

MARRIAGE AND LOVE ARE THE GET-PASSES IN THE HANDS OF MEN FOR GENDER DISCRIMINATION AND WOMEN'S SUBJUGATION IN KAMALA DAS' 'THE STONE AGE' AND EUNICE DE SOUZA'S 'MARRIAGES ARE MADE': A COMPARATIVE STUDY

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Abstract: *From the very dawn of the human civilization, the cold war in between men and women has been running underneath their apparently friendly relationship. The human civilization has been constructed due to the equal contribution of both men and women. Naturally they should enjoy the social facilities and advantages in equal share. Both should have equal right and sway in every social phenomena with equal social rank and position. But this has not happened in the society. The selfish, hypocrite and inconsiderate male members of the society have violated the spirit and religion of the sharing business. They have misappropriated their physical, mental and intellectual superiority. They have actually betrayed women who fully believe their male counterparts and give them a considerable space allowing them to sit on the driving seat in every walk of social life. But the ungrateful men have gradually thrown women of the society over boundary depriving them of the free access to every aspect of the society. They have given women the status of the second class citizen. Men with their hegemony very tactfully dominate, repress, oppress, and subjugate women. The gender discrimination in all aspects of the social life has been a prevalent phenomenon. The society has become a patriarchal one. The gender discrimination and women's subjugation have suffocated women. Love and marriage are two weapons in the hands of for gender discrimination and women's subjugation. This paper seeks to project the fact that love marriage are the get-passes in the hands of men for gender discrimination and women's subjugation in the light of Kamala Das' 'The Stone Age' and Eunice de Souza's 'Marriages are Made'.*

Key Words: *Subjugation, Discrimination, Gender, Deprivation, Love, Marriage.*

1. INTRODUCTION:

It is a fact that our society is constructed and continually peopled by the equal contributions of both men and women. But the steering of society has been in the hands of the male members of society thereby making the society as a patriarchal one. In this patriarchal society, women have been pushed aside and thrown over boundary. They are equal contributors, but they are deprived in every field. They are victims of social discriminations and subjugation. The males are enjoying all privileges and major benefits of society. The male child is sponsored and promoted to all the social status. But a female child is denied the access to the field she is aspiring. This injustice has been addressed by two female authors, namely Kamala Das and Eunice de Souza. With feministic standpoint and revolutionary spirit, these two Indian women writers have tried to cover up the universal feminine predicament in the patriarchal society in their poems. They have shown that love and marriage are the pretexts for men for bringing women under coercion. Without love and marriage, women are almost independent and they are not subjected to male subjugation and discrimination. Kamala Das has first-hand experience of this discrimination, whereas Eunice de Souza being fortunately situated in economically, educationally and socially superior positions has second-hand experience of social evils. Even though they are addressing from different perspectives the same social issue, their target is the same i.e. the assurance of social, political, economic equality for women. These two writers in their poems ---Kamala Das in her "The Stone Age" and Eunice De Souza in her "Marriages Are Made" have shown the nature of gender discrimination and its evil impact upon the health of society. They both demand the abolition of gender discrimination. This study seeks to project how love

and marriage work as the gate-passes in the hands of men forgiving birth to gender discrimination and women subjugation in the poems of Kamala Das and Eunice de Souza.

1.1. Life and Works of Kamala Das:

Kamala Surayya (born Kamala; 31 March 1934 – 31 May 2009), popularly known by her one-time pen name Madhavikutty and married name Kamala Das, was an Indian poet in English as well as an author in Malayalam from Kerala, India. Her popularity in Kerala is based chiefly on her short stories and autobiography, while her oeuvre in English, written under the name Kamala Das, is noted for the poems and explicit autobiography. She was also a widely read columnist and wrote on diverse topics including women's issues, child care, politics, etc. Her liberal treatment of female sexuality marked her as an iconoclast in popular culture of her generation. On 31 May 2009, aged 75, she died at Jehangir Hospital in Pune. Kamala Das was born in Punnayurkulam, Ponnani taluk, Malabar District, British India (present-day Thrissur district, Kerala, India) on 31 March 1934, to V. M. Nair, a managing editor of the widely circulated Malayalam daily Mathrubhumi, and Nalapat Balamani Amma, a renowned Malayali poet.

