This study emanates from an increasing awareness of the wonderfully identical ways in which two great women poets belonging to two different cultures react to the contemporary question of the expression of female consciousness in poetry. Kamala Das and Anne Sexton react almost identically to the question of the status of women in society. As representatives of the female world, they share the collective experiences of women which they express in unique ways in their poetry. The collective nature of women's experiences finds prominence in the literary expression of female consciousness. This study is an analysis of the poetry of Kamala Das and Anne Sexton undertaken from the general theoretical position articulated in contemporary gender-theories.

The thesis is divided into six chapters. The introductory chapter, "Writing the Female," analyses the various problems a woman writer confronts in her honest attempt to create serious women's literature. The evolution of feminist literature and the relation between feminist ideology and creative literature are analysed on
The basis of the theoretical ideas of eminent feminists in this chapter. The second chapter entitled "Patriarchy" deals with the phallocentric organisation of society and its vicious influence on women. The most dominant spheres in which patriarchy operates are the family and the domestic life and the institutions of love and marriage. The chapter illustrates how the evils of patriarchy appear as poetic material in Kamala Das and Anne Sexton and how patriarchy as an obstructive ideology attempts to thwart women's creative efforts. The third chapter, "The Self and Others," discusses the woman poet's relation to the "Others" in a patriarchal society and its influence on her literary creation. It also illustrates how the phallocentric nature of the society affects the interpersonal relationships as they are recreated by the poet. The fourth chapter, "Aesthetics of Confession," discusses the general characteristics of confessional poetry as they manifest themselves in the poetry of Kamala Das and Anne Sexton. The chapter also explores the relationship between neurosis and writing and identifies certain classifiable penitential attitudes of confession in the context of their writings. The fifth chapter, "Crafts(wo)manship," discusses the range and variety of the poetic techniques used by the two poets which include
different types of voices and various kinds of imagery that have a direct bearing on their primary position as women. The arguments of the thesis are summed up in the concluding chapter.

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