**Review of Literature**

An extensive literature review has been carried out with an aspiration to collect valuable data towards the research question-To what extent is Feminine Sensibility, expressed in the selected poems of Indian English poets-Kamala Das and Eunice De Souza, connects to their personal experiences psychology and socialization? This review has been an inevitable part of the formative evaluation of data collection and data analysis which commenced in July 2010 and will be completed by July, 2012, duration of two years. This study comprises of the identification of the emergence and purpose of Indian English literature and the birth of Indian English Poetry as a strong and unique medium of expression incorporating the literary theories of Romanticism and Confessional mode. The thematic representations in the poems of Indian English Women poets, especially, ‘Feminine Sensibility’ have been identified in the poems of Kamala Das and Eunice De Souza. The reviews, research papers, write ups and articles published in different books, journals and websites have been critically analyzed and appreciated with personalized and subjective interpretations to conceptualize the big idea of the research. The theoretical approach of different writers, reviewers, critics and contemporaries of Kamala Das and Eunice De Souza has formed a major and solid foundation for the study. The empirical and subjective approach of critics and critical studies on similar strands has been extremely helpful for the study. This review of literature will definitely illuminate the subjective and objective interpretation of the poems and thematic representations and traits of feminine sensibility expressed in the poems of Kamala Das and Eunice De Souza. This would prove beneficial in drawing the relationship between different variables which the researcher is trying to focus in the study especially the connection between the personal experiences and the sensibility which these great poets have tried to establish through their poems-identifying the confessional traits of their feminine sensible poems including nervousness and mental breakdown, language of nostalgia, depression and correlated elements which they have received from the androcentric /male chauvinist society primarily as women subjects, the voice of revolt and many more. A comparative study of journals and the theories established by the critics and research scholars of the similar field of study would prove beneficial.

**The review’s methodology and Structure**
The resources and materials surveyed and collected in this review were analyzed and extracted between July 2010 and July 2012, through a variety of means like articles, research papers, website information, internet searches for key words and literature pertaining terminologies, and the analyses of personal knowledge and experience and trails of bibliography. A chronological study was practically not possible since the data collection was done on the basis of the availability of the resources. Nevertheless, a sincere and serious attempt has been done to arrange and present the data with precise correlation and accurate coherence. Feminine Sensibility has been undertaken previously by other research scholars as well but the evolution of new feminine sensible traits from the selected poems of Kamala Das and Eunice De Souza has been a novel study. Moreover, the establishment of relation between the autobiographical aspects/personal experiences and poetic aesthetics centrally focused on the theme ‘Feminine Sensibility’ has been an innovative idea. The comparative study of Kamala Das and Eunice De Souza has never been carried out earlier with special reference to the image of self, style/structure and thematic representations. Studies on Kamala Das and the themes which she has conveyed in her poetry—love and sex, spirituality, confessional voice, sensuality, voice of revolt and so on has been subjected to critical evaluation and literary appreciation many at times. However, not much of those studies were available with regards to Eunice De Souza’s poems except for the reviews and articles published about her biography and poems. Hence a majority of the critical analysis of Eunice’s poems were subjective interpretations which will be later on cross checked with the poet herself, while conducting a personal interview, one of the strongest primary resources in the process of research work.

The books, research papers and articles which have been used in this literature review can be categorized into two major classifications:

1. **Primary Sources:** include the original works of the poets chosen for study—autobiography of Kamala Das—*My Story*, books which contain Anthology of her poems *Summer in Calcutta, The Descendants, The Old Play House and Other Poems, Only Soul Knows How to Sing*, the personal interview with Eunice De Souza, Book which contains anthology of Eunice De Souza’s poems—*Necklace of Skulls*.

2. **Secondary Resources:** This can be classified again into three categories
• Books: which include the critical analysis and literary appreciation of Kamala Das’ and Eunice De Souza’s poems, details on their thematic representations of literary works and biography of the these two poets.

• Research Papers: analyze specific aspects of Kamala Das’ and Eunice De Souza’s poems presented and published by the previous research scholars.

• Articles: published on the web sites about the recent updates and biographical reminiscences including some of their poems, dictionary references of literature specific terminologies.