She spent her childhood between Calcutta, where her father was employed as a senior officer in the Walford Transport Company that sold Bentley and Rolls-Royce automobiles, and the Nalapat ancestral home in Punnayurkulam. Like her mother Balamani Amma, Kamala Das also excelled in writing. Her love of poetry began at an early age through the influence of her great uncle, Nalapat Narayana Menon, a prominent writer. At the age of 15, she married bank officer Madhav Das, who encouraged her writing interests, and she started writing and publishing both in English and in Malayalam. Calcutta in the 1960s was a tumultuous time for the arts, and Kamala Das was one of the many voices that came up and started appearing in cult anthologies along with a generation of Indian English poets. English was the language she chose for all six of her published poetry collections.

Kamala Das has written in both Malayalam and English. She got published eleven books in her mother tongue and three books of poems in English. Her poetical collections in English are *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse and Other Poems* (1973). Only *The Soul Knows How to Sing* (1996). We have two collections of short stories from her pen and they are --- 'A Doll for the Child Prostitute' (1977) and 'Padmavati the Harlot and Other stories' (1992). She has collaborated with Pritish Nandi in *Tonight This Savage Rite* (1979), a collection of their love poems. Her autobiography, *My Story* which is first serialised in *The Current Weekly* of Bombay from January to December 1974, comes out as a book in 1976. She also publishes a novel in English under the title, *Alphabet of the Lust* (1976). She has also written some essays like "I Studied All Men", "What Women Expect Out of Love and Marriage and What They Get", "Why Not More Than One Husband?" and "I Have lived Beautifully" tend to present her image in public as feminist. So do her poems. Her prose works are almost exclusively autobiographical. "Frigidity and Sepia-tainted Photograph" clearly deals with her personal experiences and with the subject of love and emotional discontentment in an empty married life. Besides her poetical and prose works, Kamala has written extensively for various popular magazines and periodicals, such as *Opinion*, *The Illustrated Weekly of India*, *Poetry East and West*, *Debnair*, *Eve's Weekly*, *Femina*, *Imprint*, *Weekly Round Table*, *Love and Friendship*. At the beginning of her career, she writes some short stories in Malayalam for *Matribhumi*.

1.2. Life and Works of Eunice de Souza:

Eunice de Souza (August 1, 1940 – July 29, 2017) was an Indian English language poet, literary critic and novelist. Among her notable books of poetry are *Women in Dutch painting* (1988), *Ways of Belonging* (1990), *Nine Indian Women Poets* (1997), *These My Words* (2012), and *Learn from the Almond Leaf* (2016). She published two novels, *Dangerlok* (2001), and *Dev & Simran* (2003), and was also the editor of a number of anthologies on poetry, folktales, and literary criticism. Eunice de Souza was born and grew up in Pookkad in the Kozhikode district of Kerala, in a Goan Catholic family. She studied English literature with an MA from Marquette University in Wisconsin, and a PhD from the University of Mumbai. She taught English at St. Xavier's College, Mumbai, and was Head of the Department until her retirement. She was involved in the well-known literary festival, *Ithaka*, organized at the college. She was involved in theatre, both as actress and director, and began writing novels with her first, *Dangerlok*, published in 2001. She also wrote four children's books. Aside from poetry and fiction, de Souza edited numerous anthologies and collections and wrote a weekly column for the *Mumbai Mirror*. Her poetry is also included in *Anthology of Contemporary Indian Poetry*. She died on July 29, 2017, and was remembered as an inspiration to younger people.

