

Catharsis of Confessional Writing: A Comparative Study of Sylvia Plath's *Bell Jar* and Kamala Das's *My Story*

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Abstract

Confessional writing is a type of writing which is written in first person that is often represented through a series of diaries, letters, distinguished by revelations of a person's deeper or darker motivations. Confessional writings necessarily do not consist of just narratives, it can include any form of essay, letter, poem, or jottings in a journal. It acts as revelations to people; it is a therapeutic exercise of a way of healing when they write it down through words expressing their sentiments on sheets of paper. This research and analysis, discusses two important confessional writers Kamala Das and Sylvia Plath and why they were pushed to the periphery of the society.

For the same, their works *My Story* and *The Bell Jar* is used as the basis for understanding their lives from their perspective. Here in this dissertation the focus was on two literary figures who, were never truly appreciated. Even after being successful authors the context of their writing, their narrative style and the controversial lives are what we focus on at the end of the day. While we look at the life of the Authors, we see two women fighting against everything in order to remain themselves. Both the authors teach the reader in many ways, how to love oneself even after being flawed.

Keywords: Confession writing, Kamala Das, Narrative style, Sylvia Plath, Controversial life

I Introduction

Nearly, everyone is fascinated by somebody else's life at some point of time. Literature becomes interesting not because it reminds us of our past but because it provides us an opportunity for introspection. Autobiographies are life lessons for every generation from different backgrounds, which tells the story of the self-discovery of the author. It consists of personal events from the writer's life like his pitfalls, desires, ambitions, mistakes, and experiences which act as motivation to the readers. The function of an autobiography is to leave a legacy behind which bridges the gap between the old and new generation, thus forging ties.

When someone writes about their personal experiences it is an act of self-reflection which helps them connect with themselves.

Defining the Genres of the Autobiography and Confessional Writings: Their Similarities and Differences

1.1 The Autobiography

The word *autobiography* is derived from the Greek word “self” or “life” and “write”. This genre had been in vogue since history has been recorded. Yet, it was not accepted as a genre till the late eighteenth century. The accepted characteristic features of the category are identity of the self, self-reflection, and introspection. Autobiographies help in educating, informing, persuading, and inspiring others.

The main intent of the autobiographies is authenticity though they can mould the story the way they want it to be. The way in which the writer illustrates past events says much about “who he thinks he is” (Porter and Wolf 5). The author tries to justify his or her actions to the reader.

By justifying the actions as right or wrong, the narrator establishes to the reader that they share common norms in life. The narrator speaking in the autobiography “is always normal, even if the protagonist of the narrative is not” (Quigley 107). In the modern context the term has shifted from a literary genre to a much broader space.

1.2 Confessional Writings

Confessional writing is a type of writing which is written in first person that is often represented through a series of diaries, letters, distinguished by revelations of a person’s deeper or darker motivations. It is a genre of literature wherein the intimate and hidden details of a person’s life is narrated. The confessional narrative has a strategy wherein the judgement is already given. Honesty is particularly important for any type of confessional writing and demand that they are true to themselves as well as the readers. Confessions are usually associated with the darkest or the most repressed parts of people’s life which they are ashamed to voice. Recent examples of confessional narratives are *Anne Sexton: The Last Summer* by Arthur Furst, the poems *Daddy* by Sylvia Plath, *Skunk Hour* by Robert Lowell, and *Dream Song 1* by John Berryman. These writings are more connected with dreams, passions, secrets and desires of the mind and body. The tradition of Confessional writing has been a great influence on writers to this day.

