

My Grandmother's House



SUMMARY

The speaker begins by remembering a long-lost house in which she felt loved. The speaker's grandmother (who lived there) died, and after her death, the house fell silent. Snakes slithered between the books. At this time, the speaker was still a child and couldn't read yet. When her grandmother died, the speaker felt as if her blood had turned as cold as the moon. The speaker often dreams of going back to the house and squinting through its empty windows or listening to the cold, lifeless air. She imagines that, in a moment of deep anguish, she might scoop up some of the house's gloom in her arms and take it home to keep in her bedroom, where it would lie around like a moping dog. Addressing a loved one she calls her "darling," the speaker says they couldn't possibly believe she once lived in a house where she was happy, proud, and cared for. She says she has wandered off course now; she spends her time trying to gather crumbs of love from strangers.

The speaker's longing to return to her grandmother's house, meanwhile, reflects her desire to experience unconditional love again. "How often I think of going / There," the speaker says of the abandoned house. Of course, the poem implies that such a return isn't possible; the speaker is all grown up, and this house—and the love and care it represents—are firmly in the past. Not only has the speaker traveled "far" from her childhood home (and the love she experienced there), but that home itself no longer exists as it once did; the place where she "received love" has become cold and threatening, full of "snakes" and "darkness."

And yet, the speaker seems almost comforted by the thought of taking some of that darkness home with her "to lie / Behind [her] bedroom door like a brooding / Dog." By comparing the darkness to a dog, the poem implies that the thought of the grandmother's house still calls to mind the love and devotion the speaker experienced when she was young. Those memories might be tinged with darkness, but they seem to be all she has.



THEMES



LONGING AND NOSTALGIA

The speaker of "My Grandmother's House" mourns the loss of her grandmother, the person who provided her with the only unconditional love she's ever known. She dreams of going back to her grandmother's house, which has fallen into disarray in the wake of the grandmother's death. This house represents a time when the speaker was cherished and nurtured, and she finds even its "Darkness" more comforting than the terrible loneliness of her adult life. The speaker's desire to visit her grandmother's house is really a wish to revisit the love and security of her childhood. But this poem implies that such comforts are difficult (if not impossible) to regain once they're lost.

The speaker describes her grandmother's house as a place where she "once / [...] received love," and she also says that when her grandmother died, she was still "too young / To read." By emphasizing how young the speaker was when she lived with her grandmother, the poem connects the house to the innocence and vulnerability of the speaker's childhood.

The fact that her grandmother's house is now "far away" and has fallen into disrepair shows how distant the speaker feels from that loving world of her youth. When her grandmother "died," the speaker says, "The house withdrew into silence" and "snakes moved / Among books," images that suggest the speaker felt utterly abandoned after her grandmother's death: what was once a loving home becomes a dangerous wasteland.

Where this theme appears in the poem:

- Lines 1-12



LONELINESS AND THE DESIRE FOR LOVE

"My Grandmother's House" can be read as a portrait of extreme loneliness. The poem's speaker, having lost the only person who ever completely loved her, now looks for whatever scraps of affection she can get from "strangers." Her desperation and willingness to turn just about anywhere for comfort reflects the depth of her loneliness and illustrate just how powerful the desire for love can be.

The poem makes it clear that the speaker is painfully lonely. Her grandmother, in whose house she "once [...] received love," seems to have been her only reliable source of affection. Given that this grandmother has been dead since the speaker was "too young / To read," the speaker must have led a tough, loveless life.

So lonely is she now, in fact, that it's almost inconceivable to her that she was ever loved. Even a person she addresses as her "darling" (presumably a lover or partner) "cannot believe" that she once "was proud and loved"—a line that hints this so-called "darling" may not be providing the love the speaker needs, either! (Readers might be tempted to interpret this moment as autobiographical: Das entered a loveless arranged marriage with a much older man when she was only a teenager.)

The desire for love is so strong, the poem implies, that the speaker will do just about anything to find it—even if that means losing her "way." In the absence of her grandmother's

love, the speaker is so hungry for affection that she becomes willing to “beg” for scraps of love at “strangers’ doors”—perhaps having casual affairs, perhaps just looking for love in the wrong places. Loneliness and a hunger for love, the poem suggests, can become all-consuming, devastating, and destructive afflictions.