Ashley E. Myles’ Anthology of Indo-Anglian Poetry examines the growth of Indian English Poetry after 1940’s and its relation and link to the main stream of English Poetry especially in the Introduction section which is titled ‘Post-war Indo Anglian Poetry: A Survey’. The flourishing sweetness and magnetic charm of the Indo Anglian Poetry has been a -main focus and compliments the novel brand of Indo Anglian Poetry initiated by the poets Dam Moreas, PLal, Nissim Ezekiel, Kamala Das, Shiv Kumar who nourished the stream on similar lines of T S Eliot, W B Yeats and Dylan Thomas. Nevertheless, the standards and individuality of the stream has been maintained and specially focused on the sensibility of post independent Indian society. (Ashley E Myles, 1991). Prof. Subrahmanya Sarma discusses the complexity and difficulty in choosing a name for Indian English Literature. Anglo- Indian Literature, Indo- Anglian Literature, Indo-English Literature, Indian Writing in English, Indian English Writing and Indian English Literature have been the different existing nomenclatures used. Prof. Subrahmanya Sarma reaches a satisfactory conclusion of accepting ‘Indian English literature’ as the most suitable appellation. According to M.K Naik, Sahitya Academy recently accepted Indian English Literature as the most suitable appellation since it represents the great ocean of Indian Literature with many streams joining it. Secondly it is the inevitable product of nativisation of English literature. (Prof. Subrahmanya Sarma, 2005)

Kanwar Singh defines Post Feminism as a movement which exhort the treatment of homosapiens as a particular community irrespective of gender, sex, class and creed which forms the basis of feminine writings especially by Indian women poets like Kamala Das and Eunice De Souza. The Indian Woman held a superior position in the society and shared a major part in the decision
making process. Kanwar Singh studies the decline of feminine status especially towards the end of 18th century and the beginning of 19th century which witnessed an advent of feminine sensible themes in Indian writings, especially by the women writers. (Kanwer Dinesh Singh, 2004). Shilpa Goel’s ‘Feminist Literary Criticism’ addresses the Feminist Literary Criticism as one of the crucial literary studies and especially focuses on the ‘Waves Theory’ of feminism. Friedan’s focus on motivating feminist literary works are mentioned by specially concentrating on her saying: “a world confused to her own body and beauty, and the physical care and serving of the husband, children and home” in order to renew the women’s fight for equal rights. Apart from Friedan’s focus, the article also gives equal importance to Kate Miller’s introduction of the word ‘Patriarchy’ which represented an androcentric society, Elaine Showalter’s identification of three stages-Feminine, Feminist and Female theory, Bell Hooke’s sexism as a particular form of oppression, Mary Wollencraft’s ‘the rights of women’, Virginia Woolf’s Modern Feminist Criticism as a subject of critical enquiry, Beauvoir’s rich lexicon of images and ideas quoting ‘The Second Sex’ as example. The article sums up with the social construction of gender and feminist criticism directing attention to female intellectual tradition. (Shilpa Goel, 2010). Vigyan Prasar’s ‘Discrimination Faced by Women through Life’ mentions patriarchal social practices, cultural references, social clichés, superstitious believes and other socio-cultural taboos against women. (Vigyan Prasar, 2011). Maliti Agarwal shares a similar opinion and expresses her wish to demolish the male dominant, egoistical superiority. She epitomizes women as representations of sentimental love and devotion. (Maliti Agarwal, 2007). Dimple Godiwala mentions the socio-cultural background to Indian poetry in English in a post-Independent India. She refers to the nineteenth century English poetic stream and discusses the prominent post-independent poets with special mention to four Indian Women Poets- Kamala Das, Mamta Kalia, Eunice DeSouza and Imtiaz Dharker who could maintain the individuality of Indian traditional verse and Euro American forms. (Dimple Godiwala, 2008). According to Amita Raj Gargey, the distinct feature of women writers from men are their realistic expression of life situations especially the feminine longing and search for identity. She gives a clear cut account of different approaches of these women writers in exploring and expressing their self which includes Indian philosophical, religious and spiritual approaches. The Indian women writers accepted the ‘bhava’ of Bhakti to bring in the archetype of Indian religious traditions especially to establish man-woman relationship through their literary work. The issues before sensitive contemporary Indian
women poets have been discussed in the article with due importance. The contemporary Indian Women writers have taken utmost care in expressing their identity and sentiments effectively. (Amita Raj Gargey, 2009).