1.3 Similarities and Differences

A Confessional Narrative is the subset of Autobiography and deals with personal events in the author’s life which is private that they share only with a therapist, personal advisor or a close friend, this also includes their embarrassing secrets. So, all confessional narratives are autobiographical but not all autobiographies are confessional narratives. Autobiography and Confessional writing have a close relationship because they are based on the same constellation

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K S Ahima

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of events. The rhetoric of an Autobiography differentiates it from a Confessional Narrative. The two main criteria of distinguish are the nature of narrator-protagonist's relationship with the audience and their degree of self-awareness. Autobiography is much more popular than its sub-genre Confessional Narratives because of obvious reasons. One of the main characteristics of an Autobiography is that it helps the reader to pass judgement and to draw conclusions about oneself but is devoid of self-reflection. Ultimately, we get the story as the author tells it and we judge it in terms of its own merits. The factor of reflexivity is what provides the Confessional Narrative a special interest and inspires the reader to question themselves, which results in greater self-insight.

1.4 Characteristics of Confessional Literature with Some Examples

The critics state that, from the historical perspective the beginning of confessional poetry's creation can be traced to a change that began with Robert Lowell's creative style in the late 70s. There were others who followed him; they were W.D. Snodgrass, Sylvia Plath, Anne Sexton and John Berryman. The poets of confession despite being self-destructive created some of the most vibrant poems matching the standards of the English Romantic poetry. Confessional Poetry is generally Modernist poetry. Confessional literature did not follow the literary traditions and is the honest representation of life, human relationships. and society.

Confession is acceptance of pain and burden rather than a celebration of joy and happiness. Any confession is characterised by its degree of intimacy and focuses on the common elements of existence. The writers of confession put everything in the forefront, thus giving significance to the "I" which is the centre of all humanity. We call a work confessional not only because of its emphasis on the subject and self, but also because of its proximity with the things presented. Anne Sexton and Sylvia Plath took Lowell's poetry classes in the 1950's and hence we can see his influence in their usage of personal feeling in their poetry.

1.5 Contemporary Confessional Writing

Twentieth century confessional writers brought everything in their lives to everyone's attention and they opened a wide platform for public confession not only in the field of poetry but also in the field of media, culture and in many other fields. Contemporary Confessional writing made use of elaborate masking techniques and objectifications of the twentieth century, made notable inroads into myths and archetype as well as social, cultural and political historiography characteristic to high modernism.

Their writings are termed as *annihilative* as well *suicidal* and all other members of their school call them the "Madhouse Muses". Not many have noticed the control and objectivity of the writers in presenting their soul and hard work to the world. Roethke, Lowell and Plath's poems resound a necessity to preserve their self in the fast disintegrating world. As a confessional writer is never able to conform themselves to the roles prescribed by the society their life is filled with despair and confusion which either leads to them ending their lives or

living a life in exile. The reality is that the confessional writers are aware of such a risk but willingly go for it, but the question is if it is a defeat or a victory.

1.6 Introducing the Authors Sylvia Plath and Kamala Das and the Primary Texts

Kamala Das and Sylvia Plath are two important poets in the history of English Literature who were successful in fashioning a new genre “Confessional Writing”. *The Bell Jar* details the life of a student named Esther Greenwood who dreams of becoming a poet someday. She is selected for a month-long summer internship as the guest-editor at the Lady’s Day Magazine, but her time in New York takes a great toll on her. The novel ends with Esther’s rebirth and her impending meeting with the Examination Board which will decide if she can go home. The novel does not suggest if she would get well or anything because she is a clinically depressed person. Esther confronts the fact that she is not cured and she never will be, hence she forces herself to be vigilant against the dangers that inhabit her own mind.

My Story was originally written in Malayalam as *Ente Katha* by Kamala Das and then later translated to English. The autobiography was written during her treatment for leukaemia. The book consists of 50 chapters, written from the perspective of the author, which portrays her life from the point of her being a young girl to the point of middle age. It shows her growth mentally, emotionally, psychologically and physically as a woman.

II SYLVIA PLATH’S *BELL JAR* AS ENUNCIATION OF THE SELF

Tumultuous as her life was, Sylvia Plath was one of the celebrated writers of the Post-War era. She was part of the 20th century poets who was quite vocal about the experiences in her life. Her poems are termed confessional because they talk about the personal aspects of her life. Plath is still admired in the literary circle, for her poems and short stories, but readers mourn for the loss of a literary genius who ended her life pretty early. She is quite comfortable discussing the disease which had controlled and tortured her, which made it impossible for her to live a normal life. She never shied away from mentioning her mental illness, her degree of pain and how she was treated for it.

