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### DECODING CONFESSIONAL POETRY: AN ANALYSIS OF THE SELECTED POEMS OF SYLVIA PLATH AND KAMALA DAS

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#### **ABSTRACT:**

The twentieth century was marked by a significant increase in creative expression in literature, particularly in the voices of marginalized communities through various literary forms. Female authors have played a major role in portraying the challenges and difficulties they have faced throughout their existence with remarkable prominence. One of the emerging avenues for expressing suppressed emotions was confessional poetry, characterized by intimate themes, first-person narratives, an autobiographical tone, and skilled craftsmanship. The present research aims to examine selected confessional poems of two highly acclaimed poets, Sylvia Plath from America and Kamala Das from India, who share a common narrative conveyed through their confessional verses. The poems extensively explore themes of subjugation, mental anguish, and the spirit of rebellion against prevailing dominations. The paper is divided into four distinctive sections, which include an introductory overview of the selected poets, a comprehensive scrutiny of confessional poems, an application of the analysis to the chosen poems, and a conclusive summary. An observation made throughout this study is the prevalent exploitation of women in both Western and Eastern societies. Sylvia Plath's "Daddy" reveals her fraught relationship with her father, while Kamala Das' "Sunshine Cat" delves into her sense of suffocation in a male-dominated society.

#### **INTRODUCTION:**

Wordsworth highlighted the importance of feeling and passion in all poetry. He said, "Poetry is the spontaneous overflow of powerful feelings: it takes its

origin from emotion recollected in tranquillity: the emotion is contemplated till, by a series of reactions, the tranquillity gradually disappears, and an emotion kindred to that which was before the subject of contemplation, is gradually produced, and does itself exist in mind." So, for female writers, confessional poetry is a medium where they can uncover their minds.

The researchers attempt to define and analyse the confessional mode in Sylvia Plath and Kamala Das' poetry through an autobiographical lens. Sylvia Plath and Kamala Das are two confessional writers who have a place in various countries. Plath was an American whereas; Kamala Das was an Indian writer. However, these two artists have a place in multiple countries and different societies. Even though the poems' topics are unique, the tone is different.

Their poetry displays the intensity of agony. Both mental and actual suffering are visible in their literary works. They express their feelings to get a mystic alleviation. The researcher aims to reveal the poets' agony and loss of their true selves in a male-centred society. There was no room for self in poetry. The researcher will investigate a woman's experience as a victim of male oppression, which causes the loss of their identity. This study attempts to depict the intense feelings of a woman's independence.

Poetry is an ancient form of rhythmically conveying feelings. Different literary periods have developed various definitions and patterns for poetry. One of the more contemporary subgenres of poetry is confessional poetry. Confessional poetry primarily flourished in the 20th century. It began with the release of Robert Lowell's 1959 collection *Life Studies*, the first book of poetry to be categorised. Before the researchers go into more depth about confessional poetry, they should define it to set it apart from other postmodernist poetic trends and genres. By moving away from New Criticism's formal and impersonal effects, Robert Lowell changed the course of his lyrical style and published his ground-breaking book *Life Studies* in 1959. Instead, he broke with previous literary conventions by dealing with many of his personal experiences in the anthology. (Dowling, Deidre Price. *Confessional Poetry and Blog Culture in the Age of Autobiography*. Thesis. Florida State University, 2010.)

However, M.L. Rosenthal, who reviewed Lowell's *Life Studies* under *Poetry as Confession*, was the first to recognise and characterise this new confessional method, referring to the book as "Confessional." As seen by "the way Lowell brought his private humiliations, sufferings, and psychological problems into the poems of *Life Studies*," he classified it as autobiographical, therapeutic, and unrelentingly factual. Even though the phrase "confessional writing" did not initially appear until the 20th century, it was still formerly common and regarded as autobiographical literature. A type of autobiographical writing is called confessional writing. Another important aspect was that confessional poetry was associated with male writers like Lowell and Berryman. They vented their aggression, but women writers used this poetry for self-definition and to seek love and identity. Poetry allows confessional poets like Sylvia Plath and Anne Sexton to express their anguish. It would be for them to learn about "themselves." (Gilbert, 2013). Because women were required to uphold

specific laws and regulations in the American patriarchal society of the 20th century, the distinction between male and female poets is clear. Men could express their aggression through writing, but they expected women to be calm. A biased society has made women writers its victims as well. Many authors and poets, including Sylvia Plath and Kamala Das, broke with this feminine decorum and used their writing to express their anger and anguish.

