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**FEMALE BODY AS A SITE OF RESISTANCE: A STUDY OF THE SELECT POETRY**  
**OF EUNICE DE SOUZA AND SUJATA BHATT**

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**ABSTRACT**

In the recent years, the field of women studies has emerged as the most challenging in academic research. Earlier, the scope of women's writings was only connected to the biological relationship between male and female sex. But with the advent of radical feminist theories, the genre of women studies created the room of their own to all the corners of the world. In this global age, the field of women's studies has become a more open-ended area of enquiry and research and no longer principally based on and confined to the traditional representation of women. It has now become a vast project canvassed under various names and through a variety of strategies. A hurried list of its chief theorists would include Simone de Beauvoir (exploring women identity through second sex), Judith Butler (feminism as a delineation of female body as a site of resistance) and Ruth Vanita (feminism as a narrative of sexuality). A lot of literary research has already been done on female body in world literature. But much critical attention has not been paid to the emerging Indian women's writings comparatively. So, the present research paper proposes to investigate female body as a site of resistance in the poetry of Eunice de Souza and Sujata Bhatt. The main objective of the paper is to explore how articulation of body has impacted the current India women's writings.

**Keywords:** *Female Identity, Body, Sexuality, Resistance, Feminism, Gender.*

**I. INTRODUCTION**

How does female body emerge as a site of resistance<sup>1</sup> in the select poetic universe of contemporary Indian English women poets such as Eunice de Souza and Sujata Bhatt? How do they articulate the concepts of female body and female sexuality in the acceleration of their writings? How do they deal with the theme of pregnancy in terms of the representation of female body? How do they delineate the "universal naturalistic<sup>2</sup> biological issues" concerning their female body? (Frust and Skrine 2) Does female body emerge in their writings as a "constative" or "performative utterance" or both?<sup>3</sup>(Butler xxi) What notions do they have concerning the "biological process of reproduction" in terms of female body or do they regard this capacity of female reproduction as a power or not? Do they argue on the demand of sexual freedom and right to speak about it openly and frankly in the incubation of their writings?

As far as contemporary Indian English women poets are concerned, one needs to examine how do they resist patriarchal norms, codes, and tradition through the expression of their writings? Why do they feel pride in the articulation of their sexual identity and body? Or do they enunciate master-slave and colonizer-colonized relationship between male and female body or not? Does body has connection with soul in the acceleration of their poetic world or not? Apart from exploring some of the above mentioned issues, the present research paper tries to look at how do they reiterate the changes in a women's body during the process of pregnancy? Sujata Bhatt, the winner of the Commonwealth Poetry Prize (Asia), in her poetic volumes such as *Brunizem*(1988), *Monkey Shadows*(2001), *The Stinking Rose*(1995), *Freak Waves*(1992), *Point No Point*(2001), *Nothing is Black, Really Nothing*(1998), *Augatora*(2000), *A Colour for Solitude*(2002) and *Pure Lizard*(2008) celebrates/elaborates the process of pregnancy and denotes that she is the first woman who traversed the "experience of child-birth" (*Monkey Shadows* 110). So, these are some of the complex questions with which this paper is going to engage.

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In the beginning the first question that engages one's attention is what is body? In response to the idea of body Silvia Albertazzi remarks:

The body is what we are, what we own. To affirm our own identity we must first of all be at ease with our bodies. This does not only mean that we must learn to like our image in the mirror. Being at ease with one's own body means also accepting all the manifestations of our bodily life as part of ourselves. This is very important especially for women who, since their early childhood, are taught to hide their carnal desires, to cover their bodies, to negate, in a word, the existence of their flesh. As the feminist movements of the sixties have taught us, female emancipation passes

through and cannot do without the discovery of the potentialities of the female body, and the utter acceptance of all its manifestations and expressions. (Albertazzi 66).