D. N. Dwivedi supports the frankness of Kamala’s expressions to stray a little towards love from the normal routine which should not be mistaken for adultery. Kamala’s Mira –Krishna, Radh – Krishna archetypes are also mentioned in the chapter. Kamala’s prosaic period from 1968-1973 has been mentioned in the chapter aptly commenting on the controversial nature of some of her essays like “I Studied all Men”, “What Woman Expect Out of Marriage and What they Get”, “Why not more than one Husband?” and “I Have Lived Beautifully”. Kamala had gained popularity as a famous periodical and magazine writer as well. The chapter ends by commenting on the accolades that reached Kamala for her literary contributions- P.E.N’s Asian Poetry, KeralaSahitya Academy Awards. The second chapter ‘The Body of Das’ Poetry’ highlights the collections of poems –Summer in Calcutta (1965)-with poems portraying themes of love and strangled desire in ‘The Dance of Eunuchs’, burning desire in ‘The Freaks’, sexual experience in ‘In Love’, warmth of sexual act in ‘In Winter’, physical desire in ‘A Relationship’, significance of words in ‘Spoiling the Name’, opposition of dialects between ascetics and sensual in ‘An Apology to Gautama’, a gloomy mood in ‘The Fear of the Year’, wild despair in “My Grandmother’s House”, sadness in ‘The Wild Bougainvillea’, wait for the lover’s call in “The End of the Spring” and so on. The second poetical Volume ‘The Descendants’ in 1967 pictures a wide range of poems like, ‘The Descendants’, ‘The Invitation’, ‘Composition’, ‘A Request’, ‘The Suicide’ and many others with central themes of futility of sexual act. These poems mainly stress the feminine sensibility of the poet recreated through her confessional poems. The third poetic collection ‘The Old Play House and Other Poems ‘ in 1973 also carries a lot of new poems along with certain poems included from ‘Summer in Calcutta’. While discussing ‘The Main Themes of Das’ Poetry’ in the third chapter of the book, D. N Dwivedi mentions the shortage of themes in Kamala’s poetry since she mainly concentrated on woman consciousness and sexual futility to a great extent. She is poet of feminine longings. At the same time, love and sex became recurrent themes of her poems. The theme of love has equal weightage to theme of body in her works with intermittent themes of decay and death. Kamala is justified as a poet of moods and freaks by D N Dwivedi. The subsequent chapters justifies the existence of Kamala Das as a poet of love and sex, as an extreme confessional voice who takes extreme care in the versification,
Sezer Sabriye focuses on Kamala Das’ autobiography *My Story* ‘as a text written by a third world woman who struggles in a doubly colonized world’. Kamala intends to express her sense of freedom and sense of expression in an androcentric, patriarchal Indian society. The fact is that her outspoken way of expression in her autobiography called for a controversy from the Indian conventional social set up. Depite these she preferred to represent the unsilenced voice of Indian women according to Sezer Sabriye which was the foundation for many of her feminine Sensible poems. (Sezer Sabriye, 2007). Kamala’s poems mainly centered on love, sex and eroticism but the frankness and honesty of her expressions are notable. Anna Kurian discusses Kamala’s ‘An Introduction’ and its autobiographical traits. It has a universal value since it speaks about ‘every man’ and ‘every woman’. The chapter also mentions the different conviction of the poet while writing in English apart from her mother tongue in the form of a debate where Indian poets wish to express in an alien language. The second part of the poem rather focuses on the identity, evolution and the struggle for acceptance. The shame of bodily changes and the complexes are aptly brought out by Kamala. (Anna Kurian, 2008) According to Mohammed Shaukat Ansari the poetic work of Kamala Das has involved extensive critical consideration and constant severe clarification. He examines Kamala’s subject as ‘women’ and feminine experiences as source of great inspiration. Along with search for self, quest for love also have been a major thematic representation in her poems. (Mohammed Shukat Ansari, 2012)

According to Om Prakash Dwivedi, her early marriage at 15, suppressed her feminine instincts and developed a negative mentality towards men and their false modesty. Therefore, ‘quest for true love’ became an underlying factor. Her poems reflect themes of suppression and violence. His studies reveal the fact that these themes spring up from the bitter experience that she had in her personal life by making a valid reference to her autobiography-My Story.