To support the points, the researcher has used some scholarly definitions. Chris Baldick's report of "confessional poetry" succinctly highlights what it is to be "confessional": "The term is sometimes used more loosely to refer to any personal or autobiographical poetry, but its distinctive sense depends on the candid examination of what was at the time of writing virtually unmentionable kinds of private distress. The genuine strengths of confessional poets, combined with the pity evoked by their high suicide rate (Berryman et al. all killed themselves), encouraged in the reading public a romantic confusion between poetic excellence and inner torment". (Khan and Dash 2012).

As the researchers have discussed confessional poetry, it is vital to discuss its characteristics to gain a better understanding because it will serve as the foundation for the research paper.

### ***Features of Confessional Poetry:***

The researchers can now explore how Kamala Das and Sylvia Plath have applied these confessional elements. Before comparing their poetry, it is crucial to discuss their respective upbringings. When the researcher read these two women's autobiographies and poetry, she saw Sylvia and Kamala in every other woman—my mother, grandmother, and so on. The same old narrative of domesticity, family life, and servitude continues. Although society has evolved, women continue to face challenges. The woman is going through a time of confusion as she moves while carrying the weight of her responsibilities to her family and work. However, some of us have reportedly objected and chosen to be wealthy and single or to take the traditional path of a devoted and selfless mother, wife, and daughter. For profitable careers, more and more women are choosing to remain unmarried, and those who do not tend to their homes. Since both yearn for what they do not have, no one can tell who is happier. Unless you develop superwoman powers, striking a balance is practically impossible. Despite growing up in entirely different environments, Sylvia Plath and Kamala Das experienced the same stresses. They dared to resist and use poetry to express their anger, resentment, and loneliness. Despite having distinct outcomes, their experiences were the same. They are united by their opposition to customs and patriarchal society.

Das was born in 1934 in the Keralan town of Punnayurkulam in the southern Malabar. The Mother of Indian English Poetry, Kamala Das, is more than just a name for a poetess; she is a formidable lady with a distinctive voice. Das consistently stands up for women's rights and speaks out against the male-instigated enslavement of women. Das opposes patriarchal society's imposition of any traditional social norms on women. As a powerful woman, she disapproves and speaks out against gender-based prejudice in society, the

government, and the classroom. Talking about the significance, when other authors were challenged to give a compelling account of women in Keralan society, Kamala Das focused on women's consciousness—their aspirations and fantasies that would offend patriarchal culture. Her poetry aims to offer "true women"—women with the strength and will to defy social norms to establish their self-identity as human beings and a home of love and warmth. Her poetry is not about teaching about the private lives of women. Instead, she tries to present the "true woman." The writers of present-day verse had their vision steady and clear for the future. With her sparkling works and delivery, Kamala Das established the class of confessionalism in Indo-Anglian verse, whereas Sylvia Plath is one of the most well-known American poets. In her brief thirty-year existence, she has written innumerable poems that have garnered the attention of notable commentators and greatly benefited readers. In American territory, she was born in 1932. Sylvia Plath's poetry is rife with self-portrait implications. Her character and life come before her works. According to all reports, her poetry captures the essence of her fortunate and unfortunate events, although she has primarily expressed her hopelessness and unapproachability. For instance, she wrote the incredibly well-known sonnets "Daddy" and "Medusa" about her family. These sonnets were written just before she ended everything in February 1963. She has expressed genuine feelings towards her parents in these sonnets. She is so self-absorbed that she loses all sense of reality and the outside world. Plath, without a doubt, "transformed her own life into writing" (Bassnett, 2005, p. 5). Investigations, for example, have driven a few pundits to believe that Plath's verse is her persuasive articulation of verifiable experience. "Daddy," one of the most mind-blowing known sonnets in the Ariel volume, consolidates a few personal subtleties. The two writers involved in this classification defiantly communicate their persecuted voices. Their confession booth sonnets straightforwardly uncovered their adoration, desire, and scorn. Plath's poem 'Daddy and Das' verse book — 'The Sunshine Cat' shows their hunger for looking for character and genuine affection. This will help the researcher investigate ladies' insight as a casualty of male mistreatment, which is the reason for the deficiency of their personality. This study desires to portray the severe sensations of a lady's freedom and defiance to ladies who are conceivably following the customary social arrangement. This essay compares two poets who, despite having distinctly dissimilar social, religious, and cultural backgrounds, are so similar in so many other ways that reading their poetry simultaneously opens up some previously unexplored perspectives.