Further, reflecting on the representation of female body Anup Beniwal and Amrita Metha posit that:

Female bodies have often been treated as the site for the inscription of cultural codes, and have been violently appropriated by patriarchy to this end. Patriarchal practices impose control over women's bodies, restrict women's mobility and attempt to rein in women's sexuality through taboos and silences imposed upon their bodily experience. The activist in Indian women's poetry foregrounds the female body along with its bodily process, its physiological, sexual, gestational and psychological experiences to expose the genderisation of women's bodies; it delineates the socio-spatial arrangements that circumscribe them within culture as also the effects of this acculturation on their psyche and their sense of identity. (Beniwal and Metha 97)

So, the main concern of the paper is to investigate the representation of female body as a site of resistance as has been pointed out earlier. It tries to highlight the Indian women's progressive acceptance of their bodily life. As they have asseverated unhesitatingly the staring concepts regarding women's issues such as the deliberative delineation of female biological and emotional prohibited terrains in their poems. One of them is the realistic description of the process of child birth which is not an easy task to articulate in a literary text as Sujata Bhatt has done in her poetic volume *Brunizem*. That is why the theme of male-female sexual intercourse contains a central position in their poetry which displays "a hoick wave" of female resistance all through the expression of their poems in response to Indian male dominated society. Hence, the paper attempts at correlating these concepts especially with respect to two contemporary Indian English Women poets- Eunice de Souza (1940) and Sujata Bhatt (1956) respectively. For the proliferation of the paper de Souza's *A Necklace of Skulls: Collected Poems* (2009) and *Fix* (1979) and Bhatt's *Brunizem* (1988) and *Point No point* (1997) are under the process of this research exploration.

Eunice de Souza, who is from Goan Catholic community and is older than Bhatt, writes about her education in Goan Catholic schools in the fifties in the male-dominated Indian society. She has sketched out the picture of harsh realities of her Goan catholic community in response to the life of women. Through her poetry she delineates the injustice done to female child in Indian male-centric society. In her famous poetic volume *Fix*, which was published in 1979, she engages with the representation of adolescence in the Goan Catholic society of the late fifties. In response to the expression of female body in this collection, it emanates in both "constative" and "performative" utterance. Therefore, the expression of female body and sexuality finds significant space in her poetry. It has interminably been articulated with realistic touch. Her poetry becomes so much "waspy and combative" while she articulates the terms like sense of touch, muscles of youth, flow of blood, speech of sex, and the lips of mouth. Eunice de Souza in the context of revealing the idea of female sexuality and biological sexual function of female body writes:

The blood congeals at lover's touch  
The guts dissolve in shit. (*A Necklace of Skulls* 24)

On the other hand, the younger Sujata Bhatt testifies to the reaching of a mature relationship with body and flesh in her works. Her first poetic collection is *Brunizem* which appeared in 1988, we find therein the picture of resistive demonstration of female body, sexuality and a new definition of love which is full of erotic and sensual images. This idea of sensual love can be observed in her most celebrated auto-erotic poem "White Asparagus". Wherein she writes: "she is wet/from his softest touch/her belly's just starting to get rounder/her breasts itch all day."<sup>4</sup> Therefore, as compared to de Souza, Sujata Bhatt in terms of female sexual articulation becomes much more fearless and revolutionary. In this regard the poem "The Kama Sutra Retold" which is from her poetic volume *Brunizem*, in terms of female body holds out fearlessly the first sexual intercourse between two teenagers and makes an effort to constitute a perfect symbiosis between the lovers and nature, but involving that, in the act of love, the girl "must have swallowed the sky/ the lake, and all the woods/veined with amber brown pathways" (*Brunizem* 40). Therefore, such articulation of female sexuality is an expression of resistance in a male-centric Indian society. In another poem "Kalika" she discusses the disgusting aspects of bodily life and the corruption of a body suffering from a terminal illness with realistic strokes:

She remembers, five years ago  
Blisters on the back of her mother's head  
Grew and grew, never healing,  
Her mother's scalp cracked and bleeding. (*Brunizem* 24)

In the same direction, in one of her best poems in "Forgive Me, Mother" Eunice de Souza reflects on her father's premature death by imagining a nightmare where she takes the place of her dead parent. While the atmosphere of this poem strongly reminds one of Sylvia Plath and her lyrics about her own father, the choice of bodily imagery and the reference to natural elements portray a way of connecting one's body with natural life which is not very different from what we can visualize, in a lighter context, in Bhatt's works.

