Although Sylvia Plath occurs to be American and Kamala Das Indian by birth, the two poets had produced some interesting insights on the universality of female experiences, the growth of the feminist movement and the expression of the female in a common dialect—the dialect of the confessional style. Since these two women poets have a different cultural and historical background, they use different images and symbols but they echo the faith and rage of the feminist against the limitations imposed on women in a male-dominated society. They discussed about childbirth, wifehood, the secondary status of women and they explored the gross injustices done to women. Plath establishes the superiority of woman by declaring that woman is a unique self-possessed person. In her poems, Mrs. Das tries to give the identity of a woman. She draws the different roles of a woman who has acquired the mixed role of saint and sinner whereas the man remains aloof in his extremely secure world. Sylvia Plath also rebelled against a male-ordered world where
everything was defined through male-oriented images and tried to free womanhood from the constructs of patriarchy. Mrs. Das knew the indomitability of the male ego everywhere and anywhere. But unlike Sylvia Plath, she tried to bring female experiences at par with male experiences instead of trying to free the woman from male-imposed shackles.

Sylvia Plath is regarded as a twentieth century feminist poet. Her life has been shaped by her objective to be an author. She has written about the crucial issues of her life. She lives through great personal pain and she writes about her experiences in a way that touch people living across culture and across generation. She is a poet whose personal story is poignant. She is the one of most arrogant poets among her contemporaries. Her poetry, as a whole, presents women’s desire for freedom and power which women longs for themselve. She confesses her anger and frustration of her own life. She expresses several aspects of the psychology of the oppressed. Her self-revealing nature makes her classified as a confessional poet. Her poems, written in 1962, a few months before her suicide, are autobiographical and politically significant because of her use of images of war. She expresses the intensity of emotional or psychological wounds and the experiences of being
oppressed in a patriarchal society. Her poems are the descriptions of the struggle against such oppressions. She deeply resents the constraint of being female in the mid-twentieth century America. She expresses a deep-seated anger towards socially constructed feminity as passive and one-sided. She struggles against herself and the world. She explores her own depression and her intense grief in her poems. She confesses her deep anguish in many of her poems.

Kamala Das enjoys the status of being one of the first poets writing in English from Kerala to be recognized nationally and internationally. An iconoclast of her generation, who unabashedly speaks about the Indian women’s sexual desire and a maverick who courts controversies, she is decorated with a number of prizes including the Kent Award. She infuses the lightness of innocence, force of feminine charm, complexities of the heart and the ineffable allure of simplicity into Malayam literature through a series of delicately nuanced and daintily sensitive poetry carrying forward a celebrated family’s literary tradition nurtured by her uncle Nalpat Narayan Menon and the mother Balamani Amma. She may be regarded the first Hindu woman who openly and honestly talks about sexual desire of Indian woman which makes her an iconoclast of her generation.
Apart from that, Mrs. Das is also labelled as a feminist because of her dealing with women’s need and desire in her works. She is a noted poet for her honesty and intense personal experiences including her growth into womanhood and her unsuccessful quest for love in a traditional society. Her poems are mostly concerned with her marriages, love life, desire for intimacy and various relationships. She expresses the warmth of her childhood and the family home in Kerala in her works. She is the personification of the most significant stage of the development of Indian feminine poetic sensibility which has not yet achieved by her younger contemporaries. Her poetic world is exclusively her own exploration of her personal anguish, pain, expectations of love, care, protection and inhibitions. She attempts to highlight the private world of feminine consciousness exhibiting the burden of social convention and the construction of the sexual binary that never permit a woman to seek an identity either in personal or professional life.