Her poetry is imbued with a sense of the personal, distilled from the lived experience of being a Catholic woman in a patriarchal set-up, and is simultaneously also political in its trenchant critique of the oppressive forces of the family and the Church that constitute her cultural milieu. De Souza's first collection of poems, *Fix* (1979), established her as a poet with a distinct voice, irreverent, unsentimental and steeped in savage irony. Her poetry is marked by a keen observation of the characters she grew up around and knew best – members of the Catholic community whose voices,

both in terms of their use of language and their attitudes towards “others”, she captures with unerring precision. In doing so, de Souza adopts a remarkably sparse style of writing, bereft of verbose ornamentation and elaborate explication. It is the seemingly innocuous, unremarkable, everyday social lives of her characters, with all the nuances of their speech and behaviour captured dispassionately and without authorial comment, which is most often the subject of her poems. De Souza’s mode of representing the world around her is consistently satirical, demonstrating an unsparing criticism of normalized forms of oppression in society that the reader is called upon to confront, not through overt moral cues offered by the poet (she does not offer any) but by means of sharing with her a common knowledge of how that world functions. She has unmasked the inherent biases of hegemonic masculinity, as enabled and sustained by the institutional structures of religion and family, is best exemplified in one of de Souza’s most commonly anthologized poems, “Catholic Mother”. Her poetry is imbued with a sense of the personal, distilled from the lived experience of being a Catholic woman in a patriarchal set-up, and is simultaneously also political in its trenchant critique of the oppressive forces of the family and the Church that constitute her cultural milieu.

2. Attitude of Kamala Das towards Love and Marriage:

As a revolutionary writer Kamala Das always stands apart and has carved a niche of herself. In her writings the Indian first viewed the desire, the sexuality that as a woman she feels and how audaciously she proclaims it. Her poetry is the genuine outburst of her spasmodic force. It is altogether a novel arena of literature where being a woman she freely writes about her body, her instinct, her possessions, her lust which she feels her men. It is a new kind of women born in Indian context a renaissance curvature of history which borders on “The Gita”’s statement given by Krishna that nature in itself is wayward, boisterous and chaotic. Krishna says the world would be destroyed within a minute if He does not control it. Kamala Das is revolting precisely against such male Chauvinism which is the will to dominate. Das wants to live her life as a woman of flesh and blood, not as traditionally ideal Indian women like “Sita” or “Meera”. She wants to love a man who could also have the same kind of passion and sexual urgency that she has for him. This is not a crime and she argues on behalf of it strongly. Since K. Das did not find anyone in her life, she changed religion, went to different male partners but her quest remained unfulfilled. Instead of permanency if love, she has encountered the bareness of soulless lustfulness in relationships. She has had to make a fresh start again. The poetry of K. Das has created a new kind of space in Indian English poetic tradition especially from the point of view of her use of language, words and bold expression. Due to the impact of social condition and her location in the patriarchal realm K. Das at times feels guilty. This is the moment when her conscious mind comes to play, bringing her expressions to conform to the Law of the Father-the symbolic order / the phallic order of the land. However again by placing herself in the realm, she has used those limitations as a strategy to subvert the hegemonic control. The title of the poem, ‘The Stone Age,’ is very suggestive and appropriate. It shows that the life of exclusive lust ultimately leads to lifelessness. Lust kills individuality and a sense of freedom. A lustful person does not think beyond the satisfaction of his carnal desires. The female persona in the poem feels like a “*bird of stone, / a granite dove,*” (Das 16) having lost all her identity and freedom. She is absentmindedly fondled like a toy to create the illusion of love only. The speaker seeks alternative sources of love to overcome her frustration in a marital relationship. Finally, she realizes that she has totally failed in her quest for finding true love in life. Das’ attitude towards marriage and love can be traced from her quote in her autobiography, “My Story”.