I hold the child up in delight.  
The revolving fan cuts her through.  
It's a dream  
I'm you.  
I heard your fumbings in the dark.  
Woke on wet beds. (*A Necklace of Skulls* 25)

In terms of articulating women's issues these contemporary women poets have dared to speak out their minds. While narrating their anxieties, agonies, and angers, their brazen tone is something unprecedented among Indian women. Commenting on the poetic preoccupations of these Indian English women poets, K. D. Singh posits that, "The post-Independence, post-colonial era in India has been a phase of intense introspection, search for roots and identity". (*Feminism and Postfeminism: The Context of Modern Indian Women Poets* 58) That is why women, mainly those who had the opportunity to get education and facilities, also started to tear off their veils and assert their identity. They started reiterating how women in the past had been tethered to the orthodoxy of tradition, and how the "shackles of oppressive patriarchy" had restrained them from speaking out their minds. In terms of expressing the female body as a site of resistance these women poets openly envisage on the function, action, needs and desire of female body. As these women poets have openly argued about various dimensions of sex and man-woman sexual relationship. Therefore, their writings may be seen as an act of "feminist resistance". In terms of body Sujata Bhatt discloses:

And her husband, already on the Hindu Kush,  
doesn't know how her breasts ache with milk. (*Brunizem* 84)

In another poem which is "The Kama Sutra Retold" Sujata Bhatt delineates the female body with such prohibited sensual language which is so full of erotic mode. In writing such poetic lines, she uses language as a tool of resistance against male-domination and patriarchal enforcement. She explicitly muses on man-woman sexual relationship, female body and sexuality through the language which is full of sensuous and sexual imagery. Commenting on the sensual imagery in the poem, Sutapa Chaudhuri writes that "The poem Kama Sutra proposes a new definition of the act of love as powerful, creative and liberating, the new sutra that sees love as a union with nature, integration with self, an integral part of the mighty cosmic creation". (Chaudhuri 5-6) Bhatt celebrating female sexuality designates:

When he touches her nipples  
he doesn't know/who is more surprised.  
He's surprised/she wants him  
to kiss her nipples again and again  
because she's only 17 he's surprised  
her breasts are so full./She's surprised  
it feels so good/because he's only 17 she's surprised  
he can be so gentle/yet so hard inside her'  
the way pine needles/can soften the ground.  
where does the ground end /and she begin? (40)

Through the above mentioned lines, Bhatt seems to be suggesting the revolt against patriarchy while she articulates the terms like- ‘touches her nipples’ ‘kiss her nipples’, ‘breasts so full’, ‘inside her’, ‘pine needles’ and ‘soften the ground’. Through this process of writing, she foregrounds an anti-conventional space for female literary articulation. That is why, by being vociferous about the experience of female sexuality, she is trying to break the “long silence” which has been felt in the history of Indian women’s writings. She engages with the issues related to sexuality, desire and man-woman biological ties and relations which every woman has to confront at a given stage in her life. She does not feel any vacillation and pressure while writing about such issues which have not been articulated earlier so openly. That is why the expression of male-female sexual relation which lies in the above mentioned lines articulates a powerful voice against patriarchy. Offering a sharp critique on the notions of established rules, she explodes:

How would we break the long silence  
if we had the same rules? (39)

By breaking the ‘long silence’ and ‘old rules’, she seems to be vindicating for liberty, equality, dignity, esteemed identity and fraternity for the woman-folk of her time. One finds many instances of sexually explicit imagery in the poetry of Kamala Das too. In terms of the representation of female body in the poem “The Looking Glass”, from *Summer in Calcutta*, Das has used a sort of explicit erotic imagery that shocked the Indian reading public:

Gift him what makes you woman, the scent of  
Long hair, the musk of sweat between the breasts. (*Nine Women Poets* 15)

These new contemporary Indian women poets show a consistent preoccupation with these prohibited subjects such as highlighting common but “universal biological issues” regarding female body such as menstrual blood, problem of periods, pregnancy, sexual desire and creation of a new life in the form of baby inside her womb. In this regard Eunice de Souza enunciates:

the skin tight /over my bones  
I thought the whole world/was trying to rip me up  
cut me down go through me /with a razor blade (*A Necklace of Skull* 28-29)

In the poem “Portrait of a Double Portrait”, Sujata Bhatt describes the incubation of pregnancy through the change which occurs during the process (pregnancy) inside a woman’s body. While the mythical reference which appears towards the end of the poem is a bit too obvious (“She is Persephone/ learning to become Demeter”), the description of the pregnant woman’s mutations are quite original, “somehow in a lighter Cronenberg-like vein”. (Albertazi75) Bhatt extolling the process of pregnancy depicts:

She is growing a new face:/broader forehead, larger eyes...  
[...]  
She is growing a second face  
and when the fetus inside her kicks  
the haze around her eyes grows greener. (*Monkey Shadows* 97)

Moreover, in terms of the process of pregnancy, Sujata Bhatt renders the way how one can examine the idea that woman is able to conceive or not. In this regard, she contrives the idea extensively:

I would bleed at least  
the blood would heal  
me’ at least the blood/would soothe  
the garlic scrubbed cuts.  
Every month I bleed/too much-  
too much- and then he comes  
with his clove of garlic/and then I must keep  
this clove of garlic deep inside me where it burns. (*The Stinking Rose* 132)

She is pronouncing clearly and distinctly female sexuality through the sensuous images and terminology. She celebrates female power of pregnancy as a unique journey. She displays female body as a site of “performative

utterance” (Butler 55) as it is full of action, function, needs, desire, sense and performance. Her engagement with such subjects may be seen as a site of resistance against patriarchal hegemony as showing the ability to speak the terms coherently and fluently such as ‘month’, ‘bleed’, ‘blood’, ‘flesh’ ‘clove of garlic’, and ‘open mouth’. This is what creates a powerful mark of aphrodisiac images and language in her poetic articulation. In the same context of female body when Eunice de Souza swings such ideas “she becomes too much waspish and combative, and loses control over her diction”. (Albertazzi 67) In her poem “Sweet Sixteen”, she describes:

Mamas never mentioned menses.  
A Nun screamed: you vulgar girl  
Don't say brassieres  
say bracelets. (Fix 6)

In the poem “Sweet Sixteen”, the poet deals with taboos, the prejudices and the sexual ignorance of her teens. The title, taken from a popular American song of the times, contrasts ironically with the text, where de Souza lists terms, situations and prohibitions (all referring to bodily life), which characterized her education. We learn that nuns taught the girls to say “bracelet” instead of “brassieres” and “pinned paper sleeves/onto her sleeveless dresses,” (A *Necklace of Skulls* 6) while preachers forbade young girls to go out alone with boys and kiss them, even if they were engaged. The result is that, at 16, girls were so ignorant about the functioning of their bodies that they could ask- and answer- questions about unwanted pregnancies in this way:

At sixteen, Phoebe asked me:  
Can it happen when you're in a dance hall  
I mean, you know what,  
getting *preggers* and all that, *when*  
You're dancing? (Fix 6)

Further, she (Eunice de Souza) states that “the sense of pain, loss, and the absence of God are central” to her poetry, yet her poems appears to be mere cranky effusions of her personal grouses and frustrations. The following lines from her poem “Catholic Mother” fling a communalist reek:

We're One Big Happy Family  
God Always provides  
India will suffer for  
her Wicked Ways  
(These Hindu buggers got no ethics). (3)