The Bell Jar by Sylvia Plath is the first and only novel to be ever written by her during her lifetime. Her experience in New York City during her position as a Guest-editor forms the beginning of the novel. That is when she actually realizes the potency of her mental illness and how it slowly invades upon her. When other girls wait for the right man to marry, she wanted to have her own job and be independent. She was a woman way ahead of her times who thought about being her own hero was the greatest achievement. When other women were casual about

their jobs and tried to lure men into marriage, so that they could have a conventional life, Plath thought differently.

The influence of Anne Sexton and Robert Lowell changed Plath as a writer forever, giving her confidence and filling her with an urge to put her silence into words. Sylvia Plath is regarded as the poet of death who chose to not live in a destructive and materialistic world, but in an artistic universe of fantasy and hope. She always turned to art in order to heal herself and it never disappointed her. *The Bell Jar's* protagonist is Esther Greenwood, which was a name she chose in remembrance of her grandmother. Initially it was read for understanding Plath and for its honesty, but later it became a critique on the social politics prevalent in the 1950s. The novel portrays how women were expected to be home-makers and limited their roles in the society filling them with a sense of worthlessness. The novel was inspired by what transpired in her life at the age of 20, even though the novel ends with hope for a change for Esther, for Plath hope meant death.

The setting of the novel is a six-month period duration in the life of Esther Greenwood the protagonist and Sylvia Plath, the author. *The Bell Jar* is narrated from the point of view of Esther Greenwood, and we feel like we are actually living inside her mind as we can read her reactions, her sufferings, her opinions- it is as if it all becomes our own. It doesn't help us to get a full view of Esther or other characters resulting in the readers not understanding the character properly. The narrative is limited as it is captured from a limited time period and does not cover everything; it only takes into account the young Esther. Even though the novel is bitter and sardonic, its redeeming quality is that fact that Esther decides not to give in to her mental illness or the society that tries to bring her down. There were two contradictory personalities within Esther who were portrayed through Doreen and Betsy. Doreen was never concerned about the rules and conventions; on the other hand, Betsy was virginal and conventional wife material.

Esther lived in a society that believed a woman's purity depended on the fact of if she was a virgin or not. The relationship between a man and a woman, on many occasions even the bond between two women also depended on this futile subject. It was capable of destroying or producing the "perfect woman". The structural turning point in the novel is when Esther does not give a proper answer regarding her future; this shows she is resisting the roles that were open to women at that time. It also shows her unease or a beginning of it when it is demanded of her to settle, so that she can have a planned and secure future. The story comes to a climax when Esther is sent to a psychiatrist for mental treatment, it happens because she has finally succumbed to a mental breakdown. Esther is a woman who was always made to feel guilty for having dreams of her own that were not exactly capable of being implemented as the patriarchal society of those times controlled a woman's growth in every way.

The plot of *The Bell Jar* is like a journey which is already gone through by Esther and then narrated to the readers. It consists of three main parts; the first part is Esther's time in New York during the time of her internship where she tries to figure out what to do with her life

next. The conflict arises when she is confused regarding who she is and what she wants to do with her life. She is also fighting against the societal norms that try to subdue her. The novel is like a commentary of everything and everyone around her filled with sarcasm and clever observations.

The central theme of the novel revolves around the notion of feminism and madness. The story has evidence of the second wave feminism which was going on during the 50s. It shows how the society of that time expected women to be submissive to the role of a man and everything they do in their life needed a man's validation. The theme of madness is prominent from the beginning, but we come to know of it only later in the story. Women who were not happy with the roles they were assigned to by society created dysfunctional women. Even the title of the novel connects feminism to madness, women who are shut in prescribed roles in society can see and enjoy the working world created by men, but never be a part of it. It is like living in a Bell Jar, people having mental illnesses feel the same constricting walls trying to muffle them.

