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various levels. He moves away from the victimhood narrative through his individuality in his life-story by correcting the understanding of Chamar's occupations, involving the love stories, involves poem as well. The individuality allows him space to represent many words of Chamars rather than a world. There is a need to represent many sides of Dalit world in order to write about the caste system that is functioning dynamically in post-independence.

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Psychic Landscape of Sylvia Plath and Kamala Das Poems

Abstract

Sylvia Plath's verse covers an extensive variety of topics as well as ideas. This piece of writing uses Derridian deconstructive philosophy to disentangle the implications of subject matter and brings to light the vast variety of connotations available to book reviewers in diverse circumstances. Deconstruction is a hypothesis that involves the close reading of texts in order to demonstrate that any given text has irreconcilably contradictory meanings, rather than being a unified, logical whole (J. Hills Miller, essay Steven's Rock and Criticism as Cure (1976). The review deconstructs Plath's sonnets in order to provide a majority of conclusions related to human activities and brain research in this piece. It would be disputed how different clairvoyant states appear in her verse, preventing any standard reading of it. Deconstructing the text, it will be argued, has a number of implications associated with individual mind along with its mentalities. The seriousness reflected in Plath's writing, lends credibility to the material, further more allows reviewers to deduce the majority of implications relating to a particular mindset and behaviour. According to Carl Jung (1975), verse is important in comprehending the artist's thinking. Plath's verse contains original examples and images that are the outputs of the clairvoyant nonstop capacity for transformation. Her subjects are all inclusive since they deal with the terrifying concept of human existence. That is why her verse has had such an impact 50 years after she ended it all in February of 1963. This paper portrays divided persona in the sonnets of Kamala Das, also known as Kamala Surayya, who wrote in Malayalam as MadhaviKutty. Split-self is best portrayed in feminine verse as a safe lady who knows what is socially acceptable as a female sexual orientation and what is congruent with herself. In the realm of English sonnets, her work vividly describes Indian females and their split-self. To express her internal condition as an artist, she likes self-openness, awareness, and self-contemplation. This artist is more interested in self-testing and self-disclosure than in self-openness. She ruminates on her past lives as a writer and a woman. She made it clear in her poem to her family, commentators, and listeners that she isn't here to be "ordered"

Keywords: Madness, Fear, Masochism, Kamala Das, Poetry

Introduction

"To create a symbolic life, a portrait of the artist that will have meaning for others and so create a feeling of community it only among a few thousand".

Above lines rightly suggest the confessional elements in the verses of Sylvia Plath and Kamala Das. The poets lay bare their innermost recesses and inevitably the depths of the souls are demonstrated and the frustrations suppress inside the brain are argued by the poet with an astonishing and occasionally terrifying business and candor. The self of the poet is thus the subject, the style and the content of her poetry. This paper has emphasized the poetic accomplishments of Plath and Das, their differences, strangeness and resemblance as confessional poets and their scuffles and striving to sustain in their patriarchal world. Sylvia Plath, suffocated by negative forces within society by the superiority of man, sought release in aesthetic experience, while Kamala Das, a radical feminist, experimented for a secured relationship and finally identified herself with spiritual fantasies. Sylvia Plath and Kamala Das are the writers who have sidelined themselves from the traditional writings and have poured a feminine gesture. Though they lash out at the male dominated set-up of society in several of their poems, it would be wrong to comment them as committed women liber. Their perception of woman is never one-sided.

Psychological aspects of Plath's Poetry

The focus of this test paper is on the mystic concerns that can be found in Plath's poetry. In Plath's sonnets, there are a few mental models that appear and disappear. While some of these, such as discouragement, doubts, and the Electra complex, have been properly addressed; the current examination will focus on mystic issues like frantiness, dread, and masochism. An examination of her poetry unveils that these enigmatic themes make her writings more creative and resourceful. Such topics will be explored further in relation to her sonnets.

