

Understanding Confessionalism: Psychological Insights in the Poetry of Kamala Das and Sylvia Plath

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ABSTRACT

Kamala Das and Sylvia Plath are distinguished poets of confessional poetry. Confessional poetry is a branch of post-modern poetry. It has heralded a new era of English poetry. In confessional poetry poets bare their hearts to have psychic reliefs. Plath is an American confessional poet and Kamala Das is a traditional Indian woman writing poetry to exude her intense repressive feeling of sexual exploitation and humiliation in her conjugal life as well as in her society. Both the poets have written poems to articulate their strong mortified emotions. They have defied taboos and showed their courage to voice their protest and resentment against the patriarchal society. They have used poetry as a medium of their oppressed voice and the victims of the sexist society. Their poetry is an analysis and exploration of their tormented minds.

Keywords: Confessional poetry, Psyche, Self-expression, Self-analysis, Oppressed voice, Individual liberty, Feminism

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I. INTRODUCTION

Confessionalism might be specified as a distinct form or branch of post-modernism. As a new genre of post-modern English poetry it is predominantly a psychological analysis of the poet's private experiences and personal feelings, mainly traumatic. Emily Dickinson was the harbinger of confessional poetry in English literature. Confessional poetry betrays the repressed heart and mind of the poet. It discloses personal revelations and secrets, often written in the first person. It, like autobiography and memoir, has come to occupy a distinct place in English literature as 'confessional literature'. In this form of poetry the poet gives expression to exclusively personal, intimate, sometimes shocking details of or about himself or herself. Confessional poetry originated in the United States of America during the late 1950s and the early 1960s. Sylvia Plath, Anne Sexton, N. D. Snodgrass, Theodore Roethake or John Berryman became popular as confessional poets in America. The subject matter on which they shed light was once considered taboo. The poetry with the confessional theme produced in between 1950 and 1960 treated such subject as previously not been openly discussed in American poetry. Kamala Das distinguished herself as a confessional poet and is equated with Sylvia Plath.



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They have disclosed intense psychological experiences, often culled from childhood, adulthood or conjugal life. Private experiences with and feelings about death, trauma, depression and relationships have been dealt with in their poetry as they constitute the chief theme of confessional poetry. The confessional poets inspired by Robert Lowell, the great American poet, who coined the term 'confessional poetry' in 1959 and created this new way in poetry writing had resorted to self-analysis and the analysis of the self in their poetry is characterized by sincerity of tone that the reader can easily capture.

II. REVIEW OF LITERATURE

"Live or Die" is a poetry collection by Anne Sexton, published in 1966. The poems in this collection explore deeply personal and often dark subject matter, reflecting Sexton's struggles with mental illness, family dynamics, and existential questions. Throughout the collection, Sexton grapples with themes of life, death, love, and identity, offering raw and unflinching portrayals of her inner turmoil and emotional experiences. In "Live or Die", Sexton confronts her own mortality and the fragility of human existence, contemplating the meaning of life in the face of suffering and despair. The collection is characterized by its confessional style, with Sexton drawing upon her own life experiences to create vivid and haunting portraits of pain and longing.

The poem "Diving into the Wreck" by Adrienne Rich can be seen as a confessional act in the broader sense of the confessional poetry movement, where poets explore deeply personal and often painful experiences and emotions. The confession in "Diving into the Wreck" lies in Rich's exploration of the wreckage of a patriarchal society and her acknowledgment of the struggles and injustices faced by women. Through the metaphor of diving into the wreck, Rich confronts the ways in which women have been marginalized, silenced, and oppressed throughout history.

The book by J. P. Smith, (2014) *Beyond the Confessional: Cultural and Political Dimensions in the Poetry of Kamala Das and Sylvia Plath* reflected that how the poetry of Kamala Das and Sylvia Plath reflects cultural and political contexts, delving into themes such as gender, identity, and societal norms. J.P. Smith might offer insights into how these poets' works intersect with broader cultural and political movements of their time.

III. THE ANALYTICAL LANDSCAPE

The methodology employed in this study adopts a descriptive approach to analyze the works of Kamala Das and Sylvia Plath within the realm of confessional poetry. Through a systematic examination of their poems, this methodology aims to unravel the intricacies of confessional poetry as a branch of post-modern literature. By delving into the poets' personal experiences, emotions, and societal contexts, the study seeks to elucidate how they employ poetry as a means of expressing their innermost struggles and confronting the patriarchal norms prevalent in their respective cultures. Through this descriptive analysis, the study endeavors to provide insights into the transformative power of confessional poetry in giving voice to marginalized individuals and challenging societal taboos.