Mental illnesses were a part of Plath's daily life which is quite evident in *The Bell Jar*, and the honest and brutal narration of the events might have brought her some peace to live, for as long as she did. A confessional writer is usually a frustrated or restless person who tries to find a medium to give vent to their frustrations. Sylvia Plath does the same thing in this text by conveying all that she has ever wanted to say and dishes it out of her mind. Confessional Writing was a product of that particular age due to the effects of war, mental distress and a rising importance for psychoanalysis. Deeply rooted to this type of writing is the sense of failure the writer administers in his life which may be in marriage, family, career, or anything else. Most confessional writers face a condition similar to being in 'a bell jar' completely isolated from people, unable to speak up and where the only solution they find satisfying is death. Plath's works portray a failure in love and her continuous search for true love, which is finds only in her death.

The below lines from the poem *Edge* by Plath narrates her death and how it would look like, it is as if she is predicting what is going to happen in the future. By this point in her life, her death is something she is waiting eagerly for, something she is going to gain her mastery over where she is never allowed to be a master of anything. Nothing belongs to her, so her death is her attempt to have her control at least on her own life.

The characteristic of a confessional narrative is that it gives a psychic relief to both the author and the reader. A particular work can be called confessional by a reader if they find their thoughts reflected in the lines of the text. *The Bell Jar* is a semi-autobiography but also qualifies as a confessional narrative because of its personal style of addressing the reader.

In the case of Sylvia Plath, the narrative is rooted so clearly in her life and so the writing of the book is a case of self-inscription, in the process of coming to terms with oneself. A

second-generation immigrant from Austria, Plath would have surely known and heard much of the horror of the Auswich and the brutal stories of the extermination of the Jews, though she does not write explicitly about it. Her, *The Bell Jar* stands as an all-time classic in Confessional Writing. Rooted firmly in the events of her traumatic life, it therefore resounds with a plausibility that is quite often simulated in such personal inscriptions.

III KAMALA DAS'S *MY STORY* AS A CONFSSIONAL OF RESISTANT PERMORMATIVITY

She is Aami for her fans, Madhavikutty for her Malayali readers, Kamala Das officially, and Kamala Suraiyya for the critics. The autobiography unfolds with her experiences as a child who grew up with her brother, in an unsupervised environment, during the British Rule and was discriminated for having brown skin at the European school. Her childhood was spent in Calcutta as well as in Nalapat House at Thrissur, Kerala. The loneliness, insecurity and impermanence of her childhood never left her and was carried into her poems.

The Nair families of her time were very orthodox, where males were given special preference and a right to exercise their sexual desires. Even though she had thick hair, the duskiness of Kamala's skin used to worry her grandmother, as she might not get a good match. The supernatural was part of the daily life and astrology decided the fate of people. Her choices were always made by others and all she had to do was follow through, nobody questioned her. Hence when she got the chance to live on her own terms, she wasn't afraid of the consequences. Her dreams of being the bejewelled princess who controlled the fates of her countrymen, her infatuations and attraction towards the "wrong men", her experience with lesbianism, her numerous affairs all point to a person struck in the wrong side of the world during the wrong time.

Kamala Das and her writings portray her as a woman who is very progressive and open about the needs of a woman and her role in the society as a contributor, but at the same time she is confined being an Indian female with hopes and fears. She discusses the sexual life of herself and others with absolute indifference and her works open an entirely different avenue in the society that is always hushed up and swept under the carpet. She sees and shows life for what it is with all its vulgarity and ugliness. Her language and works stands as the Indian counterpart to Women's Liberation Movement in the West. She was one among those who dared to question the silence of Indian women regarding their sexuality. Her language and style are conversational as if she is talking privately with the reader. It is colloquial, fluent, and graceful which appropriates the confessional style of her work.

The central character of the novel is Kamala Das herself who narrates the events of her life in her own way. She presents herself through the views and conversations of others. She also describes the life of people around her to show how they think, how their lives affect her

and in what ways. The protagonist of the novel gets easily swayed to a person who showers attention and love on her, like a plant that leans towards the sun only to be burned by it.