Where this theme appears in the poem:

- Lines 12-16



LINE-BY-LINE ANALYSIS

LINES 1-2

*There is a ...
... That woman died,*

As the poem begins, the speaker remembers the childhood years she spent in the warmth and happiness of her “Grandmother’s House”:

There is a house now far away where once
I received love... That woman died,

All too soon, these first lines suggest, that “now far away” time ended. The strong [caesura](#) created by the ellipsis in line 2 mirrors a catastrophe in the speaker’s life: her grandmother, from whom she “received love,” was there one moment and gone the next, her death as abrupt as the break in the middle of the line. The speaker’s use of the words “that woman” here sounds both respectful and pained. It’s as if she can’t quite bear to directly say, “my grandmother died,” but has to hold the idea of “that woman” at a little distance.

Ever since her grandmother’s death, this poem will suggest, the speaker hasn’t been able to find anything like the love she remembers in that “house now far away.” Most of this poem’s 16 unrhymed [free verse](#) lines (like the first two here) are seamlessly [enjambéd](#), evoking the endless grief and restless search for love the speaker will soon describe. Her grandmother’s house will become, not just a place she remembers fondly, but a [symbol](#) for a whole lost childhood of unconditional love.

LINES 3-5

*The house withdrew ...
... like the moon*

After her grandmother’s death, the speaker remembers, the empty house “withdrew into silence.” This [personification](#) of the house suggests that, once the speaker’s grandmother was gone, the house itself seemed to grieve. Perhaps the speaker felt abandoned by the house itself, too: no longer filled with love, it seemed to pull away from her.

The house wasn’t just empty and grief-stricken without the speaker’s grandmother. It soon became a dangerous ruin, too. The speaker says that “snakes moved / Among books,” an image which implies the house was so forsaken that it was reclaimed by nature. Perhaps those invading snakes also suggest what life feels like for the speaker without the grandmother’s protection; they might [symbolize](#) all sorts of dangers, including the loneliness the speaker faces now that her grandmother is gone. Notice the [sibilance](#) in this line (“house,” “silence, snakes”), which suggests both a hushed silence and a menacing snakey hiss.

These lines also reveal that when the grandmother was still alive, the speaker lived in a house filled with books. (This detail corresponds with the poet’s childhood—Das grew up in a family of writers—and suggests that this poem is autobiographical.) Those books could offer the speaker no comfort, though: she was still “too young / To read.” That poignant detail suggests that the window of time in which she felt nurtured and cherished was very small; her grandmother must have died when she was a young child.

Not just the house, but the young speaker herself changed when her grandmother died. Though she could only have been a little kid at the time, she felt her “blood turn[] cold like the moon,” a [simile](#) that suggests a stark, lifeless loneliness.

LINES 6-12

*How often I ...
... Dog...*

In the first five lines of the poem, the speaker has described the pain, grief, and fear she felt right after her grandmother died. Now an adult, she hasn’t gotten over her memories of this lost time and place in her childhood, a time when she “received love.” Though she knows that her grandmother’s house is a snake-infested ruin now, she still imagines “going / There” to “peer through blind eyes of windows.”

If those “eyes” are “blind,” the [personified](#) house will no longer recognize her; whatever love she once found there is long gone. Knowing there would be nothing there to see, she imagines instead “Just listen[ing] to the **frozen air**” around or inside the house—a [metaphor](#) that suggests the house is both silent and in an emotional deep freeze, its former warmth and life gone forever.

Such a visit sounds more like a nightmare than a dream. Nevertheless, the speaker’s language becomes wistfully musical as she describes what it might feel like to go back and see the old house again. The long /i/ [assonance](#) of “blind eyes” and the [internal rhyme](#) of “There” at the beginning of line 7 (“There [...] windows or”) and “air” in line 8 (“Just listen [...] frozen air”) make this sad vision sound enticing as well as perilous. Perhaps, these lines suggest, it’s hard not to revisit the past, even when one’s memories are painful.

Though the speaker knows that she couldn't recapture her past even if she were to go back to her grandmother's house, she still can't help but long to make the journey. In "wild despair," she imagines, she might *embrace* her grief, "pick[ing] an armful of / Darkness" to bring home with her. If she can't preserve the [metaphorical](#) light and warmth of her grandmother's love, she can hold the "darkness" of her absence close instead.

