independence from male dominance is even more forceful and unrestrained. Here, Kamala Das questions whether lying next to a man in bed is truly happy before advising women to establish their individuality in order to live in the world outside of a lover or a husband's six-foot frame. Along with the poems already mentioned, Kamala Das has produced a number of other works that reflect her feminist ideals and attitude of resistance to male control. As was already noted, Kamala Das has an unconventional approach to marriage. She sees marriage as a game being played by an evil spouse. Her female ego emerges when she reluctantly talks about how marriage has robbed her of her freedom. In the poem named Of Calcutta, she describes the profound internal suffering brought on by her marriage. In this poem, she alleges that her husband used her as a "walkie-talkie" so that he could keep warm in bed at night. She felt like a trained circus dog that had been treated worse, and she asks:

"Here in my husband's home, I am a trained circus dog Jumping my
routine hoops each day, where is my soul,
My spirit, where the muted tongue of my desire?" (Of Calcutta Poem)
Because her spouse merely exploited her for his selfish sexual gratification and showed her no true love or compassion, Kamala Das' marriage ended in divorce. She has described how her husband approaches sexual activity with her in an impersonal and robotic manner, which undoubtedly satisfies her desire but deprives her of the love and affection that every woman expects from her husband and whose absence causes her not only disappointment but also misery and even torture. In addition to expressing Kamala Das's hatred toward her husband, these poems also implicitly express the indignation of other women who are in a similar situation. Poetry of protest, sorrow, contempt, despair, and anger characterizes Kamala Das's work. This critic claims that her poetry expresses the wounds it has endured in an intense, primarily artificial environment without restraint. She may be seen to have announced a new morality in which the traditional values of virginity, submissiveness, and dependency on males have been abandoned. The new Kamala Das-type woman is on a mission to destroy the idea of male dominance and his egotistical superiority over her.

One of the most well-known contemporary Indian poetesses is Kamala Das. She is also well known for her confessionalism. One of her poetry's strongest subjects is feminism. Every poem addresses feminism in a female-oriented manner. Writing that is feminine differs from writing that is feminist. The writing by women in Indian English

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literature that focuses on women's identities and resistance also fosters a modern consciousness in both men and women. However, feminist writing conveys a general understanding of female dominance. The philosophy underlies its importance rather than the textbook's literary quality. The study of the feminine emerges as a reaction to patriarchy or the prevalent chauvinist ideologies. Kamala Das is a poet who writes in the love and sexual subgenres. It is not necessarily conventional or outdated; it is pertinent to include or make an appearance in the vast majority of her love poetry. In addition, a summary of doubt, love, and gender engage that it is a well-known stance in her poetry as well as comes into view as one of its intervening themes.

As a result, Kamala Das is a modern Indian author who is fully aware of her artistic intent and purpose as well as of her obligation to uphold her vision. Unquestionably, a feminist voice is being heard here as it expresses the aspirations and stifling conditions, worries, and frustrations of women. She expressly writes about love, sex, and marriage—all topics that are familiar to her and fully within her consciousness.

IV. CONCLUSION

Her lyrical voice, which is generally her own and cannot be mistaken for anybody else's, is infused with a feminine cum feminist sensibility. It is important to note that Kamala Das' poetry has themes that center on the history of feminine senses. Writing on the oppressed woman in society is Kamala Das. Her stance against women's exploitation and marginalization, as well as her concern for the social and cultural construction of gender, are virtually always evident in her works. She has shown that women's lives are not fundamentally different from men's lives. Kamala Das is known as a furious feminist poet since almost all of her poems are protest poems that deliver a powerful message of feminism in a personal tone.[20]

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