Here de Souza depicts the position of mother in a Catholic family. Mother is being allowed to enjoy a place of superiority in the family. Further, the Catholic characters which she portrays in her poems are, as Veronica Brady observes, “an embodiment of the complacency, the closed heart and mind which constitutes evil in de Souza’s world because it entails the refusal of freedom, “the passion for the possible”...” (Brady 113) For instance, de Souza mentions the restrictions imposed on young girls:

The preacher thundered:  
Never go with a man alone  
Never alone/And even if you're engaged  
only passionless kisses. (6)

Many of de Souza’s poems pronounce clearly and coherently a wry, coarse and brusque rendering of reality as experienced by the poetess. Adil Jussawalla points out aptly: “Those readers who prefer a softer or more lyrical line around its edge may find it extremely unpleasant.” (90) It is owing to her violent and vituperative mode that her poetry has been denounced by her own community as “a betrayal”. (*Nine Indian Women Poets* 38) Now the poems in *Women in Dutch Painting*, another collection of de Souza’s, have been considered passable. To quote A.K.Mehrotra: “The book’s tone is more friendly than combative, and perhaps more resigned than friendly, but it has lost none of the dryness.” (115) The later poems by de Souza are away from the ‘monotonous regularity’, as these are “varied in its landscapes and effects, though existential search, meshed with social concern, dominates. It is melancholy, witty, and even lyrical by turns.” (*Nine Women Poets* 38) The poetess, however, shows a pathetic

indifference and aversion towards her milieu, her native precincts which to her appear as the 'usual combative zones. In her own words about *Women in Dutch Painting*: "Much of it was written in England, far from the usual combat zones, and perhaps this accounts for the greater equanimity of the persona." (38)

And in terms of the representation of female body as a site of resistance in the poem "Eunice" she unflinchingly writes using the terminology which is not allowed in a male-dominated patriarchal society where woman does not possess a place to express her sense of love, feeling, emotion and thought. But she brings daringly out her feeling openly which is running in her mind. She offers a critique of repressive patriarchal tradition and culture. In the following lines, she writes:

Silly bra-less bitch  
Eunice is writing bad words sister  
she's sewing up her head /for the third time sister  
the limbs keep flopping /the sawdust keeps popping  
out of the gaps/ Sister. (53)

That is why body can be considered the central focus and the leading thematic interest in her poetry. In terms of articulating the female body, she engages in a daring and inhibited/forbidden portrayal of body and bodily pleasure in her love poems. Both Eunice de Souza and Sujata Bhatt do not feel shy of talking about sex, desire, female bodily functions and its need in the acceleration of their poetic world. Their approach to love/sex is not only unconventional but also revolutionary. In their poetry body loses all its relevance in that love-relationship which is devoid of emotional interaction. At that time it becomes an instrument of exploitation and repulsion only. It is presented as an ugly and horrible site. So the female persona is fed up with lifeless physical relationship and longs to release herself from the imprisoning relationship of body. Eunice de Souza through the following lines evinces the aspect of feminist resistance by delineating the theme of sexual encounters and physical fulfillment in a male dominated patriarchal society:

'Marie, my frequent sexual encounters  
represent more than an attempt  
to find mere physical fulfillment.  
They are a poet's struggle to  
transcend the self/and enter into  
communion/With the world.  
Write a poem about women flesh.  
Watch her become oh womanly and grateful. (18-19)