Dwivedi does a psycho- analytic approach when he says that:
“It is not the physical love that Das longs for. What she craves for is an emotional bonding with her man. But to her surprise, she receives the carnal pleasures from him” (Om Prakash Dwivedi, 2009)

The themes reflected in her poems are ‘a read between lines’. The lack of true love from her man paved way for her search for love in other men. The theme of sexual love became a prominent one in most of her poems. Dwivedi comments on the open discussion that Kamala does through her poems without a fear for the conventional and orthodox society, and thereby converting the don’ts of the society to do’s. She questions the restricted role of women in the society and pictures herself as postcolonial unconventional women who don’t have inhibitions to mention the reality; only because she is a woman. Anisur Rahman identifies the expressive forms in the poetry of Kamala Das which include her longings to be close to her home, native land and intimate music. Her poems are identified as a cluster of emotional associations and implications. The images and symbols used by Das are identified to be emerged from cultural sources of typical Indian background. Das’ language and diction symbolize the individual and unique vision of life and have always kept a pace with her imagination. He identifies this great Indian English poet as a ‘poet beyond self’ who records the shakes of Indian womanhood like a seismograph. (Anisur Rahman, 1992) N.M Maghoker identifies Kamala as a poet of feminine longings who stood for the restless sensitive woman in a male dominated society. She raised her voice against male tyrannies. He identified—a search of herself, a search for true love, sex based on true love in her poems. She draws a clear cut line between love and lust M Moghekar quotes one her poems, "Beauty was a short season" where she describes the temporary and momentary nature of beauty and 'Jaisurya’ which mentions the motherly love and pain. Her frustration to be in this world where the womanhood suffers and gets crumpled under male domination and male chauvinism is truly reflected in her poems. To quote him,” Kamala Das' poetry is frank and straight forward expression of feminine sensibility. Kamala Das, the pioneer of freedom in woman sexuality, a pointer of nude woman has a remarkable place in Indo-Anglian poetry” (N M Maghoker, 2011). Kusha Chandra Pradhan’s article in Facebook (May, 2011) focuses on the various mode and poetic techniques and methodologies adopted by Kamala Das in her poetry which support her bold and frank expressions. Her image of a poet with direct feminine expressions is well appreciated in the article by Chandra Pradhan. Kamala’s usage of poetry is a strong weapon of expression mainly focusing on deteriorating man-woman/husband-wife
relationship. The clear cut use of language by Kamala pierces the heart of the readers and renders pathos along with responsive trigger. The confessional mode of expression supports the voice of protest and sound of revolt in Kamala’s poems. (Kusha Chandra Pradhan, 2011). M.P Singh’s article on ‘Use of Images and Symbols in the Poetry of Kamala Das’ gives a fine account of what image is and how the deficiency of these images affect the success of a literary piece. He describes image as making a picture out of words which involves the effective use of metaphors, similes, contrasts and so on. Symbols being the representation of an object, ideology and other principles help the readers to move away from the literal denotation of the same. The pioneers of the same are Ezra pound, James Joyce and C. Day Lewis. He slides gradually to the inspiration gained by Kamala Das from these pioneers in the framing of poetry using imagist and symbolist theory to render clarity to her expressions.

M .P Singh mentions a whole lot of images used by Kamala Das in her poems which include sun and heat, house and window, sleep, sea, grandmother, Krishna and so on. Out of all these he mentions ‘human body’ as a significant image used by Kamala Das with supportive samples from her poems–‘The Freaks’ and ‘The Looking Glass’ where she has mentioned the repulsive nature of the male counterpart bringing in the great ideas of sexual futility , sexual repulsion and sterility. Her images of sun and heat symbolize lust and corruption quoting the examples of her poems ‘The Dance the Eunuchs’ and ‘Summer in Calcutta’. ‘The Old Play House’ is self-explanatory with the usage of a metaphor as the title of the poem which leads to the image of a swallow who was free now gets tamed which indicates the loss of freedom. A great recurrent image found in Kamala’s poems is the image of ‘Sea’ which is a pointer for two ideas. Firstly, the poet’s craving to merge with the blue sea in union with perfect love and secondly an escape into the sea from the androcentric world. The Radha-Krishna and Mira–Krishna archetypes are also effective images used by Das in revealing her search for an eternal lover in this world of follies and falsities .The article sums up with a salute to Kamala Das for her functional use of images and symbols rather than a decorative one which renders an arresting appeal to her poems.(M P Singh,2010).Bhosale pays a tribute to the great confessional poet Kamala Das who primarily wished to express her feminine sensibility through frank expressions and made her sentiments reach her readers. Most of her poems have themes as her own experience as mentioned in her autobiography-My Story. While describing the agony and frustration in her poetry,Dr.Bhosale primarily focuses on her poem ‘The Dance of the Eunuchs’ included in her
collection ‘Summer in Calcutta’. The futility and sterility of sexual relationships have been aptly brought out through the poem by the image of ‘eunuchs’ which dangle between their existence and gender confusions. Their unfulfilled emotional and physical desire has been used as a phallic symbol to express the frustration of the poet. The non-fulfillment of the poet’s desire has been a major theme of discussion in poems like ‘The Freaks’ and ‘The Sunshine Cat’.