IV. ANALYSIS

Confessions in the Poetry of Kamala Das and Sylvia Plath

Kamala Das, also known as Kamala Surayya, was a pioneering Indian poet and writer whose fearless exploration of personal themes revolutionized Indian literature. Through her candid and introspective poetry, Das became a leading figure in the confessional movement, which emerged in the mid-20th century as a reaction against the constraints of traditional poetic forms and societal norms. Das's contribution to confessional writing lies in her unflinching portrayal of her own experiences, desires, and struggles. She fearlessly delved into themes such as love, sexuality, identity, and the complexities of womanhood, breaking taboos and challenging conventional norms along the way. Her poetry often blurred the lines between the personal and the universal, inviting readers to confront their own innermost thoughts and emotions.

In works like "The Descendants" and "An Introduction," Das boldly confronted issues of gender, patriarchy, and societal expectations, giving voice to the silenced and marginalized. Her confessional style was marked by its raw honesty and emotional intensity, creating a deeply intimate connection with her readers. Through her daring exploration of taboo subjects and her refusal to conform to societal norms, Kamala Das paved the way for future generations of writers to embrace their own truths and experiences. Her legacy as a pioneer of confessional writing continues to inspire and resonate with readers around the world, making her an enduring icon of literary courage and authenticity.

Confession is the major theme of confessional poetry. M. L. Rosenthal defines confessional poetry as the private life of the poet especially under the stress of psychological crisis. Kamala Das's poetry is appropriately self-analytical because in her poetry she frankly and frequently confesses what are related to her own self. She really dissects and probes her own female psyche, and her 'self' emerges powerfully in her poetry. The carnal exploits to which a woman is subjected by men, often inhumanly, are fully exposed to our view through her poems. She has described openly and candidly her traumatic experiences of love-making as well as of the sexual act. Kamala shares her confusing and depressing secrets with her readers. This is her confession and the process of confessing her traumatic feelings. Kamala Das confesses many things, exclusively related to her own self – her 'self' as a woman with her strong feminine sensibilities, self as a person with powerful proclivities and antipathies, caprices and whim-whams.

Her poetry is largely autobiographical in content and at the same time confessional in nature. Her poetry is confessional because she has revealed what strikes the readers as the secrets of her life and as her secret thoughts and feelings, thus taking the readers into her confidence. Many of her poems have been written on the subject of her marriage, her dissatisfaction with her husband and her endless sexual relationships with other men which she formed in order to find some consolation for her suffering. Her confessional mode is found to have been influenced by the confessional mode of Robert Lowell. Poetry provides her with the strongest possible outlet for her pent-up feelings. Poetry for her is something deeply personal. In an intensely confessional tone, she gives us descriptions of her bodily experiences, her joys and failures in love and sex, and her own attitudes towards her husband and towards other men with whom she has had sexual relationships.



Kamala Das revolted against the traditional restraints under which women in India have always been kept. In her poem entitled 'The Old Playhouse' she has voiced her resentment against those restraints and has frankly, challengingly and almost shamelessly described her sexual experience with her husband:

*You were pleased
With my body's response, its weather, 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...*

Iqbal Kaur (1995) writes that Kamala Das's position is certainly secure in the ranks of the confessional poets. Her poetry is the poetry of protest and that this poetry surely has a cathartic effect on the reader. There is a very strong cathartic power in her confessional poetry which shows in her a sharp perception of poetic truth. As a confessional poet she depicts with openness the wrongs, exploitation, tortures and humiliation that she had to put up with or encountered in the society dominated by men. Sexual humiliation and exploitation is one of main traumatic experiences that she has frankly and candidly anatomized and disclosed in her poems.