“Marriage meant nothing more than a show of wealth to families like ours. The bride was unimportant and her happiness a minor issue...With words I had destroyed my life. I had used them like swords in what was meant to be a purification dance, but blood was unwittingly shed.” (Das, My Story)

2.1. The Stone Age:

The poem ‘Stone Age’ has been incorporated to Kamala Das’ third volume of poetry, “The Old Playhouse and other Poems” (1973). The entire poem comes from the mouth of an agonised woman who finds neither love nor happiness in her conjugal relationship with her husband. Like other poems of Das this poem also deals with the theme of the failure of conjugal relationship. It also shows why and how the wife gradually develops illegitimate and extra-marital relationship with so many familiar men of power, authority and money in the hope of finding proper love. But this unfortunate lady ultimately lands into a barren loveless land. She realizes that all men are alike. They have inherent knack for exploiting and depriving their female counterparts with the false show of love. They use the hypocrite social custom ‘marriage’ as a strong and powerful weapon to give proper shape to their sadism and chauvinism. The poem can easily be divided into two distinct parts. The first part shows the maltreatment the poet –cum speaker of the poem receives from her unfelt husband. He treats her not as a human being but merely as an object. She becomes a stone object – a bird or stone or a granite dove. This predicament is lyrically uttered by the poet in her representative poem ‘The Stone Age’:

Fond husband, ancient settler in the mind
 Old fat spider, weaving webs of bewilderment,
 Be kind. You turn me into a bird of stone, granite
 Dove, you build round me a shabby drawing room,
 And stroke my pitted face absent-mindedly while
 You read. (Das 16)

These quoted words spotlight how the husband treats the wife. Her husband is very callous towards her. She ironically refers to him as 'Fond husband'. Such a husband can never be 'fond' in the general consensus. She has left the hope of having love from this 'brute' husband. She has now started to beg kindness from him. She with compulsion presents her husband through the image of 'old fat spider' which has settled permanently in the mind of the wife. It projects the detrimental nature of man. Such a husband is very poisonous for the mind, body and soul of a woman related to him. Again the web of a spider works as a love-trap for its victim i.e. the unfortunate lady. The lady becomes bewildered in the hegemonic web. She does not have any respite from this web. Once she is entrapped, she does not have any way out. The spider i.e. the husband sucks up the vitality from its victim and makes it lifeless. The husband has made her 'a granite dove'. The callousness of the husband is unmasked via the line 'And stroke my pitted face absent-mindedly while you read' (Das 16).

The husband is also torturous to the wife. He may be torturing her physically and mentally. His torturing her mentally has been well established. But the wife most possibly experiences physical torture. It is guessed because she says: "With loud talk you bruise my pre-morning sleep,/ You stick a finger into my dreaming eye"(Das 16). These words obviously finger at the husband as a continual source of torture and nuisance.

Thus dissatisfied in married life, the woman is bound to be drawn towards illegitimate relationship in search of pure and true love. She is slave to situation. If she is satisfied by her current husband, she does not think of such aberration. Like Shakespeare's King Lear, she may also say that she is more sinned against than sinning. Her husband's callousness has goaded her to this wrong path. Behind the back of her husband, she tries to discover her own ways of finding love. She goes to her secret lovers and tries to find love outside marriage. This situation is very patent because she herself utters in her poem ' The Stone Age':

... And
 Yet, on daydreams, strong men cast their shadows, they sink
 Like white suns in the swell of my Dravidian blood,
 Secretly flow the drains beneath sacred cities.
 When you leave, I drive my blue battered car
 Along the bluer sea. I run up the forty
 Noisy steps to knock at another's door. (Das 16-17)