Sylvia Plath shows directly her own personal life in her poems. She is truly a confessional poet that for any real understanding of Plath’s work, her biographical and historical material is absolutely necessary. Her novel, The Bell Jar, is also a confessional writing. A classic of American literature, it reveals the story of a gifted young woman’s mental
breakdown. After her death, she leaves behind this novel critically woeful, honest and a perfectly written book which remains one of the best told tales of a woman’s descent into insanity. The Australian feminist writer, Carole Ferrier vividly describes the existential problems that Sylvia Plath faces:

Plath was in many ways a victim of the fifties and its ideology of the family. Women struggling to lead independent lives or pursue the ideal of being writers were under pressures to submerge themselves within monogamous marriage and create households straight out of the ‘Ladies’ Home Journal. Plath died just as the new wave of feminist theory began to surface with the rise of the women’s movement and the publication of Betty Friedan’s attempt to define “the problem that has no name” in The Feminine Mystique. Plath, in common with women grappling then with the problems of developing feminist theory, was fighting her way in those poems of the early sixties towards a definition of what life within the middle class nuclear family does to its members. Her distinctive mediation of the ideology of the family and of love in the fifties and early sixties can tell us a great deal about patriarchal attitudes and how women in general, women writers in particular, can find ways to resist and triumph over them. ¹
Sylvia Plath attracts many imitators but her anguish and human vision cannot be imitated. Her confessionalism that exists within a context and her experience is inclusive. If at times her art upsets order instead of creating it, her rage for chaos strikes at our roots. From the dialectic of violence in her poetry, ‘a terrible beauty is born’; and this creative sensibility does not crack under the pressure of her fiercely vital conceptualization.

After her break-up with her husband, Sylvia Plath did not vengefully shake-off the trappings of domestic life or changes herself as a new and different woman. She did not sink into herself and became an over-hurried mother as she had no time and no energy for her art. She found the balance between the responsibilities of single motherhood and the demands and desires of her art. The poems of this period were the ones universally hailed as the strongest, the deepest, the most profound of all her work, and she began to agitate them out with astonishing speed. The domestic threat and the burden of knowing the hard lives of her children undoubtedly torment her mind; and this is expressed in her poems.

Plath is still popularly known as a suicidal poet and end-game poet. Death is the reality, the truth and the final and permanent destination for her. Plath’s obsession with death comes naturally to her. Her successive
suicidal attempts, the portrayal of death in almost all her poems and her long discussion with Anne Sexton on death depict her strong obsession with death. In fact, Plath considers death as the final ultimate goal and a task which she desperately wishes to accomplish. Perhaps, she has no inclination to live life which provides no happiness to her at any point. At times, she wants to lead a normal, happy life but death appeared to her as the most cherished task which she wants to grab at any cost. It is an existential crisis to her who is a sensitive individual born in a depressing era inflicted by the Great Depression of the 1930s America, the holocaust of World War II and a repressive Christian patriarchal system. Her poetry speaks of this obsession which is running in her veins. At every attempt of fatal suicide, she gets more upset, more perturbed, more troubled and the urge with every failure getting more aggressive, more prominent and violent. Killing herself was the only big solution for the trauma for she has undergone.

The confessional tone of Sylvia Plath’s poems arrests the attentions of the reader in spite of herself because there is no lack of flexibility in her lines. Most of them tend to be short accelerative sentence and there is a tendency for obscure references which distract from the impact of her poetry marking it difficult to understand but then again those may be the
characteristic and hazards of confessional poetry. In confessional poetry, the innermost recesses of the poet’s soul are laid bare, the secrets of the heart expressed and the frustrations of her psyche discussed with a bewildering, sometimes frightening candour. Robert Lowell talks of his alcoholism, his secret guilts and neurosis, John Berryman of his divided self, Anne Sexton of her journey to Bedlam and back and Sylvia Plath of her physical and mental disabilities and frustrations. The poetry of Sylvia Plath is intensely personal which is based on everyday experiences, the knowledge of which often proves beneficial in revealing obscure references or cryptic images to fuller clarity and meaning for the reader.