### ***First-person Narration:***

Every piece of confessional poetry is written in the first person, which indicates that the speaker is narrating the poem from their perspective. The pronoun "I" denotes first-person point of view. The poet bridges the gap between the speaker of the poem and themselves by adopting the first-person point of view. While discussing it in Das' The Sunshine Cat, she talks likely no other about a persona than Das herself. The persona portrays her wedded life enjoyed by her egotistical and weakling spouse.

For sleep had lost its use.

I shall build walls with tears,  
She said, walls to shut me in. (Das, 29)

Whereas, in Sylvia's *Daddy*, the story is again presented in the first person by the anonymous "I." The speaker, assumed to be the daughter of the poem's eponymous "Daddy," creates the poem's environment through her crazy psychological antics.

It is easy to mistake the first-person speaker for Plath because the speaker references events from Plath's biography, such as her father's passing and her suicide attempts.

Daddy, I have had to kill you.  
You died before I had time – Marble-heavy, (Stanza 2, 1965)  
I have always been scared of you, (Stanza 9, 1965)

All confessional poetry is written in the first-person point of view, and this enables readers who have had comparable situations in life to feel heard and seen by another and to realize they might not be struggling alone.

### ***Rebel against patriarchal society:***

Despite growing up in different environments, Sylvia Plath and Kamala Das experienced the same stresses. They dared to resist and use poetry to express their anger, resentment, and loneliness. Despite having distinct outcomes, their experiences were the same. They are united by their opposition to customs and patriarchal society. Their methods of protesting are different. While Plath covers a wide range of topics, Kamala Das covers a relatively minor number of themes and issues. Plath prefers to communicate her life through symbols, but Kamala Das writes poetry with accurate biographical information.

The best illustration would be Das, who revealed her marital experience in "In the Sunshine Cat." and mentioned that her spouse is weakling and narrow-minded, involving her as a sexual item to satisfy his actual need. He neither loves her nor utilises her in the manner a spouse should use in the bed. He involves her as a ware to be utilised and discarded. The envious spouse acutely notices her and disallows her to be looked at by any men. His way of behaving is practically identical to the spouse of Robert Searing's last duchess. This way, out of urgency for affection, she goes past her better half's claustrophobic home life and draws in herself with different men as sexual accomplices. She, better to say, connects with herself into extra-conjugal relationships in a mission for genuine affection, yet that also falls flat and leads her to finish bafflement.

They did this to her, the men who knew her, the man She loved,  
who loved her not enough, being selfish And a coward, the husband  
who neither loved nor Used her but was a ruthless watcher, and the  
band (Das,p-29)

Not uncommon to her significant other, they have all the earmarks of being childish like her better half. They have neglected to satisfy her longing for

genuine romance, driving her to disillusionment. She makes an honest effort to make some certifiable inclination among her darlings, yet consequently, she still needs to get it.

Clinging to their chests where New hair sprouted like great-winged moths,  
Burrowing her Face into their smells and their young lusts to forget To forget,  
oh, to forget, and, they said, each of Them, I do not love

On the other hand, in Sylvia Plath's *Daddy*, she has compared her father to different symbols and expressed her hatred against the patriarchal society. She criticizes her father for not doing "anymore, dark shoe/in which she has dwelt like a foot," using a depressingly burdened tone. She continues to feel oppressed and homogenized by the shoe's dark color. The poem "Daddy" is a confessional one in which the author describes and reveals one of the confusing dad-kid relationships.