While we look at the life of the Author, we see a woman fighting against everything in order to be what she was never allowed to be. The people around her always demanded her to fit into a particular role, which she could not associate with. Kamala Das was a bilingual writer who wrote in Malayalam as well as English, hence it was tedious trying to fix an identity for her, as it shifted between the various faces of hers. She mixes registers, gender, languages, and narrative voices that it confuses the reader when they try to look for a particular pattern or consistency in her works. Being a bilingual was not a conscious or voluntary task but something she became due to her circumstances that resulted in her not being at home with either of them, both were the cause of her exploitation in some way or another. Her works transposed between the imaginary and reality which never failed to keep the readers mesmerised, throughout the reading bringing in twists and turns. The mundane life becomes artistically beautiful in her works which baffles the senses and brings in peace through familiarity. Her chapters are short with brief incidents narrated in a simple way that provide a glimpse of her everyday life.

Confessional was never a genre in literature but a sort of disclosure, where personal and intimate details are recorded by the author. It has a very long tradition which demanded the author to be outright and frank about what they want to convey to the readers. Interestingly, Confessional narrative deals with those aspects of a people's life which they always try to forget or bury deep in their minds afraid to hurt the feelings of people around them. The usage of "I" actually grants the author a sense of objectivity to shift into a different persona to present the confessional narrative. Along with her contemporaries in the western world, Kamala Das was regarded as a Confessional writer who dealt with discontent and dissatisfaction caused by situations unique to each character.

Das's western contemporaries had a different cultural and socio-political environment, but their experiences were almost similar while they also varied in their way of protesting through their writings. For a woman to be so outrageous and forthright was a slap to the society of that time, plus she did not feel the necessity to censor her writing. Instead declares that it is the society that needs to change its mindset to accept her writing.

The writing of Das is usually confessional, as is the case with her autobiography. Even though she knows the consequences of living in Indian society that is essentially patriarchal she still goes on with her style of writing. Her autobiography is confessional because it is her attempt to break herself into pieces and a revenge against the society that gave her nothing but criticism for being a woman. It is her final attempt to revive her damaged self, which was buried under the debris for the people whom she loved and did not want to hurt.

IV A COMPARISON OF THE TWO CONFESSIONAL NARRATIVES

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K S Ahima

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Sylvia Plath and Kamala Das are two visionary writers of the twentieth century who paved the way for Women's Confessional writing. They set the standards to empower women to manifest the ethos that burns within and to free their voice. Their autobiographies are something that is easily linked with the lives of women around us. We see different women around us withering away even after being talented enough to lead the world someday. We see generations of women who kept their dreams at bay fearing patriarchy. A woman's needs and desires have always been misrepresented and misunderstood by the society which is largely male.

The Bell Jar is a complete reservoir of metaphors concerning death, alienation, losing oneself and rebirth. The metaphors in the novel help the readers in seeing how Esther's life changes day by day. Her mental breakdown is the strategic point in the novel that helps her in her discovery, after she gets admitted for shock treatment, she learns to solve her puzzles. There are various metaphors that portray the cruelty of the world around her, but what matters or what is more interesting is the metaphors associated with the self. The text also has a lot of metaphors associated with language and language symbols.

My Story has a traditional imagery and is endowed in metaphors. The images are mostly relating to the body that go over the aspects of female chastity and a rejection of the male bodies that always subjugates her. Another recurrent image in her works is the sun and the heat it generates. She also uses the Radha-Krishna and Mirabhai which refer to her spiritual yearning to be one with God. It shows the Indianness of the poet, whose roots are deeply bound to the Indian soil. The craving for intimacy is the central characteristic of her works. She had the potential to capture the inner turmoil of her mind, connect it together into a rhythmic sequence and express it into the pages of her books. Das borrowed images from day-to-day life, which were effective in conveying her passions and longings, giving it a raw edge.