One can assert that both Bhatt and de Souza have continued the legacy of the older poet Kamala Das who tried to grapple with similar anxieties throughout her long poetic career. Most of the critics generally agree that the main feature of her poetry is a constant attention to the urges of female sexual life, expressed in a language which is quite unusual, especially for Indian authors. In this regard Vrinda Nabar acknowledges "her as the first Indo-English woman poet to write *convincingly* of her femaleness". (20) In her works, one can hear the echo of her struggle to free herself from the chains of patriarchy, arranged marriage and tradition, to discover an uninhibited sexuality, out of the bondage of family and convention. "Marriages Are Made" by Eunice de Souza published in her poetic collection *A Necklace of Skulls* engages with similar perception of female sexuality. Very often Das experience pain and disillusion in her transgressions; but the excitement of the pioneer, who takes her risks with pride, is always there, in her somewhat excessive, sometimes naive or grotesque language. Das is treading on completely new ground. She has to invent her own language, to find the words to talk about her body and its needs. Where words are already there, she must also find the courage to pronounce them, to utter those terms which, as we know from her contemporary de Souza, "weren't permitted in her time". For instance, how she manages to depict the physical aspects of a marital relationship:

You were pleased  
With my body's response, its usual shallow  
Convulsions. You dribbled spittle into my mouth, you poured  
Yourself into every nook and cranny, you embalmed

My poor lust with your bitter –sweet juices. (*The Old Playhouse* 136)

Moving a step ahead, language of sex and desire becomes even more explicit in the poetry of Sujata Bhatt. Through the use of natural metaphors, by inserting the rhythms of body and flesh into the course of natural life, she tries to avoid the grotesque and the coarseness which so often jeopardise the artistry of Das's lyrics.

The way I learned  
to eat sugarcane in Sanosra:  
I use my teeth/to tear the outer chaal  
then, bite off strips  
of the fibrous white heart-  
[...]  
So tonight/when  
you tell me to use my teeth,  
to suck hard, harder,  
then, I smell sugar cane grass  
in your hair. (*Brunizem* 17)

Further Eunice de Souza in her poem "Marriages Are Made" resisting the patriarchal notions of Indian marriage system brings out the idea of female body. She displays the inhuman act of examination of female body at the time of Indian arranged marriages. A girl or woman is examined in response to her bodily perspective- her figure, lips, nose, eyes, height, face, colour of skin etc at the time of Indian marriages. That is why exposing the reality of Indian male-centric society, the poem doesn't mention anything else about her (a female character who appears in the poem) other than her physical appearance and what may be expected of her (children). In this regard offering a sharp critique on the irrational way of looking at an Indian marriage where man possesses supremacy over woman in choosing the wife and woman is considered passive in this act, de Souza writes:

My cousin Elena/is to be married.  
The formalities  
have been completed.  
her eyes examined for squints  
her teeth for cavities  
Her complexion it was decided  
would compensate, being just about  
of right shade/of rightness..... (*A Necklace of Skulls* 4)

The theme of this poem "Marriages Are Made" is that gender decides power. Although this is not always how power is deciphered, it is prominent throughout this piece that 'men receive more power than the women in South Asia'. In order for a woman to get married, she has to go "through a series of tests and examinations". (King 132) The woman described in the poem is treated as an investment; like a piece of new land. "Her health is checked, and even her father's financial stability is an important asset" in whether or not the bride is fit for her suitor. (132) The portrayal of Elena in the poem is such that it is clear that she is not seen and respected as an individual. Her right to live with dignity is compromised when suggestions like: "She's not quite tall enough/ and not quite full enough...Her complexion it was decided would compensate" are made about her appearance. Elena is portrayed as a commodity as "a bargaining chip rather than a woman". With these examples, a reader can come to the conclusion that gender plays a big role in power within South Asia.

These contemporary female poets have created a powerful space for themselves in the process of literary expression which denotes their tone more bitter and rebellious than sensual or erotic. Instead of feeling apologetic about their sexuality, the female poets especially those who are writing poetry after 1960s celebrate their female sexuality and body. They convey a sense of pride while surging these issues. Therefore, these women poets do not appear as being vulnerable, voiceless and fragile. In this regard Amrita Raj Gargey has commented that "The Contemporary Indian Women writers have taken utmost care in expressing their identity and sentiments effectively". (209) They are trying to create a unique place for their existence. Again expressing the female identity Bhatt writes:

delicate feet walk up my neck  
over my forehead, /through my hair,  
I can feel/their long slender tails trail across my skin  
Let's finger paint with all your tongues and lips  
and sperm across our hips. (Brunizem 29)