The writer's tone shifts from that of a child to that of a commanding and assertive woman in the following verse. The author "declares that savage revenge" and "dismisses her job as a casualty" (Bloom, 2001, p. 42). Her admission that "Daddy, I have needed to kill you" makes this apparent. This sentence could have a hidden meaning. From one perspective, it might imply the potential that the girl would prefer to get rid of the memories of her father instead of killing him because they are torturing and tormenting her. Since his death, the young girl seems to have been overcome by feelings of suffering and misery, and she has failed to let go of his influence and free herself from his memories. The poetess describes her father's gangrenous toe as "one dark toe enormous as a Frisco (San Francisco) seal and accordingly removed it suitably" in the sonnet, claiming in literary exaggeration to have seen the intended to objectively, resulting in parody. It might be appropriate to reference a few sentences in this format:

Daddy, I have had to kill you.  
You died before I had time – Marble-heavy,  
a bag full of God, Ghastly statue with  
one gray toe Big as a Frisco seal

As far as form and content are concerned, the researcher finds that their stylistic and thematic objectives are comparable, if not identical. They both employ confessional voices, identify as patriarchy victims, have abusive father figures in their lives, have been let down by their husbands, have a wonderful love for their children, are prone to nervous breakdowns, and have suicidal thoughts.

### ***Colloquial Language:***

Kamala uses the English language with impressive ease and proficiency. She has developed a style that is simple and clear in a colloquial manner. She uses a wide variety of words. She effortlessly and expertly uses the English language since she is accustomed to it to communicate her emotions, her sentiments, her memories, her love and sexual experiences, and her

disappointments. In the sunlight cat, a poem she wrote, she refers to her spouse as "a ruthless watcher" and herself as "burrowing her face" into her lovers' hairy chests. She can feel herself "building walls with tears" as she lies there sobbing, and her bed softens due to the volume of her tears. To use an example from a few lines:

who neither loved nor Used her but was a ruthless watcher, and the band  
(Das,p-29)

clinging to their chests where New hair sprouted like great-winged moths,  
burrowing her Face into their smells and their young lusts to forget To forget,  
For sleep had lost its use. I shall build walls with tears,

In comparison, Daddy, the tone is established right away by its title. Typically, a youngster will address her parent by calling him "Daddy". It is informal and lacks the dignity and implied reverence of the word "Father." The initial line of the poem is insistent, exasperated, and full of sounds that are repeated repeatedly till the finish. Single-syllable words repeated repeatedly with one intention in mind are what one might anticipate from an irate youngster or in an incantation. Additionally, the phrase "Achoo" after the stanza is one that a young child may use for the word "sneeze." Similarly, she has used "Ich, Ich, Ich, Ich". She viewed every German as her father and revered the German language as an obscenity. These onomatopoeic phrases are used as the poet is trying to express her frustrations, fears, disillusionment, etc. To use an example from a few lines:

You do not do,  
you do not do anymore, black shoe

In which I have lived like a foot For thirty years, poor and white,

Barely daring to breathe or Achoo  
It stuck in a barb wire snare.  
Ich, ich, ich, ich, I could hardly speak.  
I thought every German was you.  
And the language obscene

Most confessional poets wrote in extremely lyrical styles and concentrated on the use of literary methods, but they refrained from using metaphors to describe their real-life situations. Metaphors, allusions, aphorisms, imagery, and onomatopoeic phrases are frequently used literary tropes that only highlight the lyrical language of the confessional poets. As a result, the reader is engaged and able to maintain interest in the poem's principal theme.

### ***Quest for love and identity:***

The poetess laments her disappointment in her desire for love in the poem "The Sunshine Cat". "Men" refers to those who capitalised on her mental instability. Kamala Das' poetry primarily focuses on the search for love. She attempts to find herself through love, which becomes the overarching theme of

her life. Kamala Das quickly realises that finding true love in a world filled with philanderers is a fruitless endeavour since love that grows and thrives in a body is bound to wither with it. In the poem, she turns to the individuals she had extramarital relationships with. It's important to note that she was never loved by her spouse, which led her to search for other men who would satisfy both her emotional and sexual needs. But it turned out that they were all members of "the band of cynics". Cynics are those who think that everything should be done for their gain. Therefore, her lovers were the same as her spouse. The fizzled journey eventually drives her to frustration and crying tears. It additionally grabs away her sound rest as she spends restless evenings. She begins sobbing so that the tears can assist her with building walls, and the walls can keep her like a detainee.