In this extract, the speaker is quite fed up with her husband's show of love. She fails to sleep due to the loud talk of her husband at dawn. He absentmindedly strokes her face while reading in the dirty drawing-room. She feels suffocated in this life of confinement. The speaker drives her highly dented blue car along the bus sea after the departure of her husband. She knocks at another's house after ascending forty noisy steps in search of love. She appears and disappears like rain, and her neighbours keep a constant watch over her through the peepholes of the doors of their houses. It is a classic case of ruined marital as well as extra-marital relationships. It shows how neglected and enslaved the woman speaker is forced to go into for extra-marital relationship for acceptance and freedom. She wilfully violates the moral code to take revenge on her callous and egotistical husband. We can realize that it is nothing but bold confession. In the patriarchal society a woman dares to confess to her husband. Until and unless she is on the very verge of tolerance, she cannot be so bold and revolutionary. She knows that this confession must culminate at a dangerous point. She might be killed for this audacity and arrogance. But she does not bother about the outcome. She tries to justify her relationship beyond marriage. Blue is the colour of spirituality, intuition, inspiration and inner peace. It is also associated with sadness and depression. In healing blue is used for cooling and calming, both physically and mentally. In the aura blue indicates serenity, contentment and spiritual development. She mentions the colour blue to indicate all these complications of her situation. The repetitive use of blue colour indicates the innocent nature of her adventures. Again the male eyes in the male-dominated society are not going to exempt an independent woman. Their inner self of man is at peace if a woman roams about within the web of marriage and love. They will not see through the reasons behind her choice of independence. They will follow her each and every movement and activity with their scathing eyes. Her neighbours peep on her activities as she comes and goes in her blue car. She says,:

Through peep-holes, the neighbours watch,

they watch me come
And go like rain. (Das 17)

The woman efforts to find out true love. But here too she is thoroughly hopeless. She gathers sordid experiences of physical relationship. The man she goes to find relief from the bitter experience of marital relationship seems to be a lion to her for his fierce nature as during sexual intercourse. She remembers the taste of his mouth, as well as the brutal way of his love making. Such experience of love is something different from the indifference she received from her husband. The moments of such love relationships are a kind of blinder to her. But this experience of love turns out to be of very short duration and she knows that she has to pay the price for them. In her autobiography 'My Story' Das says "In the orbit of illicit sex, there seemed to be only crudeness and violence" (Das, My Story). All her quests for true love end in disasters of sexual intercourse which brings only sorrow and fatigue.

... Ask me, everybody ask me
What he sees in me, ask me why he is called a lion,
A libertine, ask me the flavor of his
Mouth ask me why his hand sways like a hooded snake
Before it, claps my pubis. Ask me why like
A great tree, felled, he slumps against my breast,
And sleeps. Ask me why life is short and love is
Shorten; still, ask me what is bliss and what its price... (Das 17)

In these lines, the speaker asks questions like what he observes in her, why he is called a lion or libertine, the flavour of his mouth, and why his 'hand sway like a hooded snake/ Before it clasps my pubis.' She further asks why he fell like a tree on her breasts and slept on them. Finally, she asks why life was short and love shorter still, and what bliss was and its price. Kamala Das here exposes the futility of a ruined marital relationship. The poem shows that the life of exclusive lust ultimately leads to lifelessness. It kills the individuality and the sense of freedom of its victim. A lustful person does not think beyond his sexual gratification and pays fig for his partner's emotional and spiritual needs in love. She seeks alternative sources of love to fill in the emotional gap created by her selfish and self-centred husband. But her actual is not fulfilled here. In this same vein, Simon de Beauvoir in her "The Second Sex" wrote:

Women do not set themselves up as subject and
Hence have erected to virile myth in which their
Projects are reflected; they have no religion or poetry
Of their own: they still dream through the dreams
Of men. (de Beauvoir 174)

