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## Kamala Das :Creative use of Language and imagery

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### ABSTRACT

Kamala Das is one of the most distinctive and original of Indian poets writing in English. She has published three volumes of poetry, but some of her poems are bound to find an honorable place in any future anthology of Indian poets writing in English. Kamala Das has been called a natural craftsman. She has the accuracy and brilliance of a master artist. She has her own style and pattern, which is impossible to be imitated by others.

Like most Indian poets writing in English, Kamala Das is also bilingual. She writes both in Malayalam and English. Once when asked why she chose to write in English, she replied that English being the tongue most familiar to her, she used it to express herself. Her choice of English was no means a deliberate one. Kamala Das received no formal education. She has no university degree, still almost instinctively, she is aware of the value and significance of words, and recognizes fine shades of meaning of one word and another.

As an artist she is fully conscious of the power of words. She knows that if feelings are intense, they find their spontaneous language. The poets have not to work upon them but they come from somewhere in the deep recesses of the mind. The occurrence of an idea and its articulation in words come simultaneously. Experiences with the help of words create an atmosphere and make the poem. The vocabulary

demonstrates, vibration, is still a dream, far from the egalitarian ideal. The quantitative perceptions of political democracy, unfortunately, have also denuded the qualitative prospects of social equality. Probably cultural indoctrination of gender inequity, has been more powerful in its impact than has been acknowledged by liberal democrats or by radicals.

As analysts of contemporary Indian society, the Indo-Anglian novelists cover a fairly broad range of character in a variety of situations, usually transmogrifying alienated existences on the periphery, into itinerant protestants, many a time squarely confronting paradoxes of their own situation.

To a reasonable extent, the portrayed women characters expose aspect of ambivalence regarding mute suffering and rebellion, resignation and hope, compliance and visionary emancipation. They also visualize prospects for social change in India through and inception of change – oriented consciousness, both at individual and social level. Such consciousness could well be beginning of a questioning of the questionable in both tradition and change, and of a meaningful quest for identity beyond, the existing dominant consciousness of the given social relations as a prelude to a realization of genuine egalitarian democracy in India. In the ultimate analysis to question the prevailing gender-inequality would mean to take the psycho-political pattern of hegemony-dominance-submission to its very roots and to make it widely recognized that the woman's issue is a social, rather than a sectarian issue and deserves to be on the agenda of public debate in fair spirit.

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□□□

of Kamala Das is rich and varied and she has the felicity of expression. Thus, her poetry gives her a creative pleasure.

She is fully aware of the immense potentialities of words. They grow on her "Like leaves on a tree" But more than this, words to her are also a "nuisance" "a chasm where running feet must pause."

It appears that the poet does not consciously work upon them to create spectacular effects. They emerge from "Somewhere deep within" the inner recesses of the mind. She uses words with caution. Poetry, for her, is an organization of the best words in the best possible order. The harvest of words in the poems is rich and varied: it gives the true picture of the poet's mood and feelings. She achieves an easy commerce between the idea and the word.

Her language is simple and common place. It is a general practice among Indian English poets that they are able to achieve poetic heights with the common speech. She uses words, which are informal, simple and metaphoric. She like other poets is not a conscious craftsman or aesthetician. Her formulations are the byproducts of her private poetry workshop. Her poem "Child in the factory" is an excellent example to show how the words with neutral tone have been used to describe sexual act.

"One by one

The intelligences fall, the pumps,

The pipes, the throbbing

Mechanisms, and with a final

Angry glow, that factory Dies."

The word "intelligences" suggests the inhibitions in the mind, the words "pumps" "pipes" and "throbbing mechanisms" suggests the phallus in action. The phrases "the factory dies" suggests the completion of the action. The beauty of the poem lies in the use of ordinary words and phrases, which have been used to describe a pornographic suggestion.

She has vast reservoir of personal memories. It is from this reservoir she draws her emotional analogues and her imagery through different objective correlatives. She presents her internal tremors, which lend to become universal. The world of Kamala Das is strictly a private one. She heavily depends on her perceived experiences. Her range of imagery is as vast as the sun, moon, and heat, burning objects of nature, human anatomy sea, the mythic grandmother and Krishna.

Kamala Das diction is marked by simplicity and clarity. It is the language of her emotions, and she speaks to her readers as one human being to another. In this lies her originality and her diction. There are no abstractions, no complexities and no intricate, tortuous constructions. Her imagery is always functional, never merely decorative, and is drawn from the familiar and the common place. Often her images are symbolic and thus they increase the expressive range of her language.

The sea-image comes often and gets symbolic importance. In "The Invitation" the poetess ultimately decides to merge with the sea. Another recurrent image in Das's poetry is that of the window. It recurs in a number of poems. It is a place to view and review the past as well as the present. Kamala Das makes frequent use of the Radha-Krishna and Mirabai legends to provide a mythical frame work to extra-marital sex in her poetry.

Kamala Das is a great and original poet with a distinctive poetic personality of her own. When at her best, she remains unequalled and matchless. Like a true Indian English poet, Kamala Das is deeply steeped into Indian sensibilities, traditions and conventions. She invented her new technique, diction, imagery, symbols and style in order to communicate her peculiar experience.

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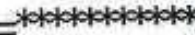
## Role of the library in the emerging wisdom society

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Mankind have undergone a transition from the agricultural to industrial society and is presently entering the knowledge society stage. Mobility of the society on an unprecedented scale is another noteworthy aspect. This is intensified by the advances in the information and communication technology that help people on the move to remain in contact with all those who matter in the era of globalization. It is creditable that the library has played a critical foundational role all along this transformation process by redesigning its services and operation. Desirous patrons, for example, are now served by several libraries through their mobile communication devices. A brief review of these library development along with basic features of the mobile society and knowledge society is first presented in the paper. The next stage in the societal progression is expected to be that of the wisdom society. What would be its defining element and how the library will have to reconfigure its working to serve the wisdom society are further outlined.

### Introduction

Human society is on the move in the literary sense as well as through its upward progression. One of the impacts of economic liberalization and globalization is that physical