Madness

Pascal writes those human beings are intrinsically frantic and their nature to remain undisturbed would also be considered as a form of frantiness (Felman, 2003). Nietzsche's frenzy poses a greeting and admonition to the advanced world. Individuals who have survived mental shock are likely to attain a sensation of request by setting down distressing feelings in a tale structure (Casey and Long, 2003). According to Kaufman (2001) and Jamison (1989), there is a tough link amid creativity and cognitive illness (Kaufman, 2001). A deconstruction of a selection of Plath's sonnets reveals the elements of frantiness. Plath's heinousness is exemplified in the sonnet "Woman Lazarus." She sees self-destruction as a game she must play over and over until she triumphs by erasing her reality from the world's outer layer for all time. It examines Plath's verse deconstructivity in order to show how the artist's specialization is produced by her.

Out of the ash

I rise with my red hair

And I eat men like air (Plath 198)

Fear

Dread is received as a notice both organically and emotionally. Naturally, it indicates that death, damage, or annihilation is imminent. Mentally, it increases the likelihood of character deterioration. The victim believes that dread is harmful to his character and that his success is at jeopardy. Dread might be described as an exaggerated form of anxiety. Unease, like the id in Freudian language,


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arises from a distressing scenario related to an individual's current situation. As a result, there are two types of dread: natural and mental. The first alternative is rational and manageable, whereas the second is absurd and difficult to survive. Both types of fear are present in Plath's circumstance, but the mental one is more overwhelming. A large number of her sonnets can be approximated using this method. "Progressive in your dress coat, maestro of the honey bees, you move through the many-breasted hives (Plath 118)," the passage asserts, implying as if the father is intense as a deity or cleric. He is going around with them as though he has developed immunity against the pricks of the bumblebees. The small girl in the final sonnet is fearful of honey bees and is cautious in approaching them. "Little on their own, but my god, together!" (Plath 211). She should be the bee rearer's young girl, thus she should be dedicated to their cause, but her attitude toward honey bees is just the opposite.

Masochism

Masochism can be viewed as a form of precognition. When an individual is unable to exact retribution on others for the traumas he faces on a daily basis, he starts prodding his own self in order to maintain his unhappy spirit in balance. "Woman Lazarus" is the most cutting-edge manifestation of the discourse surrounding Tennyson's "Ulysses." This passage of verse by Plath serves as an illustration of how contemporary American poetry hone the pressure that depicts Victorian emotional conversation. Both of the above-mentioned sonnets' titles show that the speakers are apart from the artists (Sastri, 20005). Plath, according to Forbes, separates herself from the speaker. Because of the component of fear in Plath's verse, Mores compares her to identifiable Gothic authors like Mary Shelley and Emily Bronte. Mores concludes her review with "Woman Lazarus," which contains the most astounding symbolism. In "Woman Lazarus," Susan Van Dyne delves into the Gothic elements. "Lady Lazarus" is one of the most Gothic of the lot," she argues (Dyne, p 134).

Psychological poems of Kamala Das

Kamala Das is all around respected for her confession booth sonnets and condemned constantly for her actual genuineness and normality of complete examination of her compositions that grandstand how she has accomplished her thought process to introduce the crude truth of a lady in a man centric culture. Kamala still up in the air on the minds and destinations about the cognizance of ladies which would be, once more, unsuitable to the male-predominant society. Her verse is more than worried with regards to the ladies and their classified life separated from the power that can move the social principles to introduce her as a person and a home of warmth and love. Brought into the world in 1934, Kamala Das was an all-around respected Indian author, writer, brief tale essayist, memoirist, and an Indian artist. She utilized her pseudo name "Madhavi Kutty" in her Malayalam works. She alludes her pet name "Ami" in her diaries. Kamala Das was an all-around famous Indian novelist, writer, brief story essayist, memoirist, and Indian artist who was born in 1934. In her Malayalam works, she used the pen name "Madhavi Kutty." In her diaries, she mentions her pet's name "Ami." After conversion to Islam, she was popularly known as Kamala Suraiyya. Split-self is a common occurrence that is interpreted differently in different parts of abstract analysis.