That darkness, she imagines, might "lie / Behind [her] bedroom door like a brooding / Dog"—a mournful companion. This [simile](#) suggests that regardless of how painful the speaker's memories of the past may be, they're still better than the intense loneliness of her present; grief might be painful, but at least it's loyal company.

LINES 12-16

*you cannot believe, ...
... in small change?*

At the beginning of line 12, the speaker's thoughts take a new turn. Take a look at the [caesura](#) here:

[...] like a brooding
Dog... || you cannot believe, darling,
Can you, that I lived in such a house [...]

At that ellipsis, the speaker turns from her memories to the person she has been telling them to—a person she calls "darling." The speaker must, then, have *someone* in her lonely life—perhaps a partner or a lover.

However, her words here suggest that this "darling" might not offer her the affection she needs, the kind of unconditional love she remembers from her childhood. Whoever the speaker's "darling" is, she's certain they "cannot believe" she was ever "proud, and loved." This suggests that the speaker doesn't *behave* like someone who has known love—and that the listening "darling" might not quite be able to make her feel "proud" or "loved," either.

She certainly doesn't describe herself as "proud," but as desperate. When her grandmother was alive, she didn't have to go out searching for love. Now, though, she isn't too "proud" to ask people she doesn't know for "love, at least in small change." In other words, she's beyond expecting anything spectacular at this point; she's willing to accept mere crumbs of affection. In the absence of love, she has "lost / [her] way" and wanders around knocking "at strangers' doors," searching hungrily for momentary affection (or even casual affairs), knowing they can't possibly fill the hole in her heart.

All the lines in this section, the reader might notice, form one long [rhetorical question](#) to the "darling": in essence, the speaker is asking *You can't believe I was ever so wholeheartedly beloved and secure, can you?* This is an uneasy thing to say to a lover and suggests the grandmother's death threw the

speaker's life off course in more ways than one. Begging for the "small change" of transient affection, this speaker is stuck in a terrible predicament: she knows what she's missing, and finds herself looking for it in all the wrong places.

The speaker's "Grandmother's House," then, might [symbolize](#) her whole happy, secure childhood: a time and a feeling she can never get back, no matter how often she revisits it in her memories.



SYMBOLS



THE HOUSE

Generally speaking, houses [symbolize](#) home, belonging, safety, and connection. In this poem, the grandmother's abandoned house symbolizes the speaker's lost childhood.

People are often attached to their childhood homes, and in some ways the speaker's longing for the home where she grew up is universal. But her longing is also intensified by the fact that her grandmother died while she was still little. Since then, the speaker hasn't been able to find the kind of unconditional love her grandmother offered her.

Therefore, the grandmother's ruined house symbolizes not just a *general* sense of home and belonging, but a lost childhood happiness.

Where this symbol appears in the poem:

- **Lines 1-2:** "There is a house now far away where once / I received love..."
- **Line 3:** "The house withdrew into silence,"
- **Lines 7-8:** "to peer through blind eyes of windows or / Just listen to the frozen air,"
- **Lines 12-14:** "you cannot believe, darling, / Can you, that I lived in such a house and / Was proud, and loved..."



DARKNESS

In this poem, darkness [symbolizes](#) the speaker's mourning for her dead grandmother. When the speaker imagines going to visit her grandmother's ruined and abandoned house, she knows she won't find the love she seeks there; her grandmother is long gone. Instead, she imagines gathering "an armful of / Darkness," carrying home some of the grief she knows she'll find there. That darkness suggests the absence of the [metaphorical](#) light and warmth her grandmother's love once provided for her.

Where this symbol appears in the poem:

- **Lines 9-10:** "pick an armful of / Darkness"



POETIC DEVICES

CAESURA

The poem's [caesurae](#) slow the reader down and draw attention to important words and phrases. Because the poem is made up mostly of [enjambéd](#) lines which propel the reader forward, these pauses *within* lines provide balance.

For instance, lines 3-6 are all enjambéd, creating a sense of momentum and urgency. But caesurae push back against the enjambments, giving the reader has time to take in the speaker's revelations:

The house withdrew into silence, || snakes moved
Among books, || I was then too young
To read, || and my blood turned cold like the moon

Note how the caesurae emphasize the important words that come before them:

- The house became "silen[t]" when the grandmother died, implying that it was filled with the comforting sounds of people before;
- the house was filled with "books," suggesting the speaker came from a literary family;
- and the grandmother died before the speaker could "read," implying that she was very young.