Mrs. Das, a shining star in the sky of Indian writing in English and English literature as well, passes away recently on 31st May 2009. On the sudden death of the poet, K. Santhosh writes about her last visit to her native village in Punnayurkulam before handing over the land, she owned there to the Kerala Sahitya Akademi. He quotes from Kamala Das’ last words: ‘If I have another birth, I don’t want to be a human being. I want to be a bird. I will then fly over this land, sing melodiously and sour to heights.’ With her passing readers have been left feeling the icy touch of death and never-ending pain of loss depicted in her words.
The self-revealing nature of much of Sylvia Plath’s poetry classifies her as a confessional poet. It suggests that her poetry should be read as predominantly autobiographical. Her reputation as a martyr of feminist cause, her highly publicized marriage to the famous poet, Ted Hughes and her fascination with madness and suicide make her poetry as an echo of the sensationalized life. Mrs. Plath deeply expresses her resented constraints of being female in mid-twentieth century America. She identifies her greatest trouble as envying men for their freedom. She describes her jealousy of men as a corrosive mental burden. In her own life, she faces not only the anxiety of balancing a career as a poet with becoming a wife and mother but also the challenge of imposing herself as a female poet upon a largely male tradition.

Mrs. Plath is a personal poet. Her poem, “The Couriers”, sketches the personal world of conflict and the process that she experiences. The poem shows an introduction to Plath’s approach to marriage and the family. The poem reveals the extremity of the state of domesticity and the charged dynamic world of the self. It shows a woman who is trapped in her family situation or attempts to escape from that situation. The image of woman’s condition is identical in her poetry to the condition of mankind as a whole. Her poems are highly personal poems as she is
lonely and isolated. In the versions of feminist criticism, she is the classic example of male neglect, male contempt and male chauvinist discrimination. The repetitive sequence of images the colloquial language and the shorthand of a private symbolic language all allow her to bring the reader into the sphere of personal transformation. Her personal feeling embody extravagant versions of desire for self-creation and self-alteration.

Sylvia Plath is a poet of love for women. In her poem, “Cut”, she reveals her depression as an art form. She expresses her love for women and her desire to free women from their fixed roles prescribed by the society of her time as promoted by the popular culture. She dislikes the concept of this stereotypical role and tries to invent and reinvent herself in her works to gain power.

She is a poet having Electra complex. She reveals the psychotic condition of Electra complex or father-fixation in her poem, “Daddy”. Ironically, the poet shows her scorn at it through the phrase, “you bastard”. Plath feels sickness when she is eight at the loss of her father, and when she is twenty she recalls her psychotic break-down which is reflected in her poem, “Daddy”. She shows some of the powerful emotions of her secret thoughts towards her dead father. It is her most extended treatment of the father symbol. The poem opens with the
description of father which makes Plath feel her submissiveness and entrapment. It shows her fear of her father. Her father is dead while she thinks he is a God. Plath’s case is perplexed by the fact that her parents are of different races—her father is a German whereas her mother a part of Jew. The two strains affect Plath’s life. The two years prior to Plath’s death are very strong and creative times for her. “Daddy” is a brilliant piece of work and is very artfully composed. She uses her autobiography with huge horrific events to show how she feels herself in a rebellious and surreal imagery. It shows her negative attitude towards men. She sketches her adulterous husband and absent father to reveal her hatred and disgust at her relationships with both men.

Plath ironically describes how she feels about her father who is so imposing and huge. The stark realities of the dreaded condition of male-dominance are expressed in her poetry. Mrs. Plath imagines her father as a Nazi who is extremely controlling, evil and unfeeling. Plath writes ‘every woman adores a Fascist’ to show her biting sarcasm to illustrate her dislike. Plath uses many stylistic devices. She is successful in creating a tone of hatred and disgust at men. So, it is regarded as a highly personal poem. Her work shows that she has an obsession with death and with her own mortality. She says that her father is trying to drag her down into the
grave with him. Therefore, she has been facing many struggles throughout her life. As a result, she has the sole desire to write about the sorrows of everyday life.