For sleep had lost its use.  
I shall build walls with tears,  
She said, walls to shut me in. (Das, 29)

The persona exposes her husband's cruelty to her in the concluding part of the poem. He used to lock her in a room full of books every morning and unlock her when he returned home at night. In her confined area, she only has one companion, which she characterises as "a streak of sunshine" falling at the door. The poetess's solitary companion, a ray of sunshine, initially appears comparable to "a yellow cat to keep her company" (Das 29). However, as time passes and winter approaches, the gloomy sky leads it to lose its brightness. The sun's rays begin to become thin, like hair.

But soon Winter came,  
and one day while locking her in,  
he noticed that the cat of sunshine was only a Line,  
a half-thin line. (Das, 29)

While comparing, the two poets' - In "Daddy" women are designed to be led by smart individuals (Dad, please take a seat on the board). In the poem "Daddy," women are described as passionate, tragic, and suicide-prone when they feel unloved. They are depressed and lonely. Her father and she are in an uncertain, complex relationship. Since she has some affection for her father, Plath wants to be close to him. However, their relationship's drawbacks appear to overshadow its positive elements in almost every way. Instead of using the word "father," Plath refers to his dad as "daddy," as the two of them have a deep and affectionate relationship but later, when her father passed away in a way that was confusing to a young child. The death of her father was a turning point in Plath's life since she spoke of a clear discontinuity between the period before and the period after it: "My memory of that youth spent by the ocean hardens in this manner. My father died, and we relocated inland. Whereas the first nine of my life's big stretches — delightfully outmode, fine, white flying mythology, and fixed off like a boat in a bottle " (Diaries of Sylvia Plath 26). She was cut off from her revered origin and had her sense of community undermined by the dyadic takeoffs from the father when he abandoned her in death and from the beach scene after his passing. Plath's vision became as



solid as her father's icy body. He changed into a "black" lost thing from which Plath's deep cathexis could not be released.

The sudden death of her father had such a profound and disastrous effect on Plath that it affected both her private life and her writings. She has told a life story and expressed her hatred towards the male-centred society. Her father was German, and her mother was partially Jewish. She found it difficult to understand German because her father spoke it to her. Her point wire catch is entrapped by its words and noises. She was having trouble speaking, and the dad's voice might have calmed her down. She could utter "Ich, Ich, Ich, Ich". She viewed every German as her father and revered the German language as an obscenity.

The girl speaker thought of German as a motor. Its sound was reminiscent of steam motor exhaust. She was disposed of by the German language, just as the Germans despised the Jews. She refers to German atrocities committed against Jews in locations like Dachau, Auschwitz, and Belsen. She began to speak in Jewish terms. She thought there was a good chance she was Jewish. To use an example from a few lines:

An engine, an engine  
Chuffing me off like a Jew.  
A Jew to Dachau, Auschwitz, Belsen  
I began to talk like a Jew, I think I may well be a Jew.

Ironically, despite his harmful impact after his death, Plath admits to having feelings for the guy she idolised in her adolescence. The masculine characters in Sylvia Plath's poetry that depict and recreate negative traits, haughty, and evil spirits are the father, statue, instructor, Gestapo officer, spouse, and vampire. She recalls how he drank her blood for a year and how Plath compares him to a vampire. While the speaker in "In Sunshine Cat" yearns for her husband's devotion, he instead confines him in a room filled with books. Just to sum up, ladies are in the "Quest for love" in almost every confessional poetry or art.

***Intimate and Personal subject matters:***

"In Sunshine Cat" Kamala Das relentlessly criticizes the husband-lover and expresses her intense desire to break free from his control and achieve freedom. Love and sex are the main themes in her poetry. (Patra, 2006). She created a world that is emotionally sterile and unproductive, a world where there is only lustfulness and bodily pleasures. The poetess eventually finds herself under immense pressure of persistent despair and melancholy. She becomes "a chilly, half-dead lady" (Das 29). She is no longer a sexual object for men; thus, she is "currently of no utilization to men according to any stretch of the imagination." (Das 29).

Whereas, while discussing Sylvia Plath's "Daddy" it is autobiographical and is written from the viewpoint of a woman speaking to her father, the memory of whom has a controlling influence over her. (Patra, 2006). Psychic instinct

forms an important aspect of Plath's poetry. The instinct factor is explained by Carl Jung in a subtle manner. (Jung, 1960) said, I prefer to designate the creative impulse as a psychic factor similar in nature to instinct, having indeed a very close connection with the instincts, but without being identical with any one of them. ... it has much in common with the drive to activity and the reflective instinct. But it can also suppress them or make them serve it to the point of the self-destruction of the individual. Creation is as much destruction as construction (par. 245).