The sun imagery stands for its burning heat, which instead of keeping her healthy and giving her warmth, burns her - this is connected with the sexual passion and excessive sexual feelings. Sea imagery is another prominent feature in her works, her need to merge with the vast sea equates to her never ending need to merge with her loved one who loves her unconditionally. Her use of imagery is a beautiful way through which she expresses her hidden emotions of lust and frustration.

When we take both the books into consideration, *The Bell Jar* and *My Story* have their unique ways of attracting the reader. In Confessional Narratives, the reader gets transformed into a listener as well, who listens to what the narrator has to say in the novel. The reader gets to witness the writer's life and see for themselves what they had actually gone through. Hence, the relationship between the reader and the writer is transparent and indulgent. Kamala Das confesses with elaborate instances and information, while Sylvia Plath comes straight to the point, she does not mince the words. In the case of confessional writing, the reader remains the impassive reader who has to just remain just like that.

The way Sylvia Plath has addressed the readers is quite different, it makes the reader feel as if she is genuinely not interested with anything in her life and that she is detached from the text. But it is a technique she uses to put more light on the happenings of the text which makes us focus more on the text rather than herself. It is written from the perspective of a middle-class woman's exposure to the world around her. Observers might notice that it gives more prominence to her mental condition as well as the society that is present in the background. The text is not always about her, but about the myriad faces and sections of the society that are always best neglected for everyone's benefit or wellbeing. The way she puts it all into the forefront through the eyes of Esther is noteworthy. A writer must have been a keen observer to notice even the minutest of things, which she was able to transmit in the same way into her text.

Das's autobiography is more about venting rather than for the reader to be an indulgent listener, she wants to talk and not converse. Das is quite effective in portraying a woman who grew up in a privileged environment but lived a middle-class life. But towards the end, when she comes back to Nalapat House, she gets transformed into the mistress of the house. She realizes that she belongs there in that house dressed in white and limbs loaded with gold, rather than in a rented flat worrying about the grocer's bills. She shows a life that is more focused on herself- her desires, her dreams, and a life that she always aspired for.

Comparing the writers, one feels more attached to Esther because of her age and the hurdles she encounters at that point of her life. Her questions about her college life, her necessity to be independent, the mental breakdown, her confusion of what to do next, her doubts about her sexuality, the men in her life all hits home. She is just a girl who is waiting for what is to come next, with a mind filled with hope and daring heart which is unafraid to take chances. Kamala Das on the other hand, portrays the life of a Malayali Nair who was always in search of her roots because she could never settle in one place completely. The mind understands and listens as a Malayali, while the universal and empathetic style of Plath can never be neglected. Both the woman teaches the reader in many ways and not one is better than the other, but both are excellent in their own ways.

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V CONCLUSION

In the modern world people are still interested in the idea of Confessional narratives. They have the unique capacity to tug at our heart and create a sense of belongingness in the honesty of the author. We weep with them, laugh with them, be at their side during their numerous pitfalls and successes, books can do that to us. In this era where everyone is glued into their phones, not having time for our fellow beings, books are a great way of reconnecting. Confessional narratives especially can be very much relatable, known for their sincerity, readers find it authentic and trustworthy.

Even after being successful authors, Plath is looked at as an ominous actor plagued by depression who killed herself in the end; Das is looked at as immoral, for having chosen other men over her husband and converting to Islam. Kamala Das and Sylvia Plath opened new avenues in literature for women to be expressive about what happens to them. The mental breakdown is the turning point in the lives of both the authors. Being a woman, they were suppressed by the roles handed over to them because of their gender. Being different, the society never wanted them as an influence on their woman and create a revolution. People were afraid that the women would imitate them leading to increasing problems in the family and society.