2.2. Attitude of Eunice de Souza towards Love and Marriage:

She was of a view that women have the potential to earn their living and live on their own without any help from the males. Besides that she believed, marriage to be a part of women's life and not her entire life. Growing up in the patriarchal India, De Souza has comprehended that marriage as an institute was forced on Indian women. It was the only way by which women can get a position, respect and identity in the society. Marriage instead of being a sacred and pious institute turns out to be a transaction of women between the males. This shows that women in the independent India have no right to choose their own husband or to raise their voice against the evil system of society. Therefore, the poem is a satire on Indian marriage system. The title of the poem is ironical as it replaces the phrase, "marriages are made in heaven" to "marriages are made" i.e. it is not God who gets to decide the marriage between two people rather it is the decision of the dominant society system. Thus, the poem develops on the idea that marriages are made on earth and not in heaven i.e. it is a societal construct. The poem also calls attention to objectification of women during the process of marriage. Marriage as a pious institute or a business: Objectification of women in Indian The poem "Marriages are made" calls attention to the objectification of women during the process of marriage. In India the model of a perfect Indian bride is one who is beautiful, fair and subservient. The woman in question here is Elena, the cousin sister of poet, who is being inspected for the purpose of marriage. Her physicality is inspected by her in-laws, "her eyes examined for "squints/ her teeth for cavities/ her stools for the possible/ non-Brahmin worm" (De Souza, lines 7-10). These lines highlight the ruthless Indian society and their treatment towards women. The girl Elena is bought in front of the groom's family for the demonstration of her physical appearance. Here she is being treated like a machine whose every part is being checked before being bought.

2.3. Marriages are Made:

The poem “Marriages Are Made” by Eunice de Souza is about the way the marriages are negotiated and consummated in the society of India. The poet talks about the marriage of her cousin sister. She opens the poem by saying: ‘My cousin Elena/ is to be married’. She explains ironically the nature of Indian society towards the institution of marriage. It is also clearly seen through the poem that the role of a girl in a marriage is almost negligible. She is not allowed to speak or say anything. She cannot elect or select her life partner. She is not consulted with by her elders while fixing her marriage. All the decision is taken by the family and society. The title of the poem is significant because, for the marriages, the feelings and love between the girl and the boy are not considered; rather the relation is reduced only in monetary values. It is nothing but business transaction in which the all profit goes to the account of the male-counterparts. The process of marriage starts from scrutinizing the family history of the girl and to find out the financial condition of her father as well. Girls are only considered as a commodity in the Indian society and their marriages are a phase of being bought and exchanged in monetary terms. Since India is a male-dominated society and therefore the girl's decision is not taken into consideration. This poem is the reflection of the Indian society which does not value girls. She painfully writes:

The formalities
have been completed;
her family history examined
for TB and madness
her father declared solvent
her eyes examined for squints
her teeth for cavities
her stools for the possible non-Brahmin worm (de Souza, 2-9)

The formalities to be completed for her marriage highlight the oppression of women in male dominated societies. Elena has to prove herself worthy for the prospective bridegroom. Her eyes are scrutinized for squints and her teeth are examined for cavities. Even her family history is examined for possible diseases and conditions. How can she be happy with such a marriage?

Marriage is a social institution. It is propagated a Sacred and blissful institution for husband and wife. There is a common saying that ‘marriages are made in heaven’. Eunice de Souza’s poem is a satire and she deliberately truncates the title and keeps it open-ended as ‘Marriage are Made’. The title of the poem is ironic as the poem reveals that marriages are not made in heaven. It is obviously man-made and the interest of men is given topmost priority. They are made on earth as socially constructed entities. Our societies are male dominated societies. The poem highlights the humiliation faced by a woman during the preparations for marriage. The following lines finger at the sweating humiliation of a girl placed for marriage negotiation:

She’s not quite tall enough
And not quite full enough
(Children will take care of that)
Her complexion it was decided
Would compensate,... (de Souza, 10-15)

Eunice de Souza smashes the romantic notions of marriage as a union of love and respect between man and woman. Hence, the style of her poem is aptly anti-romantic. She refrains from using the basic poetic devices like simile, metaphor, assonance, alliteration etc. She rather uses litotes, a figure of speech by which an affirmation is made indirectly by denying its opposite, usually with an effect of the use of humour, irony, exaggeration, or ridicule to expose and criticize people’s prejudices, hypocrisy or stupidity. Irony is a figure of speech in which words are used in such a way that their intended meaning is different from actual meaning of the words. “She’s not quite tall enough/ and not quite full enough” are examples of litotes using double negatives. It is an indirect way of saying that Elena is short and slim.