The poem also uses strong ellipses to suggest that time is passing or the speaker's voice is trailing off. In lines 1-2, for example, the speaker says:

There is a house now far away where once
I received love... || That woman died,

Here, the ellipsis gives readers a sense of just how "far away" in time and space this house (and everything it represents) is from the speaker.

Similarly, the poem uses ellipses in lines 12 and 14, bookending the important moment when the speaker directly addresses her "darling":

Dog... || you cannot believe, darling,
Can you, that I lived in such a house and
Was proud, and loved... || I who have lost

The caesurae in these instances mark the moment when the speaker moves from reflecting on her grief to discussing its effects in her later life (and on her relationships!).

Where Caesura appears in the poem:

- **Line 2:** "love... That"
- **Line 3:** "silence, snakes"
- **Line 4:** "books, I"
- **Line 5:** "read, and"
- **Line 7:** "There, to"
- **Line 9:** "despair, pick"
- **Line 12:** "Dog... you," "believe, darling"
- **Line 13:** "you, that"
- **Line 14:** "proud, and," "loved... I"
- **Line 16:** "love, at"

ENJAMBMENT

The poem's many [enjambments](#) create momentum and urgency, mirroring the speaker's desperate search for love. Cast out from a childhood in which she felt "proud" and "loved," she isn't rooted and secure, but wanders around beseeching "strangers" to give her the affection she needs.

Take a look at the swift enjambments of the lines in which she says so:

[...] I lived in such a house and
Was proud, and loved... I who have lost
My way and beg now at stranger's doors to
Receive love, at least in small change?

The ideas here barrel right over line breaks, mimicking the speaker's endless, fruitless, agitated wanderings as she searches for enough love to live on.

There's a similar urgent run of enjambment in the lines where the speaker imagines revisiting the ruins of her grandmother's house:

How often I think of going
There, to peer through blind eyes of windows or
Just listen to the frozen air,

In these lines, the swift enjambments make it feel as if the speaker is caught up in her imagination, lost in a nightmarish vision of the house as a "blind," "frozen" shadow of the loving place it used to be.

Of course, because the poem is predominantly enjambéd, its few [end-stopped](#) lines tend to stand out more. Take the first two lines, for instance:

There is a house now far away where once
I received love... That woman died,

The first line, which is enjambéd, starts out sounding a bit like a fairy tale, inviting the reader into the speaker's story. But once the speaker gets to the second line, it becomes clear that the story is a tragic one; the end-stop after "died" emphasizes that

a childhood full of "love" came to an abrupt end.

Where Enjambment appears in the poem:

- **Lines 1-2:** "once / I"
- **Lines 3-4:** "moved / Among"
- **Lines 4-5:** "young / To"
- **Lines 6-7:** "going / There"
- **Lines 7-8:** "or / Just"
- **Lines 9-10:** "of / Darkness"
- **Lines 10-11:** "lie / Behind"
- **Lines 11-12:** "brooding / Dog"
- **Lines 13-14:** "and / Was"
- **Lines 14-15:** "lost / My"
- **Lines 15-16:** "to / Receive"

METAPHOR

The poem's [metaphors](#) bring the speaker's tragic situation to life.

In line 3, for instance, the speaker [personifies](#) her grandmother's house, saying that after her grandmother died, "the house withdrew into silence." Imagining that the house itself pulled back, the speaker reveals just how abandoned she felt after her grandmother's death. It was as if all the comfort and stability of her childhood left her in a moment.

As an adult, the speaker says, she still imagines returning to the house and "peer[ing] through **blind eyes of windows**" for some glimpse of her old life. She again personifies the house by describing its windows as "eyes." But if these "eyes" are "blind," the house doesn't remember her or respond to her, which means she is still alone.

She also pictures "Just listen[ing] to the **frozen air**," a metaphor that suggests a chilly stillness and lifelessness. Again, this dream of revisiting the house only reminds the speaker that her old life is dead and gone, as is the grandmother who loved her.

Since the house has no life left, the speaker imagines she might simply "pick an **armful of / Darkness**" from the house to take home with her. The language here suggests that "Darkness" grows over the ruins of her grandmother's home like a plant: the only living thing left there is the speaker's dark grief.