She seems to view death as a physical challenge that she needs to overcome. She speaks of suicide as a way of detachment and without any mention of the suffering or drama inherent in the act. Her poem, “Lady Lazarus”, is one of the poems which made Mrs. Plath famous posthumously. It is written during the last half year of her life before she succeeds in killing herself at the age of thirty one. This poem is exceptionally brilliant, angry, energetic and highly personal. It provides an insight into the frame of mind of a conflict-ridden, talented woman who attempts to make her mark during the period before women’s liberation. Her death marks the intensification of the women’s movement.

The poem shows a strange kind of terror, the calm center of hysteria, the triumphant surge of affirmative projection that comes with a clear perception of despair by an energetically creative spirit. It is written at about four o’clock in the morning before the baby’s cry and before the coming of the milkman. In the poem, the speaker is a woman who has the great and terrible gift of being reborn. She portrays the trouble that she has to die first. She regards herself as the phoenix, the libertarian spirit.
Like Kamala Das who is a poet obsessed with theme of love, male-dominance, death and illness, Sylvia Plath’s principal theme of her poetry is also death, her disgust for men—her father and her husband and women’s personal experiences of pregnancy, child-birth, miscarriage and illness. Death has been all pervasive in Sylvia Plath’s poems and her novel. Obsession with death and to reach to death is her ambition and goal. Her brilliance is robbed off in her childhood after the death of her father. Her mother Aurelia Plath plays a vital role in shaping the rest of her life.

Death remains as an ultimate step with Sylvia Plath. Her fragile mind moves towards Death—Death as an end and death as her lover. But it is strongly viewed that the persons and the situation she encounters makes her outrageous in emotions and she wishes to grab the most aspired longing—Death. Destiny played a crucial and a cruel role in trapping her into such circumstances. She too wants to lead happy, normal years but gets engrossed in a whirlpool from which she comes out but very tragically in 1963, thus, fulfilling her life-long desire. Sylvia Plath is a gifted writer who suffers an extreme mental breakdown; this leads her to an obsession with the theme of death in her poetry. Plath finally takes her own life at the age of thirty one. Seclusion, depression, an obsession with
death and even suicide are thus significant common factors in the life of this masterful poet. After her father’s death, Sylvia Plath is flooded with feelings of depression, scorn and thoughts of suicide.

Sylvia Plath gathers the world into her account of private incidents and feelings. In her autobiographical works, Plath highlights her experiences, feelings and problems of her life. She is the youngest poet among the confessional poets. Her mental illness is the inspiration for her great art. The question of gender is certainly relevant to Plath’s works—both in her exploration of familial and sexual relationships and in her concern with the roles of daughter, wife and mother. Her poetry reflects her life concerning with all her life experiences. Her life causes her pain and confusion.

Plath’s relationship with her mother is particularly fraught with the difficulties inherent in maintaining pretence of personal fulfillment and academic excellence during periods of inner turmoil and severe disappointment. Confessional poets express their personal lives directly with their own language without hesitation. The main source of confessional poetry is the inner self of the poets. Plath’s poetry is closely related with her life. Her poetry is her life. She expresses her pain,
confusion, inner turmoil and severe disappointment in her poetry.

Her poetic activity comes from her father, Otto Plath’s death while she is eight and her strain of a broken marriage with the British poet, Ted Hughes. Both of them are brutal figures to Sylvia Plath. Most of her poetry are autobiographical. Her novel, *The Bell Jar*, is also an autobiographical novel. The most important events of the novel are almost strictly drawn from Sylvia Plath’s biography. She reveals her deep, personal experiences in her poetry.

Kamala Das is well known for her bold and forthright expression. An acute obsession with love and the use of the confessional mode form the prominent features of her writing. In most of her poems, she explores the gender roles of an Indian woman played in her life-time. A dramatization of the self is the confessional type in Kamala Das’s works also. The confessional type is a tool to formalize the process of analysis and adjustment of the problems that appear suddenly from arranged marriage at an early age. She confesses in her autobiography, *My Story*, all her frustration, doubts and anxieties that stem from her early marriage. A hopeless obsession with love is one of the prominent aspects of her poetry. In her poems, “The Old Playhouse”, “An Introduction” and “The Looking Glass”, she reveals her struggle.
Kamala Das writes with a frankness and openness in an unusual manner in the Indian context. She has the candour in creatively analysing and evaluating her experiences. Just as the American confessional poets such as Sylvia Plath, Anne Sexton, she uses the images that evoke the joy and frustration of achieving Indian womanhood.