It describes the speaker's battle to overcome his influence. Plath releases the unaware stream after escaping the silence's hold. The result is a narrative that resembles a day in life and is dense with emotional depth and personal information. In the words of brain research, Plath seeks to acknowledge "those 'tough sensations' best allocated as injuries" (Horváth, 2005). There has been a claim made that the poem, "Daddy" is a wonderful creation that was shrewdly put together. She used a life story filled with significant, horrific events to express her feelings. Her expression of her confounding, perplexing feelings about handicrafts aids in her recovery. In "Daddy," there is a clear link between self-portrait writing, admission, and psychotherapy, which has been investigated by many experts. Plath's "Daddy" is interpreted as "notes" in Analysis, Historiography, etc. The poem expresses the speaker's diseases of misery, estrangement, self-diminishment, self-destructive ideation and expectancy, and passing fantasies to convey Plath's experience with mental anguish. This self-portrait account, however, is provided for corrective closures.

### **LITERATURE REVIEW**

In her book *Elements of Confessional Poetry*, Dr. Richa Verma studies the English literary genre of confessional poetry and provides an insightful analysis of poems by Kamala Das and Sylvia Plath. The confessional elements that these authors dwell on reflect their individual cultural identities and internal conflict. Their different histories and identities had a significant impact on how they thought and acted, which helped to advance the ideas of feminism and confessionalism. The attentive reader will respect their contributions considering these factors. The idea that the poets used to identify themselves has helped the paper in this way. Non-fictional, first-person writing that is confessional is common. In confessional writing, "shameful matters" are typically revealed and discussed- including private information and divisive viewpoints. The study article has benefited from the confessions that Sylvia Plath and Kamala Das' poems make explicit.

(Tiwari, 2015) explored the theme of true love as a mirage in the works of Sylvia Plath and Kamala Das and concludes that True love is portrayed as a mirage in the works of Sylvia Plath and Kamala Das. In her article "Confessional Poetry: Voice of the Oppressed Women, Israt Jahan stated that the crucial point is that, even though confessional poetry is typically associated with male poets like Lowell and Berryman, numerous critics have examined how this form highlights concerns related to women's experience and gender identity. The writing goals of female confessional poets are entirely different from those of male poets. The compositions of male

confessional poets aim to transcend their self-pity. Although the themes of these two writers' poems are very different from one another and from the cultures to which they belong, the tone of their poetry is the same. This specific essay has aided in the study of how confessions and physical and mental horrors can occur in different countries despite their differences.

The term "confessional" was first used in 1959 by M. L. Rosenthal in a review of Robert Lowell's *Life Studies* titled "Poetry as Confession." Eventually, many critics rebelled against confessional poetry after Sylvia Plath's 'Daddy' took the lead, but they eventually returned to the new literary trend where rhyme and metre appeared as a spring and assisted confessional poetry in rising. This article has been crucial to the research paper that grasps the audience's reactions to confessional poetry throughout history and how American poets have exposed their failings, most secret histories, and intimate experiences for the public to closely examine.

Tiwari, in her study, examines the portrayal of true love as a mirage in the poetic works of Sylvia Plath and Kamala Das. Her findings suggest a shared perspective between the two poets, depicting true love as an elusive and unattainable concept that transcends cultural boundaries (Tiwari, 2015).

Israt Jahan's article, "Confessional Poetry: Voice of the Oppressed Women," sheds light on how confessional poetry, often associated with male poets like Lowell and Berryman, also serves as a platform for addressing women's experiences and gender identity. The writing goals of female confessional poets, including Das and Plath, diverge from those of their male counterparts, as they endeavor to transcend self-pity and express deeply personal emotions and experiences (Jahan, 2015).

Devi's analysis explores the confessional style of writing in the works of both Sylvia Plath and Kamala Das. The study suggests that these poets effectively addressed their personal experiences and emotions through their confessional poetry (Devi, 2011).

Lester undertook a linguistic analysis of Sylvia Plath's poems using the Linguistic Inquiry and Word Count program, revealing changes in the language employed in Plath's poetry over time (Lester, 2011).