Sylvia Plath is acclaimed as one of the major American confessional poets who broke away from the conventional American poetic tradition and broke fresh ground in American poetry with their confessional mode of writing poetry. Confessional poetry is fully detached from religion or morals; it is the medium of the poet's attempt to bare his or her soul to have a psychic relief. Confessional poetry focuses exclusively on the pain, anguish, disappointment and ugliness of life at the cost of its pleasure and beauty. Detailed study of the poetry of Sylvia Plath discloses that she focused on 'I' instead of 'we' that makes her a confessional poet and different from common poets. Her poems are mostly psychological in nature. Most of her poems deal with or reveal the extreme moments of her life, her private experiences and her psyche. Since what she produced in the form of poetry exposes her psyche. Through her poetry what she has disclosed frankly was considered taboo before in literature. She defied taboos though women were not supposed to defy them in the 1950s. The confessional content and tone in her poetry is expressive of the most intimate kind of communication. And as a poet of this genre she, like Kamala Das and other confessional poets, has been able to create a strong empathy with the readers. Her poetry is expressive of her full realization of the lack of intimacy, of the private. The intimacy of the poetry is the pre-dominant feature of confessional poetry writing. Plath's poetry reflects the intimate details of her repressed and depressed psyche caused by her strained relation with her husband Ted Hughes. There was tension in their relationship and the couple separated. Sylvia and the two children moved to a flat in London. Hughes too moved to London and began to stay there separately from his family. In 1963 Sylvia Plath committed suicide in her flat out deep mental crisis due to separation and loss of faith of Ted Hughes in the sacredness of their marriage.

She writes about her break-up with her husband in her poem 'Child'. The poem is expressive of her deep concerns about motherhood and contains her hope for her child to have a better future than she herself has. The poem was written shortly before her death by suicide. The poem breaks the borders of confession through the revelation of her oppressed thoughts about her son. It creates an expression of the desire to bring joy into her child's life. She writes:

*I want to fill it with color and ducks,
The zoo of the new
Whose names you meditate...*

Her failure because of separation from her husband to provide the beauty and joy of life to her child pains her mentally. She is pressed under helplessness. She finds everything futile. The feeling of futility of marital life with Ted Hughes extremely agonizes her. She feels pushed into the sea of helplessness and frustration. 'Child' is one of the Plath's last poems that shed light on the lack of perspective and deep unhappiness of her life, the theme which is repeated in her poem 'Childless Woman'.

'Childless Woman' bespeaks the feelings that torture her with respect to her infertility. Plath feels that her inability to have children makes the real purpose of life useless. The feeling of the lack of children obliterates her future and makes her life merely a push towards death. The poet depicts her childlessness as a dysfunction that leaves her useless and unable to fulfill the true purpose of her life. The poem is psychological and depicts the psychological state of mind of a childless woman. It strikes a very sensitive chord in female psychology, unfulfilled desire for motherhood of a woman. Motherhood is an inherent desire of all women. When a woman comes to know that she is not biologically fit to procreate, a deep traumatic feeling and experience starts oppressing her. The poem describes this state of mind of a woman.

The poem unveils the poet's sense of uselessness and loneliness and it ends with a powerful picture of death that permeates the landscape with the hills in the backdrop:

*And this hill and this
Gleaming with the mouths of corpses.*

The poem depicts the path of love from happiness to pain, from the lack of loneliness to the perpetual presence of it. Plath's poem 'Tulips' is a feminine piece of art, expressive of deep feelings that can be experienced only by a woman. The poem is purely confessional in theme and tone. Cristina Pupos (Plath Profiles, 1994) writes about the poem that the "beginning of confession represents a trivial element characteristic of hospitalization and that is the flowers received as gift and wish for recovery. A bouquet of tulips triggers confession. Like tulips, flowers herald the coming of spring, but now, the poet is in the position of plants forced to survive winter, in search of herself, hopelessness of regaining her silence, compelled to stillness in her hospital bed:"

*The tulips are too excitable, it is winter here.
Look how white everything is, how quiet, how snowed-in.
I am learning peacefulness, lying by myself quietly*



As the light lies these white walls, this bed, these hands.

Kamala Das's Self-Analysis and Self-Revelation

As a confessional poet Kamala Das has shed all of her inhibitions and written frankly, honestly and freely defying the restrictions and restraints which the social code and the conventions of the society imposed upon her. Her poetry has no precedent so far as her frankness and candour in revealing herself to the readers are concerned. She has expressed her intense desire to confess in a very graphic manner as she writes that she must 'strip-tease' her mind and that she must exude autobiography. Her confessions pertain to her role as a wife, as a mistress to many men, and as a mother. The bulk of her poetry is a confession of her relationship with her husband, and of her extra-marital sexual relationships. The themes of most of her poems are love or lust, and marriage. Her poetry is the poetry of introspection, of self-analysis, of self-explanation, and self-revelation.