That is why both Sujata Bhatt and Eunice de Souza in the acceleration of their poetic volumes celebrate female body, female sexuality and period of female pregnancy. Female body does not emerge as a colonized or lacerated site whereas it has its universal appeal which is full of action and "performativity".(Butler 16) Female body in their poetry has been foregrounded as a site of resistance which is full of "biological sexual" action, function, needs and desires. That is why such expression of female body and sexuality has created a unique space for feminist literary articulation in the proliferation of contemporary women's writings which has universal appeal.

To give a conclusive argument of paper, one can consider that both these poets strike certain thematic similarities in their delineation of Indian culture, tradition, rituals, religious conventions, female experiences regarding their role and transformations from girlhood to womanhood, from womanhood to motherhood etc. They also brood over the loss of human values in response to the dignity of women in Indian society. But in this response Bhatt narrates issues on a broader level as she has also traversed the foreign countries. Her perspective is larger as compared to de Souza. Eunice de Souza's sorrow is for the loss of innocence, love and respect for each other and fellow feelings as it has been expressed in her various poems. It is the deep-rooted sorrow of the women since time immemorial which is caused by the patriarchy that the poets narrate through a number of their poems. Among other Indian English poets their poetry in response to the articulation of female suffering and patriarchy is similar to that of Mamta Kalia, Melanie Silgado, Imtiaz Dharker, Smita Agarwal, Tara Patel and Anju Narzari. It is needless to say that these women poets not only project regional as well as national culture but also visualize the humanity in their inextricable relationship with nature. Moreover, their poetry can be carefully contrived as an important social and cultural document in which one finds struggle, "search for identity and dignity, enlightenment and yearning for a world in which the women are not just in periphery, rather they are as central as the men."(Patra 164)

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End Notes

1. Resistance as a term is very hard to define; it has several shades such as non-conformism, protest, propaganda, commitment, criticism; it works in different ways for different people, adopts a variety of means and mediums, is not necessarily always a conscious move and it often ends up in censorship and controversies...for detail information see (Jain, Jasbir. *Theorising Resistance Narrative in History and Politics*. New Delhi: Rawat Publications, 2012.1-9.Print)
2. Naturalism, with its twin adjectives 'naturalist' and 'naturalistic', is a deceptive term. it immediately evokes associations with 'nature' and 'naturalness' so that we tend to assume too easily and too vaguely that we know, if not its precise meaning, at least its area of reference. But the more examples of it we come across, the

*more we become aware of its wide range and its complex. Originally 'Naturalism' was used in ancient philosophy to denote materialism, Epicureanism or any secularism. For long this was the primary meaning of the word. Eighteenth-century Naturalism, as elaborated by the thinker Holbach, was a philosophical system that saw man living solely in a world of perceived phenomena, a kind of cosmic machine which determined his life as it did nature, in short, a universe devoid of transcendental, metaphysical or divine forces. That this was the chief meaning of 'Naturalism' well into the nineteenth century is shown by a large number of statements as well as by the dictionary definitions of the time. For more...see Lilian R. Furst and Peter N .Skrine. Naturalism. London: Methuen& Co Ltd, 1971.1-29.Print.*

3. *For an overview see Judith Butler, Bodies That Matter (London and New York, 2011.28-57.)*
4. *Sujata Bhatt, "White Asparagus" in Nine Indian Women Poets: An Anthology .ed. Eunice de Souza. (New Delhi: OUP, 1997), P.78-79.*
5. *For more see page 51-59.The English Language Poetry of South Asia by Mitali Pati Wong and Syed Khwaja Moinul Hassan.USA: North Carolin.*
6. *For more see K.Satchidanandan.ed.Indian Poetry Modernism and after. New Delhi: Sahitya Akademi 2001.193-22*