Since her childhood with her grandmother is irrecoverably lost, the speaker feels that she has become a beggar, going to "strangers' doors" to ask for scraps of love, "at least in small change." This final metaphor makes it clear that, since her grandmother died, the speaker feels as if no one in the world can give her the love she needs. If her grandmother's love was a treasure trove, the love of "strangers" can only be "small change," barely enough to get by on.

Where Metaphor appears in the poem:

- **Line 3:** "The house withdrew into silence"

- **Line 7:** "to peer through blind eyes of windows"
- **Lines 7-8:** "or / Just listen to the frozen air"
- **Lines 9-10:** "pick an armful of / Darkness"
- **Lines 15-16:** "beg now at strangers' doors to / Receive love, at least in small change?"

RHETORICAL QUESTION

The poem ends with a [rhetorical question](#) that emphasizes just how desperate for love the speaker has become. Addressing a partner or a lover—someone she is intimate enough with to call "darling"—she says:

[...] you cannot believe, darling,
Can you, that I lived in such a house and
Was proud, and loved... [...]

This question suggests that the whole poem is a response to someone who knows her well, but who can't imagine she was ever deeply loved. Perhaps the speaker doesn't *act* like someone who has ever been loved—and perhaps she feels like her "darling" doesn't altogether love her, either. Indeed, the rest of her question reveals just how pitifully loveless she feels:

[...] I who have lost
My way and beg now at strangers' doors to
Receive love, at least in small change?

The fact that the speaker is willing to "beg" not just for love, but for mere scraps of it, conveys how desperate she is and how little "pr[ide]" she has left.

Addressing her "darling" this way, the speaker suggests that she might have certain doubts about even her closest adult relationships. The scars of her childhood grief, this rhetorical question shows, run deep: perhaps *she* can't believe she was ever deeply loved any more than her partner can.

Where Rhetorical Question appears in the poem:

- **Lines 12-16:** " you cannot believe, darling, / Can you, that I lived in such a house and / Was proud, and loved... I who have lost / My way and beg now at strangers' doors to / Receive love, at least in small change?"

SIMILE

The poem's [similes](#), like its [metaphors](#), help readers to envision the speaker's poignant, tragic situation.

After the speaker's grandmother dies, the speaker remembers feeling as if her own "blood turned cold **like the moon**." This [simile](#) suggests that, in the absence of her grandmother's love, the speaker had nothing to warm her. The moon is also often associated with loneliness due to its lifelessness and its

distance from the earth.

That chilly grief, she goes on, never really leaves her. Even as an adult, she dreams of returning to her grandmother's empty house and collecting an "armful of / Darkness" to take home with her as a kind of sad souvenir. This darkness, she imagines, could lie "behind [her] bedroom door like a brooding / Dog":

- This simile suggests that, as painful as her memories of the past may be, they are still preferable to the loneliness of her current life: her grief is at least a loyal companion.
- Perhaps this simile also hints at the speaker's dog-like loyalty to her memories of her grandmother and her long-lost childhood happiness.

Both of these similes suggest that the speaker has been irrevocably changed by her grief: a certain blood-chilling loneliness will never leave her.

Where Simile appears in the poem:

- **Line 5:** "my blood turned cold like the moon"
- **Lines 10-12:** "lie / Behind my bedroom door like a brooding / Dog..."



VOCABULARY

Withdrew (Line 3) - Pulled back, moved away.

Peer (Line 7) - To try to see something difficult to make out.

Brooding (Lines 11-12) - Moping; sad and serious.

In small change (Line 16) - The speaker is essentially saying that they are only hoping for a little bit of love.



FORM, METER, & RHYME

FORM

The poem consists of a single 16-line stanza of [free verse](#), with no [rhyme scheme](#) or regular [meter](#). Most of the lines are [enjambéd](#), creating a steady flow of thought with few pauses. This seamless, uninterrupted shape subtly emphasizes how constant and all-consuming the speaker's loneliness is. Since her grandmother's long-ago death, some part of her has always felt utterly cold, distant, and alone, "like the moon."

METER

This poem is written in [free verse](#), so it uses no consistent [meter](#). The lack of a regular rhythm here makes the speaker's voice sound thoughtful, intimate, and natural; it's as if readers are listening in on her thoughts as she mourns her long-lost childhood.

RHYME SCHEME

Like much poetry written in [free verse](#), "My Grandmother's House" does not use a [rhyme scheme](#). The lack of rhyme here keeps the poem feeling natural and conversational; the speaker, after all, is addressing someone with whom she is intimate.