'The Freaks' deals with her sexual experiences and is an expression of her the feelings which accompany it. Her sexual desire was fulfilled but the lack of any love or affection for filled her heart with frustration. In the poem 'The Sunshine Cat' the poet complains about the pain and the suffering which her first husband and the many other men with whom she had had a sexual experience caused to her. She accuses her husband of having been a selfish and cowardly man who neither loved her nor used her properly but who was a ruthless watcher of her sexual act with other men. She complains loveless sexual gratification with all her sexual partners. She was shocked and she lay in bed weeping, trying to build walls with tears. She analyzes her feelings and feels oppressed. 'The Old Playhouse' describes metaphorically the poet's feeling of suffocation in her husband's home as a consequence of her husband's selfishness, self-centeredness, egoism, and exaggerated sense of his own importance. Her husband's attitude toward her makes her feel to be a slave in her narrow life of domesticity with her husband. She desires to be liberated from this kind of slavery to her husband. In the poem 'Substitute' Kamala Das focuses on her anarchic sexual life in the following manner:

*After that love became swivel-door.
When one went out, another came in.*

In the confessional poems Kamala Das appears as a feminist and indirectly advocates the liberation of women from the conventional social restraints and taboos. Psychologically, repressed motherhood or childlessness for a woman is a pain while motherhood is a joy. Kamala Das's feeling of life as a woman changes during the prospect of child-birth. She experiences a feeling of joy and happiness. Her poem 'Jaisuria' is expressive of her feeling of exultation when she is going to give birth to a child and her feeling of pride when the child comes out of the darkness of her womb into this bright world lit by sunlight. During the time love or lust was reduced to non-entity. She experienced child-birth to be a glorious phenomenon.

Kamala Das's bold confessions in her poetry and prose represent a courageous act of self-exploration and liberation from societal constraints. By openly sharing her

innermost thoughts, desires, and struggles, Das not only challenged the norms of her time but also paved the way for a deeper understanding of the human psyche. At its core, Das's confessional writing reflects a profound psychological connection between personal expression and emotional well-being. Through her fearless honesty, she embraced her own vulnerabilities and imperfections, offering readers a glimpse into the complexities of the human experience. This act of self-disclosure can be deeply therapeutic, allowing individuals to confront and come to terms with their own inner demons.

Moreover, Das's confessions often resonated with readers on a deeply personal level, fostering a sense of empathy and solidarity. By sharing her own struggles with love, identity, and societal expectations, she gave voice to the silenced and marginalized, creating a sense of validation for those who felt misunderstood or oppressed. Additionally, Das's confessional writing has a transformative power, both for herself and her readers. Through the act of bearing her soul on the page, she transcended the limitations of her own experiences, inviting others to embark on their own journey of self-discovery and growth. In this way, her bold confessions serve as a catalyst for personal and collective empowerment. Overall, Kamala Das's fearless exploration of her inner world through bold confessions not only broke literary barriers but also served as a profound testament to the therapeutic, empathetic, and transformative power of self-expression.

Sylvia Plath's Voice

Sylvia Plath and Kamala Das confess the respective feelings of repressed femininity in their in their poetry. They voiced against the feminine decorum in the sexist society and gave vent to their pains, sufferings and frustrations through their poems. Their poems are reflective of the problems of the female that are the part of the reality of life. What they wrote emphasizes the deeply personal aspects, experience of female life. In their poems feminism connects the realities of female problem-ridden life with the social realities and the nature of female oppression. Blaha (2014) writes that confessional writing is the representation of all oppressed voice. Sylvia Plath and Kamala Das effectively made use of confessionalism as the tool of revealing the state of oppression of which they were the victims in a rebellious way. They openly and candidly vented out their love, lust, hatred in their confessional poems. Plath's book of poems entitled 'Ariel' and Kamala Das's book 'The Descendants' are expressive of their thirst for self-identity and true love. The poems also give vent to their attitude toward the society they belong to. They depict their intense sufferings caused in the way of a search for or an exploration of the 'Self' and 'Psyche'. The two poets reveal their private lives in the poems. Since they are women, they exposed new kinds of emotional and psychological depths in them. The two books depict the universal sufferings of womanhood and expose their oppressed voices.