Her mythical grandmother has been a source of frustration for her since she often wishes to be in her company to receive solace which she couldn’t as, explicated in ‘My Grandmother’s House’. The article takes into consideration the similar tenderness and delicate feelings expressed in her poems, ‘The Wild Bougainvillea’ and ‘The Old Playhouse’. In short, Kamala wishes to let the readers know about her fluctuating moods and freaks with frank expressions and sincere feelings at which she was extremely successful. (B.S.Bhosale, 2009). Nikita Kamble has recognized Kamala as the voice of her generation in her article mainly because of the portrayal of Indian persona in her poems unlike English modernists. The sincere expressions of feminine longings and their position in the society have been an underlying theme in most of her works leading to a provocative appearance to her works. The discussion of her intense personal experience, pain, frustration of being lonely, cry for identity, sincere feminine longings, craving for true love and her mood swings made her poem controversial especially to the common public. Her frustration sprung out from an unsuccessful marital relationship where her expectations couldn’t match the reality. The article recurrently speaks about the intense personal experiences of the great poet transformed into beautiful lines and emotions of her poems citing examples of ‘The Dance of the Eunuchs’, ‘A Hot Noon in Malabar’ and ‘The Old Playhouse’. Her love poems were unacceptable to the common layman as it speaks of the yearning for true love. The frank and outspoken expressions of Kamala through her love poems were rather misinterpreted at times by the public. The poet never wished to advocate adultery at the cost of the family. The poet’s search for true love is often expressed in terms of Radha-Krishna archetype. The poems like ‘The Looking Glass’ and ‘The Stone Age’ speak about unconventional dictions of love. Nikita quotes SrinivasIyengar in the article, “Kamala Das is fiercely feminine sensible that dares without inhibitions to articulate the hurt it has received in an intensive, largely, man- made world”. The article also refers to her conversion to Islam in 1999. Nikita gives the explanation to the same in Kamala’s voice. “Two plain reasons lured me to Islam one is the Purdah. Second is the security that Islam provides to women. In fact, both these reasons are complimentary. Purdah is the most
wonderful dress for women in the world. And I have always loved to wear the Purdah. It gives women a sense of security. Only Islam gives protection to women. I have been lonely all through my life. At nights, I used to sleep by embracing a pillow. But I am no longer a loner. Islam is my company. Islam is the only religion in the world that gives love and protection to women. Therefore, I have converted.”(Nikita Kamble, 2012)

The voice of women Consciousness in the poetry of Eunice De Souza by A .V.V.V Malleswariamamma was published in the Book -Silent suffering and Unheard Agony in the Regional Writings on Women by S.P.Sree in the year 2008.This section compliments the feeling of psychodynamics and emotional experiences of women in Indian writing in English. The feminine crisis in the male dominated society and quest for self-expression and recognition has been an underlining factor of the literary works of Indian women in Indian English literature. The rich experiences of feminine identity has been well portrayed in the literary works of Indian women poets Kamala Das, Monica Varma, SunitiNamijoshi, Eunice De Souza, MamtaKalialmtias Darker and many others . Motivated and inspired by the psychological tragic life of Indian women because of religious and social conventions and gender inequality, these women poets design women characters through their poems. Their poems act as a media of articulation and expression of feminine voice. (S PrasannaSree, 2008).