Discussion

Florence Howe's vast twentieth-century library of American ladies' literature, "No More Masks

(1973)," was fast to introduce the phrase "split-self." During the 1970s, when no female writers had entered the world of western writing, it was the unexpected rise of ladies' collections that sparked the development. It included a number of different books, including Ellen Bass and Florence Howe's "No More Masks! An Anthology of Poems by Women (1973)"; Anais Nin's "Rising Tides: twentieth Century American Women Poets (1973)"; Elaine Gill's "Mountain Moving Day: Poems by Women (1973)"; Nancy Smith's "No More Masks! An Anthology of Poems by Women (1973)" "I, That Am Ever Stranger: Poems on Women's Experience (1974)" by Esther James; "We Become New: Poems by Contemporary American Women (1975)" by Kathryn Ruby and Lucille Iverson; and "Nancy" by Kathryn Ruby and Lucille Iverson.); lastly Nancy Esther James and Mary Webber Balazs' "Contacting This Earth: The idea of the collections presented throughout that decade was evident in their preludes and presentations. They were all compelled, for the most part, to disprove the common conviction that women's verse was somehow less fortunate than men's verse. No More Masks by Florence Howe represents a safe lady who feels what is characterised based on her own self and what is socially supported for her sexual orientation, as well as what she believes she is and should feel about herself. Kamala Das' lyric should be considered for her ladylike mindfulness. Because of the general public, she was put in perilous situations for a long time during her early years. Her discontinuity is due to exploitative attributions. As a writer, she recognises her creative potential and strives to go past the boundaries. Her persona as a writer is characterised by self-thoughtfulness, self-openness, and mindfulness. Rather than self-openness, the writer's goal is self-evaluation and self-discovery. In sonnets like "The Looking Glass," "The Sunshine Cat," and "The Invitation," she expresses the agitation building inside her and stressing her out.

She creates a self-portrait in verse, which serves as an ideal core. Her sonnets feature a lady persona who speaks to her "mangled self" about dissecting her sonnets. She is tormented by both the present and the past, which has created a significant sense of urgency in her. Her civilization has fooled her and taken advantage of her. Her personality crisis is the subject of a sonnet titled "The Suicide." She is concerned about her character's deterioration.

But

I must pose

I must pretend

I must act the role

Of happy woman

Happy wife

I must keep the right distance

Between me and high

I must keep the distance

Between me and the low

O sea, I am fed up

I want to be simple

I want to be loved.

And If love is not be had

I want to be dead....

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She is driven to be influenced by someone else, and she is unable to choose her role. It is a man who forces her to pick her parts. She is forced to choose between being an icon and being a slave. She didn't choose her work. She is exhausted, sentimental, and falls asleep during her first extended periods in her Malabar tribe house.

Kamala Das's works have an expected duality, which is a result of her guiltlessness in her youth to sexuality, life among outsiders, and adulthood marriage, including her unfeeling spouse. As a result, it nurtures a divided character in her works, and the reason for it is frequently attributed to—

In her sonnets, she has created her own realm, which is entirely Indian. In any event, in the majority of the sonnets, ladylike reasonableness takes precedence over Indianness. She demonstrates enormous bravery in opposing sexual imperialism and engaging young women by providing assurance and trust that they, too, can reject the chauvinist culture that misjudges, exploits, and passivizes women (Kaur: 1996, p.232).