Hamdan (2015) explores that the poems by Plath that disclose her shocking state of life are reflective of the psychological torment associated with the feelings of alienation, sense of failure and rejection. This is an entirely new poetic creation and statement and thus Plath has added a new horizon to American literature. The poems she produced disclose her psyche, her personal life. Plath led her life in accordance with the American social norms in the 1950. She played her role as mother, as writer and as wife. She perceived the dominance of the male-dominated society in which women are subordinated to the whims of men. This led to the



development of conflict in her. The conflict with the society leads them to introspection and is responsible for a number of poems known as confessional poems. The conflict between domestic life and her artistic interest gave rise to mental depression; she had to encounter humiliation and a situation of deep frustration when she came to know Ted Hughes' extra-marital affair. Ted Hughes was a fountain of her writing inspiration to her. The extra-marital affair shocked her intensely. It had a sickening effect on her mind and heart and developed psychological disorder. She ended her life in suicide in her unbalanced attempt to get rid of it.

Kamala Das who frames her own female self and psyche in her poems is regarded as the first Indian female poet to disclose her sexual feelings and deal with her bodily needs. Verma and Dhar (2013) compare her poetry with the poems Robert Lowell, Anne Sexton and Sylvia Plath. The poetry of Kamala Das exposes the private humiliation and sufferings that constitute the major themes of confessional poetry. She is also considered as a feminist poet because she boldly voiced against sexual exploitation and shared her most personal experiences. She demolished all walls of the conservative society and bared her heart to people. In the poem named 'Summer in Calcutta' she deals with the trauma of arranged marriage, devaluation of love and honor of women in the patriarchal society. Her poem 'Composition' depicts a deeply distressed woman. In this poem she remembers her glorious childhood and the frustrated bygone days of her married life and mulls over her diseased inner-self. As a feminist poet she was always against the traditional conformity and conventional lifestyle. She did not hesitate to use frank and bold expressions in her poetry to reveal her inner motivation (Raphael 2014).

Sylvia Plath's poetry delves deep into the human psyche, often exploring themes of identity, despair, and the search for meaning. Through her confessional style, she lays bare her own struggles with mental illness, existential angst, and the pressures of society. Plath's confessions in her poetry provide a raw and unfiltered glimpse into her innermost thoughts and emotions. She doesn't shy away from depicting her experiences with depression, suicidal ideation, and the complexities of relationships. By confronting these issues head-on, Plath invites readers to confront their own inner demons and societal taboos.

Her candidness in addressing taboo subjects like mental illness and suicide challenges societal norms and encourages readers to rethink their perceptions of these issues. Through her confessional poetry, Plath humanizes experiences that are often stigmatized or misunderstood, fostering empathy and understanding among her audience. The impact of Plath's confessions on the human psyche is profound. Her willingness to confront and articulate the darkest corners of her mind gives voice to the struggles of countless individuals grappling with similar demons. By sharing her own experiences, Plath validates the experiences of others, providing a sense of solidarity and catharsis. However, the intensity of Plath's confessions can also be unsettling, confronting readers with the uncomfortable realities of human existence. Her unflinching portrayal of pain and despair can evoke strong emotional reactions, challenging readers to confront their own vulnerabilities and existential fears.

Overall, Sylvia Plath's confessional poetry offers a powerful exploration of the human psyche, exposing the complexities of the human experience with honesty and courage. Through her confessions, she leaves an indelible mark on readers, inspiring reflection, empathy, and a deeper understanding of the human condition. Kamala Das, an Indian poet who wrote in English and Sylvia Plath, an American poet, are both renowned for their confessional poetry, yet their approaches and themes differ in significant ways. They both utilize confessionalism as a means of exploring the complexities of identity, gender, and societal expectations. However, their cultural backgrounds and personal experiences shape the content and tone of their confessions.

Kamala Das's confessions often revolve around themes of gender, sexuality, and the constraints of traditional Indian society. In her poetry, she fearlessly confronts the restrictive roles imposed upon women, expressing her desire for autonomy and fulfillment. Das's confessional style is characterized by its intimacy and sensuality, as she explores her own desires and experiences with unapologetic honesty. Her poems offer a glimpse into the inner world of a woman challenging societal norms and seeking liberation.