Axelrod's research highlights Sylvia Plath's unique perspective and language use, drawing connections to various literary rhetorics inherited from the Renaissance, Romantic, and modernist eras, as well as Cold War rhetoric, while also impacting postmodernist tendencies (Axelrod, 1994).

In conclusion, the above literature review provides valuable insights into the confessional elements present in the poetry of Kamala Das and Sylvia Plath. A deeper understanding of confessional poetry's impact on diverse audiences, as well as its enduring relevance in literary discourse, can be gained by analysing their poems and considering the historical and cultural contexts in which they wrote.

**METHODOLOGY:**

This study is qualitative and has used library research methods/techniques for data collection and eradication. Library Research involves the step-by-step process used to gather information to write a paper, proposal or to complete a project. The library research included data collection from primary sources (interviews, biographies/autobiographies, novels) and secondary sources (journals, research papers, reviews, and magazine articles).

This paper has used the interpretation and representation of feminist culture and feminine beliefs of society. Talking about the first poem "The Sunshine Cat", Kamala Das is compelled by her feminine intuition to paint her husband as a self-centred coward who didn't love her enough. She alleges that her husband treated her like a prisoner with nothing to keep her company other than a yellow cat (or a ray of sunshine). Due to the typical female subjects in her poetry as well as the pictures and symbols she employs, her poems are unmistakably feminine. Her poetry is feminine in subject matter and tone whereas, Plath is a woman who has decided that she will not continue to live in oppression, seen through the eyes of feminism. The owner of the show, in this case, her father, represents the oppressor. She had endured his tyranny for thirty years, and like the foot in the shoe, she was no longer able to breathe. The shoe is a symbol of men's social control over women. The woman in the poem is prepared to challenge male dominance, and as a result, she won't be confined and squished inside the shoe. Thus, this research paper uses a feminine approach through the confessional style. The paper has also employed textual analysis that has closely examined texts' content, meaning, and structure.

**CONCLUSION:**

The confessional poem, acting as a reflection of the artist's life and cognitive processes, serves as a platform for writers to express their inclinations, experiences, and perspectives on life. These poems establish a connection between the performers and the audience, allowing readers to relate their own lives to the themes explored in the verses, which encompass various facets of human existence. Confessional poets exemplify the capacity to universalize gender struggles by drawing from their personal life experiences.

Kamala Das, a conventional Indian artist, and Sylvia Plath, a knowledgeable American author, exhibit remarkable similarities in the subject matter and tone of their verses, despite their geographical and cultural differences over the past century. Through poems like "The Sunshine Cat," Das openly addresses the individual suffering and detachment experienced by Indian women, creating space for those oppressed and undervalued by men both within and outside the domestic sphere. Her work reflects a rebellion against male-centric norms undermining women's fundamental liberties and self-identity. Das challenges societal norms by portraying "orientation" as a socially ingrained peculiarity perpetuated by a male-dominated culture rather than a natural occurrence.

In a similar vein, Sylvia Plath's poem "Daddy" demonstrates many self-portraying elements, where the author adopts a childlike persona and language, revealing an intimate and comfortable relationship between the

writer and the "I" persona. To fully grasp the significance of this self-portrait, an exploration of Plath's biography and inner life becomes essential. Both Plath's "Daddy" and Das' "The Sunshine Cat" embody female activism against male-dominated societies, utilising the written word as a weapon in their struggle to uphold their integrity.

Analysing these texts leads to the conclusion that women, regardless of their nationality or generation, must pay a price for being "Women." The struggle to assert their mistreated voices persists throughout their lives.

The post-confessional era, emerging after the original movement in the early 1970s, draws influence from confessionalism. At the same time, contemporary poets employ enjambment, inconsistent meter, and rhyme to convey ideas in a form often referred to as "free verse." Poets like Terrance Hayes, Olena Kalaytiak Davis, and Meg Freitag can be classified within this post-confessional era due to their respective subject matters. Hayes addresses racism and injustice in America in "American Sonnets for My Past and Future Assassins," while Freitag's debut book, "Edith," explores themes related to the death of her pet bird.

The study of confessional poetry and its evolution into the post-confessional era highlights the enduring impact of this genre on contemporary poets and their diverse expressions of personal experiences and societal struggles.

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