Her main focus is to protect women from embarrassment and sufferin "Nani," the ones who suffer embarrassment and anguish, is the subject of one of her most renowned sonnets. The storey revolves around a pregnant housemaid who wraps herself in seven sonnets written by Kamala Das. Self-destruction is a protest motivated by moral apprehension and humiliation in the community where she lived. Nani's portrayal of hanging herself is heartbreaking, as she destroys both herself and her pregnancy. In this sonnet, Kamala Das' internal identity is represented by pregnancy, which raises certain questions that cannot be answered -

Nani, the pregnant maid, hanged herself
In the privy one day. For three long hours
Until the police came, she was hanging
There
A clumsy puppet, and when the wind
Blew
Turning her gently on the rope. . .

Conclusion

Plath's multi-faceted personality was studied through deconstruction of her verse. It addressed mystic topics such as franticness, masochism, and fear. The analysis of her sonnets revealed a major clairvoyant issue: frenzy. There seemed to be a link between her work and her franticness. Plath's work appeared to be frenzied, but it was her franticness that led to her usually chaotic existence. Plath's masochism was revealed through repeated readings of her verse. She tormented herself to find out what piqued her curiosity. Rereading her work reminded her of the sufferings she experienced that ultimately made her feel better. Plath's poetry was re-evaluated, and she was revealed to be a dread victim. By all accounts, she was overcome by a sense of foreboding. Her current situation just increased to her anxiety, as did her irritated mind. Verse gives her a way to express her intense feelings and sentiments, making her everyday routine more enjoyable. These clairvoyant issues aid in understanding her existence. Kamala Das' sonnets are recognised for their intended dualism, which ranges from adolescent honesty to diverse adult vocations, such as public involvement and marriage. As a result, one can certainly perceive a divided character in Kamala Das' works, as well as the explanation for this dualism. If someone wants to organise her, they should consider several aspects

of her life, including her beautiful self, internal identity, creative self, feminine self, self-image self, youthful self, unique self, legendary self, oneseif, and sexual self.

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Re-emergence of Taliban: A Strategic Praxis in Reshaping South Asian Order

Abstract

George Orwell, in his famous allegory *Animal Farm* quoted, "*All Animals are equal, but some animals are more equal than others*". As far as the international affairs are concerned, the recent turn of events in India's neighborhood is not a very pleasant site to behold. The emergence of Taliban in the vicinity after a tragic withdrawal of the US forces has forced the region to relook into its equations. While US withdrawal was inevitable and it was sooner or later had to be done, the fallback of a state back into the medieval Islamic era under the Taliban is a distress.

The Afghan state which has hoped for a liberal and developed order and was in a way trying to fit into the democratic framework now finds itself in a perplexed state. The outright abuse of Human and above all the women rights in this era is simply unacceptable.

India, being one of the largest neighbors has also one of the oldest cultural links with Afghanistan. India traces its connectivity with Afghanistan from the mentions in the greatest epic, *Mahabharata* as well under the rule of *Chandragupta Maurya*.

The recent fallout of Afghanistan has huge implications for India. While Indian soft-power initiatives in the region are at stake, so is the danger of rise in Islamic terrorism in Kashmir. There are concerns regarding the geo-strategic and economic co-operation in the region.

This paper will look into the various facets of the fallout of Afghanistan in the region and its implications on India. It will focus on the security complex for India, its geopolitical and strategic impacts for the future.

Keywords: Afghanistan; India; South-Asia; Strategic; Economy; Kashmir.

Introduction

India-Afghan connection dates back to Indus valley civilization (Qaseem Saeed, 2020) but recently Afghanistan has been the centre of attention for not only India but whole world order. The withdrawal of US troops and fall of Kabul explained failure of 20 years of war against Taliban. The presence of US troops on Afghan soil was nothing but just a mere claim of being super power, which took the same turn as 9/11. India has always been among closest ally to Afghanistan, the fall of Kabul is not just a situation of crisis for Afghanistan but also for India. Whereas Pakistan being closest ally to America has always support Taliban and provided resources to senior Taliban officials. Even in 2001 US led invasion of Afghanistan, the US offered Pakistan two choices: "Islamabad could disavow