Both the poets do not keep restriction on subject matter. They write freely what they feel about their hernia, their sweet heart and their behaviours which harm them openly. Their private experiences become the theme of their works. In order to express their emotion, they use open language and write in free verse or blank verse as opposed to rhymed verse.

The confessional poets are wild in their emotional outbursts. A confessional poet invites death and destruction in order to arrive at a higher level of perception. They use their personal failure and mental illness as their favourite themes. They make their protagonists feel quite alienated from the surrounding. Kamala Das is a confessional poet since there are all the essential features of true confessional poetry in her works. Although there is no sign of insanity or madness in her verse, there are too much voice of anguish and suffering in her verse. She reveals her tragic
vision and melancholy, her upbringing by careless parents, her marriage with an egoistic and vainglorious man, her disappointment in love and her illegal love-affairs with other men in order to remove her boredom and anxiety. She is a very sensitive and unconventional woman. Her dissatisfaction in marriage and life sharpened her consciousness. In her autobiography, My Story, she exhibits her woeful situation.

She reveals her experience of married life in the male-dominated society. She expresses her own experience which she gets after marriage in a free and frank style. Kamala Das rises in the confessional language, the voice of a sexual revolution in her protest against male definition of womanhood, condemnation of the gender divisions, sexual colonialism, man-woman relationship based on subject-object relationships, trivialization of women, and the existing institute of marriage and family which nauseated her. Iqbal Kaur rightly puts her observation: ‘The male manufactured definitions of feminity nauseated her. She detested the male gaze because it situates woman as an object………. The power politics in sex-relationships are impulsive to her. So, she wanted to escape marriage—the bondage’. She expresses her contempt against sexual colonialism without any inhibitions in her choice of her words and imageries.
She says “to write away the body” opposing the contemporary ideas of radical feminist theorist and author, Helen Cixous who asserts for women to write on her body. Irshad Gulam Ahmed defines ‘Kamala Das’s feminism as androgynous as that of Virginia Woolf’. She says in her poem, “The Suicide”:

**Bereft of body**  
**My soul shall be bare.**

A desperate obsession with love is one of the prominent features of Kamala Das’s poetry. She confesses what she feels about it in her poems “The Freaks”, “The Old Playhouse”, “An Introduction” “The Looking Glass”. In the poem, “The Bats”, she also speaks about her failure in love. The poem brings out Mrs. Das’s sense of sorrow and fatigue in an impressive manner.

Her creative feeling leads to a confession of her experience as a married woman not exactly knowing what marriage is and what it demands of her as a woman. She confesses in the poem, “An Introduction”, openly what a woman is after marriage in a traditional society. She writes about the status of a woman in Indian conventional society. In most Indian homes, a young housewife is expected to be an embroiderer, a cook and a manager of the domestic establishment. She is
expected to be a wife, a cook, an embroiderer and a quarreller. She is sexually frustrated after marriage. Her sexual frustration and the suppressed status of a woman in Indian conventional society are exhibited frequently in her poem. She expresses in her poem that she does not want to sit inside the walls or peep through lace draped windows.

In Kamala Das’s poems, the quest for identity as a woman goes a long way in making the self out of various disjunctive psychosomatic pressures which make her sometimes a victim and sometimes a crazy woman. In the poem, “The Looking Glass”, she exhorts women to be cautious in matters of love and it is a poem which suggests that woman’s weakness lies in her body. The poem, “The Conflagration”, highlights her silent suffering in the company of a cruel husband. Her hollow marital-relationship comes under fire in the poem, “Captive”. The poem reflects about her search for security and love from her husband. She exhibits her desire for pure love but never gets it.