The poem does use one [internal rhyme](#) in lines 8 and 9: "air" and "despair." This rhyme falls about halfway into the poem, and because it isn't surrounded by other rhymes, it really stands out, emphasizing how desperately alone and unloved the speaker feels.



SPEAKER

"My Grandmother's House" is an autobiographical poem. Like the speaker, Das was raised "among books" in a literary family; like the speaker, Das struggled with intense loneliness. Because of these similarities, it isn't a reach to assume that the speaker of this poem is some version of the poet herself.

Whether or not readers interpret the speaker as Das, they can recognize her as a suffering, lonely soul. This speaker craves love so desperately that she finds herself tossing aside her pride and "beg[ging]" for it. Her present loneliness is so intense that it makes even grief seem like a loyal friend in comparison.



SETTING

The poem's setting is unspecific: the speaker merely describes her grandmother's house as "far away." (Readers familiar with Das's life story, however, might guess that this autobiographical poem is set in Kerala, the region of India where Das grew up.) This house was clearly once a place of warmth and love. But after the speaker's grandmother died, it fell into ruins, haunted by "snakes" and "frozen" silences.

The idea that the house is "far away" might thus suggest that the speaker's happy times in this house feel remote in time as well as space. Far from the unconditional love of her childhood, the speaker feels as if she has "lost [her] way" in life.



CONTEXT

LITERARY CONTEXT

Kamala Das (1934-2009) was born into a family of writers. Her father, V.M. Nair, was the editor of a daily newspaper; her mother, [Nalapat Balamani Amma](#), was a prominent poet; and her great uncle, [Nalapat Narayana Menon](#), was a well-known poet, playwright, and translator. While Das wrote short stories and novels in both Malayalam and English, she chose to write and publish her poetry exclusively in English. Her frank style and intimate subject matter influenced the course of Indian

English poetry.

Das published "My Grandmother's House" in her 1965 collection *Summer in Calcutta*, a book of poems about love and betrayal. Her intimate, frank verse is primarily associated with the [Confessional](#) movement. Confessionalism began in the United States in the late 1950s, when poets such as [Robert Lowell](#), [Sylvia Plath](#), and [Anne Sexton](#) rebelled against the conservative norms of the era and began writing about intensely personal experiences that had previously been considered taboo—mental illness, divorce, and female sexuality, for instance. Das wrote explicitly about her frustrations with marriage and the pressures put on women to be perfect wives and mothers, as well as her longing for love and for her ancestral home in Malabar (both of which are apparent in this poem).

With the publication of her 1973 autobiography *My Story*, Das became one of India's most famous writers. At the time, Indian literature was still largely shaped by 19th-century literary conventions, but Das's unsentimental, intimate, authentic voice forged a new path.

HISTORICAL CONTEXT

At the age of 15, Das entered an arranged marriage with a much older man. He encouraged her to write—but only after all of her duties as wife and mother were performed. Writing only at night, an exhausted and angry Das began to question the standards of motherhood that Indian women were expected to live up to. She addressed these pressures in her groundbreaking 1973 autobiography *My Story*, in which she also discussed the dissatisfactions of being married to someone who did not love her (the book suggests her husband may have been gay or bisexual).

To combat her loneliness, Das turned to extramarital affairs with both men and women—a subject she also tackled in her autobiographical writings. Her unabashed treatment of female sexuality and of the frustrations of motherhood in a patriarchal society reflect the influence of [second-wave feminism](#), which

prompted more and more women to reconsider entrenched gender roles and pursue personal fulfillment.



MORE RESOURCES

EXTERNAL RESOURCES

- [An Introduction to Das](#) — Watch a short video that discusses Das's feminist legacy. (<https://youtu.be/3gkJNjUPCfw>)
- [A Brief Biography](#) — Learn more about Das's life and work. (<https://www.literaryladiesguide.com/author-biography/kamala-das-indian-poet/>)
- [Das's Legacy](#) — Read an article honoring Das on the tenth anniversary of her death. (<https://theprint.in/theprint-profile/remembering-kamala-das-feminist-indian-writer-who-chose-a-stern-husband-in-islam/214761/>)
- [Das's Obituary](#) — Read Das's obituary to learn more about her influence on the literary world. (<https://www.theguardian.com/world/2009/jun/18/obituary-kamala-das>)



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