Eunice is been introduced as a teacher, poet, novelist, critic and writer for children who has resorted to the adoption of irony as a means of expression. Her works are major attempts to invoke introspections and subjective reflections in the readers. Her poems which criticized the follies of the Catholic Community have been observed as a betrayal by her community which she didn’t take into consideration. She adopts an observant tone with a detached voice and underlying anger in her poems. ‘Women in Dutch Painting’ (1988) has been a collection addressing the social issues with a milder tone when compared to ‘Fix’. Anna Kurian opines that to get a better comprehension of the poem it is extremely necessary to understand the paintings of women done by Johannes Vermeer, Pieter De Hooch and Rembrandt, who are set in domestic spaces. Eunice compares the women in Vermeer’s paintings to those whom she knows in real life experience with understanding and acceptance. The poem is a dedication to Melanie Silgardo one of Eunice’ students who is a poet herself. (Anna Kurian, 2008).
The English Department of University of Delhi included Eunice De Souza poem ‘Marriages are Made’ in the book The Individuals and Society, as a poem worth analyzing and comprehending. The introductory section identifies Eunice De Souza as a strong and vibrant Indian contemporary poet who makes ironic reflections about her community-Goan Catholic with intermittent references to industrialized religion and gender issues. (University of Delhi, 2006). A similar approach is done by Victor J. Ramraj when he studies Eunice De Souza’s ‘Catholic Mother’ and ‘Return’. The ‘Catholic Mother’ concentrates on the role of woman in an Indian Catholic society while ‘Return’ emphasizes on the poet’s return to homeland from London despite the sad changes because of wrought of time. Studies in Indian English Poetry compliments De Souza’s self-assertion which is completely bare and stripped. The authentic reference to her social, cultural and personal experience make her poems stand out in excellence and aesthetic sense. She adopts a similar poetic style of Kamala Das where she accepts conditions without sentimentality and self-pity. (U.S. Rukhaiyar, Amar Nath Prasad, 2002). Sacchidanandanand refers to De Souza’s preference to use self-asserted language choice, irony and self-construction with flat and unpoetic tone. He compliments the experimental style of writing adopted by her. Eunice De Souza’s anthology with concerns of gender and nationality emerges as a great poetic genre. (Sacchidanandanand, 2006). The bareness of De Souza style and the ironic voice have been recognized as an assertion of commonality. Her satirical approach to the hypocrisy and prejudice, sexual prudery and Catholic values is quite notable. Her poems mark the presence of self-consciousness but absence of self-pity. (Lorna Sage, Germaine Greer, and Elaine Showalter, 1999).

Renate defines Eunice De Souza’s poems in a unique way. High poetic technics, preference for images, snap shot resemblance, vivid description of specified people and places, quoted conversations and presence of natural Indian English idioms are the characteristics of De Souza poems. The fragmentation produced in her poems possesses high skills of histrionics than imperative statements. The narrative style of her poems is complimented by lyrical sense. Renate studies the representation of ‘Mothering and Children’ in Eunice D Souza’s poems- ‘Catholic Mother’ which narrates the story of Francis X D Souza and the honors that he received for being the father of the year with seven children in seven years and his wife remaining silent throughout, ‘Sweet Seventeen’ which deals with the woman bodily functions and sex enlightenment, ‘For a child, not Clever’ which deals with D Souza’s likeable portrait of children.
Eunice’s solidarity towards mother and children and the warmth of mother-child relationship is aptly brought out through her poems. (Renate Papke, 2008)

Natesa Saradalyer recognizes Eunice De Souza as ‘the most combative and convincing of the women poets’. A comparative study of Kamala Das and Eunice De Souza says that Kamala has Kerala Nair antecedents while De Souza has Goan Catholic pedigree. Natesa compares Eunice De Souza’s poetic style to that of confessional poets like Sylvia Plath. Poets like Kamala Das and Eunice De Souza break the conventionalities of the society. They continuously tried for a search of self as an autonomous person. Eunice’s use of destructive language is quoted, citing the example of her poem- ‘Forgive Me, Mother’. (Natesa Saradalyer, 2005). Dennis Walder holds Kamala Das as a strong motivation and source of inspiration for younger Indian women poets like Eunice De Souza who wishes to experience a sense of freedom. Both of them proved their mettle in using ‘colonizer’s tongue’. (Dennis Walder, 1998). Eunice’s voice of rebelliousness and betterment is mainly because of the common parental attitude—unwelcoming towards a girl child. The mentality of the society towards a girl child and the effort to condition her to fit in stereotypical role play, irritate Eunice which she portrays in her poems. Kamala Das describes thus: ‘Tragedy of a woman is not death, but growth’ (Binod Mishra, Sanjay Kumar, 2006). Eunice questions the androcentric Indian society and thus became a representative of female literary modernism. So did Kamala Das, who is the first Hindu Woman poet to express the thematic representations of sexual desire and love in a confessional voice. She became a controversial poet because of the open discussion that she has regarding lust and love in her poems. Her poems became a representation of thousands of feminine voices who were reluctant to speak because of fear of society. (Rama Kundu, 2003)