Again Eunice de Souza is debunking against the church and religion because these two things help to promote the anarchism of the male dominated society. In the eyes of the church and religion men and women must be same. But unfortunately they overlook the blatant humiliation of the girls who are going to face the challenges of marriage. The girl is accepted by the bridegroom with moderate gratification. The poet says:

...being just about
the right shade
of rightness

to do justice to
Francisco X. Noronha Prabhu
Good son of Mother Church.(de Souza, 16-21)

The poem ends with the name Francisco X, the prospective bridegroom. He is portrayed as the lord to Elena who does not need to prove anything. Only Elena has to prove everything. He seems to be a man related to church. If he is good son of mother church, why is not the girl good daughter of the same mother church? The poet succeeds in exposing the gender bias against woman in male dominated society.

3. Comparison between Kamala Das and Eunice de Souza:

3.1. Similarities:

Kamala Das and Eunice de Souza belong to the same group of poets. They are both prominent poets of Indian writing in English. They are women writers in Indian soil. They are both confessional poets. Both represent the feminist movement voicing the fundamental demands of the early feminists. Even though they are not working under the arena of so-called feminism with placards and slogans, their lives' driving principles are the preservation of the rights of women in general. All of their works are basically obsessed with highlighting the predicaments of the women in the patriarchal society. They cry for the equality, fraternity and liberty for women in the phallogocentric society. They are against any kind of deprivation, molestation, assault, repression, discrimination and subjugation coming upon women. They must not be undervalued and undermined only because they are women. They may be a little bit weak physiologically, but they are weakened more than they actually are by the male injunctions in the male dominated society. If they are given equal access to everything, they will never cut a sorry figure in direct war fare with their male counter parts. Hence, both are of same mind that love and marriage are the gate passes in the hands of men in materialising gender discrimination and women-subjugation.

3.2. Dissimilarities:

Although both the poets have semblances in rest of their theme and treatment, there are some slight differences. First, Eunice de Souza is never married in her whole life. Naturally her experiences are second hand and based mostly on hearsay. She may see some pathetic conjugal scenes as an onlooker, but her engagement in those tussles is never so penetrating. Naturally her arguments on love and marriage being the tools of male coercion are really objective. On the other hand, Kamala Das had first hand experiences because she had to digest the callousness of the male partners in marital and extra-marital state. She subjectively knows how hypocrite men use love and marriage as their master keys in entering into the heart of women and then causing ravages in the flowery and tender hearts of them. Secondly, Eunice de Souza is academically well established as a professor of a college. Hence she is economically independent. Now an independent lady is hardly under the male-domination. The male members dare not target her, especially when she is outside love and marriage. At least she can boldly defy the male injunctions. But Kamala Das has very little education and she is not economically independent before her secure literary career. Naturally she has to face the evils of the male-dominated society. Her arguments are much more convincing than that of Eunice de Souza. Thirdly, Kamala Das is direct sufferer from her near and dear ones, her confessional mode of writing is much more effective than Eunice de Souza who has very little agonized secrets to confess so far her situation in life permits us to take for granted. Fourthly, Eunice de Souza's poem advocates for universal women who are experiencing the male- domination, whereas, Kamala Das' poem is eccentric and individual as it originates from her own agonized heart. Lastly, being intellectually and academically sound Eunice de Souza, unlike Kamala Das, writes poems on standard artistic merit.

4. CONCLUSIONS:

Finally, after comb-searching the entire gallery of writings of both the authors, thorough perusing of the poems in question and ransacking the works of other poets on relevant matter, I have seen that both the poets are heading towards the same goal in their respective poem mentioned in the title of my paper. They may slightly differ in some respects, but overall, they are working for decolonizing the women from the colonial snare of patriarchal society. This comparative study, I believe, will open a new vista to the readers of Kamala Das and Eunice de Souza.

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