Kamala Das is a poet of misery, sorrow and frustration. She reveals her early decay and subsequent cheerlessness in the poem, “Too Early the Autumn Sights”. She speaks about the end of happiness and cheerfulness and the approach of the old age, disease and decay in her poem, “The End of Spring”. She says that when the lights go out the night begins; and the
change comes that death comes in her life like night arrives.

Mrs. Das’ poetry is an exhibition in her poem about decay, disease and death. The poem, “The Fear of the year”, exhibits the approach of old age and after which death will be compulsory. She also writes about a story of repeated attacks of diseases and illness in her autobiography, My Story. The poem, “After The Illness”, reveals the poet’s serious illness and her survival. It is a remarkable poem since it rises above mere consideration of physical decay and disease and attains a higher level of co-existence for her, since she is now loved for her spirit only and not for her body.

Mrs. Das writes her poems in the medium of free verse in order to express openly. Her poems extract emotions through the medium of free-verse. She is able to articulate her open heart for the benefit of her readers. Through this medium, Mrs. Das gets an immense opportunity for freedom of speech and elasticity and tenderness in expression. Simplicity and spontaneity are its characteristics. Confessional poetry is often anti-structural, anti-elegant, and anti-establishment and Mrs. Das also writes in this style. She is regarded as a typical confessional poet who emerges from her very heart into her poetry. She is largely subjective and autobiographical.
Kamala Das has been rightly ranked with the confessional poets like Sylvia Plath and Anne Sexton. She began to write in this new style of writing. No woman writer has ever expressed with such power and honesty. Her poetry constitutes a compelling expression of personal experiences and a forceful subjective voice unlike any other poet in Indian English poetry.

She is the first woman poet who writes in English to crack the mould of the traditional and give a new taste to the Indian readers. General readers have reacted to her bold and frank confessional tone she writes in and broad imagery seeking to convey the hurts and humiliations that she receives in her personal life. The conventional modes in Indian poetry do not convey reality. Yet, Mrs. Das carries reality in its brutal and ugliest forms. Her poetic techniques and language are simple in order to express the content of her personal experiences.

Although Kamala Das does not receive formal education, she is fully aware of the values of words, and their finer shades of meaning. She is a conscientious artist who is mainly guided by her impulse and instinct for precise and harmonious word. The choice of words for her poetry, although simple, is beautiful and precise. Her diction is, broadly speaking,
lyrical and natural. She expresses her dreams in her language with an easy command and exquisite skill.

Sylvia Plath’s poems are brilliant pieces of work and are very artfully compiled. In this, she uses autobiography with huge and horrific events to convey how she herself feels. She uses metaphor, diction, allusion, irony and imagery to produce a tone of hatred and disgust toward her adulterous husband and her absent father. Her works combines various types of rhymes and half rhymes in structured and free verse. Her poems are graphically morbid, hallucinatory in their imagery, but full of ironic wit, technical brilliance and tremendous emotional power. The controlled stanzas, heavy with assonance and consonance, her elaborate syntax with its inversions and subordinate clauses and her ingenious metaphors are the poetic techniques used by Plath. Some of her poems are in free verse and therefore lack rhyme pattern. Many of Plath’s expression echo everyday speech giving those poems a light and easy rhythm. Her diction is mainly everyday language but the effect of the work is somber and depressed atmosphere. Her dull and weighty rhythm reinforces the depressing descriptions and the profound theological theme. There are many contrasting tones in Plath’s poems. The tone of her poetry reveals the inner state of her tormented mind and her brilliant personality.
Mrs. Das uses many images and symbols to convey her abstract thoughts or mystical longings in a concrete form. She uses the images of ‘the human body’ to show that the male body is a source of corruption and exploitation and the female body a storehouse of beauty and chastity. She accuses the male body as an agent of corruption, symbol of erosion, and destroyer of feminine chastity. She uses the natural elements, the water and the air as her imagery in the poetry.