On the other hand, Sylvia Plath's confessional poetry delves into themes of mental illness, existential despair, and the search for identity. Plath's confessions are marked by their intensity and darkness, as she grapples with depression, suicidal ideation, and the pressures of conformity. Her poems serve as a cathartic outlet for her inner turmoil, laying bare the anguish and desperation that characterize her struggle with mental illness. Plath's confessional style is characterized by its raw emotional intensity, as she bares her soul with unflinching honesty.

Confessionalism in poetry can be seen as the marriage between psychology and literature, where poets delve deep into their own psyche to explore and express their innermost thoughts, emotions, and experiences. This approach emerged in the mid-20th century as poets like Sylvia Plath, Anne Sexton, Robert Lowell, and Kamala Das, among others, began to abandon traditional poetic forms in favor of a more autobiographical and confessional style.

At the heart of confessional poetry lies a psychological excavation, where poets confront their demons, traumas, and vulnerabilities with unflinching honesty. By delving into their own psyches, poets seek to illuminate the universal aspects of human experience, offering readers a glimpse into the complexities of the human condition. Through their confessions, poets not only confront their own inner turmoil but also challenge societal norms, taboos, and expectations.

Psychology plays a crucial role in confessional poetry, as poets draw upon psychological concepts and theories to explore themes such as trauma, identity, desire, and mental illness. Poets often employ techniques such as introspection, stream-of-consciousness narration, and vivid imagery to convey the intricacies of their inner world. By merging the realms of psychology and poetry, confessional poets create a space for catharsis, self-discovery, and healing.

Furthermore, confessionalism in poetry can be seen as a form of therapy, where poets use writing as a means of processing their emotions and experiences. By transforming their pain into art, poets reclaim agency over their narratives and find a sense of empowerment in sharing their confessions with the world. Through the



act of confession, poets seek validation, connection, and understanding from their readers, forging intimate bonds of empathy and solidarity.

However, confessionalism is not without its controversies and criticisms. Some argue that confessional poetry blurs the line between art and autobiography, raising questions about the ethical implications of exposing one's personal life for public consumption. Additionally, critics have raised concerns about the voyeuristic nature of confessional poetry, where readers may be drawn to the sensationalized aspects of the poet's life rather than engaging with the deeper themes and emotions at play.

V. CONCLUSION

The poetry of Kamala Das and Sylvia Plath is confessional in content, nature and tone. It has a therapeutic and cathartic effect on the poets as well as on the readers. Confessional poetry is the product of the poet's internal pressure to voice the poet's grievances or bitter feelings or a sense of humiliation in the family and society. The confession brings them some relief. The poetry of Kamala Das is replete with a powerful force of catharsis and protest. Her intensely confessional quality and her ultra-subjective treatment raise her confessional traits to the level of a specific universal appeal. Absolute confession made by Kamala Das, Sylvia Plath and other American poets in their poems raises them to the level of confessional poets. Kamala Das and Sylvia Plath are two confessional poets who belong to two different countries. Kamala Das is an Indian poet and Sylvia Plath is an American. Their poems contain two different themes but the tone of their poems is same. Both mental and physical sufferings can be seen in both the poets. Both Kamala Das and Sylvia Plath are adept in handling theme of failure in love which constitutes a powerful subject in confessional poetry, but Sylvia Plath wrote very few poems on this theme of love, compared with the poems of Kamala Das. Plath belongs to the society where extra-marital affair is permissive while Kamala Das lives in the Indian society where extra-marital relationships are socially tabooed. 'Death' is the common theme where both the poets meet, though, in their own way. For Sylvia Plath 'Death' is not a painful end but an art. Kamala Das considers death as a reward for all her pains in surviving on the earth. The poetry of both Kamala Das and Sylvia Plath is unbiased self-revelation and self-exposure, written sincerely, spontaneously and uninhibitedly.

In conclusion, confessionalism in poetry represents a rich intersection between psychology and literature, where poets use their own experiences as a lens through which to explore the complexities of the human psyche. Through their confessions, poets offer readers a poignant and visceral exploration of the human condition, inviting them to confront their own vulnerabilities, traumas, and desires.

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