Confessional writing emerged during the post-modernist era where the main aim was the search for oneself and one's identity. The conflict actually arose when the female identity came into question. Confessional writing was never given much acknowledgement or encouragement, which is the main reason it was all the more desirable. The characteristic of self-indulgence attracted women and they engaged in it without any remorse. Mamta Kalia's *Dubious Lovers* and *After eight years of marriage* discuss the state of her marriage, her sadness in their detachment and her 'primal disappointment'. Sujatha Bhatt, a contemporary author, describes her carnal desires, in *White Asparagus*. Imtiaz Dharkar's, *Egg Plant* exhibits the maternal satisfaction while cradling a child. *Underpants*, by Prageeta Sharmain in a crude and romantic way describe the highly emotional and erotic male demeanour. Tara Patel, in *Calangute Beach, Goa* describes her encounter with an American man, which exposes the cultural differences between them and eventually tears them apart. Mamta Kalia and Melanie Silgado, also discuss their fathers in a totally new light where they feel the necessity to be free of him in every aspect which denotes a need to completely change the power structure of gender. They also talk about how the presence of their father was tormenting, that represents the harsh nature of a man. Another important writer is Arundhati Subramanian, whose poem *5.46, Andheri Local*, uses mythical ideas to represent women.

On the other end of the world, Confessional writing was associated with Robert Lowell, Anne Sexton, Sylvia Plath, and W.D. Snodgrass. *Life Studies* by Lowell is a very personal narrative about his family ties that has a great impact on American Poetry even today. Lowell was a leader and teacher of the Confessional Writing movement in America who influenced writers like Sexton, Plath, and many others. The main theme of this type of writing is personal experiences regarding love, death, trauma and mental illnesses. Plath's *Daddy* is another notable milestone in the history of confessional writing. Another important writer from this movement is John Berryman, whose *Dream Songs* consists of 385 poems about a person named Henry and his friend, Mr Bones, and other traumas that he encountered in his life. Other important writers of this movement include Sharon Olds, Edgar Bowers, Deborah Digges, David Ignatow, and Richard Eberhart.

Sharon Olds granted other younger poets the groundwork and strength to speak. Her poetry describes the mundane life of a woman combining it with delight and sensuality. Edgar

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Bowers, another confessional poet writes about his experiences in service, at the time of World War II. Snodgrass is regarded as one of the founding members of “confessional writing”, his writings throw light on losing a daughter due to divorce. Anne Sexton wrote about her long battle with depression, suicide attempts and private details including her relationships with her family. Sexton also wrote a poem in remembrance of Plath in 1966, which was named *Sylvia’s Death*. The relationships of humans with nature, the urge to be merged with the primitive self through nature were the main themes in the poems of Deborah Digges.

Everyone has their flaws and scars which nobody is comfortable admitting about, but when somebody takes the initiative, it gives strength for others to voice and come forward to end the injustice. An example of this is the #MeToo Campaign that spread all over the social media platform and helped many in getting justice.

Autobiographies are first person narratives; Biographies are second person, or third person narrative and Confessional Writing is personal narrative. When the first two are factual based on proofs and data, the latter one is more flexible according to the state of mind of the author. They give a sense of strength to overcome the next day and a belief that they can achieve something.

The lives of many prominent people are an inspiration to many, they follow that person in every aspect which changes them completely and ensures dedication. A good example is the autobiography of Helen Keller, *The Story of My Life*. It makes the normal people aware about the importance of sight and how we forget to enjoy even the minute details of beauty around us. Another famous work is *Becoming*, that was released recently in 2018 by Michelle Obama. It is a Biography, which is very inspiring story about how the experiences in her life has shaped her. Her life from childhood, role of a working mother, the first African American First Lady, her contribution to women’s rights and her life as a writer are discussed prominently in the text. The main aim of these writings is to reveal the inner turmoil and personal problems that they were going through even when they celebrated personalities. It makes other people hope that they too can do it if they can, it brings out the best in people transforming them into better citizens of tomorrow. They also perform the role of clearing the past, providing more details or give a different perspective about the actual incidents. They have the power to mentor people from the distant past or for the future. They open the gates for self-discovery and learning from their mistakes so as to look forward or do something in a better way. They promote learning and provide information which makes us reconsider life with greater compassion.

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