Mrs. Plath uses symbolic figure of male depictions of medical, militaristic, heavenly or diabolical powers – ‘Herr Doctor’, ‘Herr Enemy’, ‘Herr God’, ‘Herr Lucifer’ in her poems. She uses the atrocities of the Nazis as the picture of the terror of male domination. She uses the word ‘black’ to show a sense of gloom and confinement. Plath uses strong imagery and powerful speech to show her attitude towards her late father. Her imagery used in the poems show her emotions. Her images of her father are compared to God, a Nazi, the Devil and a Vampire. Her relation with her father is a symbolic relationship of the oppressor and the oppressed as she imagines herself as a Jew.

Mrs. Das expresses her emotions through the scene of nature. She uses the natural elements such as, the fire, the earth, the water, the air and the sea as imageries in her poetry. The image of fire and heat creates a
proper atmosphere for the poetic utterance. She gets abundant warmth and love in the surrounding of her grandmother’s house. She recalls the localized picture of the blind eyes of the windows, the frozen air and the sombre weird discarded house. She describes the local description of Malabar with the beggars in whining voices, the men who come from hills with parrots in a cage and fortune cards, and the bangle sellers in her poems.

Mrs. Plath also knows that nature is the ultimate and lofty thing. Even the smallest things seem to be the loftiest in their life. The landscape helps her to relieve herself of her tensions, pressure, anxiety and pain. Sylvia Plath uses a number of elements of Nature such as rain, water, sea, ripples on water, rainbows, snow, the sky, clouds, the sun, sunrise, sunset, midnight, the moon, the star lights, darkness, horizon, rocks, stones, winter, birds, swans, sparrow, bees, flies, cows, sheep, grass, trees, leaves, lilies, fruits, reeds, plants and flowers, to express her emotions and feelings through the natural phenomenon. She uses imagery from landscape to indicate pleasant as well as troubled states in the life of a person. Plath depicts nature as a poetic device to reflect her own emotional and mental states.
Both Sylvia Plath and Kamala Das met the same experiences of life in a male-dominated society. Plath was a victim of male oppression and a victim of the fifties and its ideology of the family. She lived in a decade when women were encouraged not to entertain the idea of independence but to see their goals in life as being good housekeepers, wives and mothers.

In a patriarchal society, women are not supposed to have a voice. Plath resisted and took hold of the power of language and literature. Kamala Das was also writing with a frankness and openness unusual in the Indian context. Most Indian poets in English do not have the candour of Kamala Das in creativity analyzing and evaluating their experience. Just as the American confessional poets such as Sylvia Plath and Anne Sexton, she exploits the confessional mode in order to discover the image that evokes the joy and frustration of womanhood.

Thus, Kamala Das and Sylvia Plath confess their experiences of life through language and literature in order to achieve their status of womanhood in the male-dominated society. Both of them are confessional poets as they indicate their repressed lives caused by the existential crisis of living. They want to have their own identities in the male-dominated society and they raised a voice for it in the language of poetry. The
confessional mode has become an effective technique for women writers who are acutely sensitive to their personal issues. Both the poets have unleashed their psychological pressures that override their sensibility. They attempt to present their own naked self and unrationalised, uncensored actual feelings and behaviours. They are engrossed in an urge to peel off the layers of their self to reveal the terror, pain, miseries, vexations and frustrations that engulfed them. Both Anne Sexton and Kamala Das confess also about their drug habit and extra marital affairs.

It may be concluded that both the authors expressed their feminist consciousness about the suppression of women to be the most appropriate form for their rebellious, dissenting voice and surreal imageries in order to describe both their physical and emotional wounds inflicted upon their personal lives by the steel-hard codes of patriarchy, another name of it, is male colonialism. They struggle against themselves as well as the world troubled by human frailty and vulnerability. The style and technique of these two women poets of the two different civilizations have become an effective tool of expression for their feminist consciousness—a consciousness which has brought tremendous changes in the societal attitude towards women and men-women relationship in the two regions—one in the West and the other in the East. Their creative
sensibility moulded by this feminist consciousness serves humanity to move one step forward in order to beckon a human civilization where there is equality between men and women.

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Notes


