



A Multidisciplinary Indexed International Research Journal

ISSN: 23203714

Volume : XII



ADHYAYAN
INTERNATIONAL
RESEARCH
ORGANISATION

Confessionalism has Great Influence in Kamla Das's literature

Mrs. Dipti Gupta

Research Scholar, Maharaj Vinayak Global University, Jaipur

Under the Supervision of Dr.D.P.Mishra

Email id: dipti.gpt2017@gmail.com

Declaration of Author: I hereby declare that the content of this research paper has been truly made by me including the title of the research paper/research article, and no serial sequence of any sentence has been copied through internet or any other source except references or some unavoidable essential or technical terms. In case of finding any patent or copy right content of any source or other author in my paper/article, I shall always be responsible for further clarification or any legal issues. For sole right content of different author or different source, which was unintentionally or intentionally used in this research paper shall immediately be removed from this journal and I shall be accountable for any further legal issues, and there will be no responsibility of Journal in any matter. If anyone has some issue related to the content of this research paper's copied or plagiarism content he/she may contact on my above mentioned email ID.

The confessional literature, of which confessional poetry is a bough, is of anti-origin. In the ancient world, there are two great autobiographies- One by **Saint Augustine** entitled "**Confessions**" and the other "**Life of Herself**" by **Saint Terrassa**. Both these works have been written not for personal display or justification but to tell the vital religious experience, which might serve as an instance for others. In the nineteenth century, **Jean Jacques Rousseau** created a landmark in the long history by writing the "**Confessions**." Very big vicissitudes and changes had come in the philosophical outlook of man since Rousseau's times. Men had begun to see themselves not as Atoms in a society that lay between the Almighty and the world of nature but as unique and unsurpassed individuals important in their own right. Rousseau got out to win the reader's sympathy for himself and to win followers who would compensate for the misunderstanding, of which he had been a victim throughout long history of his life. Rousseau's **Confessions** is the history of his sentiments and emotions. Later confessional writers did follow the example founded by Rousseau in describing their inner experience with a fair degree of outspokenness, frankness and candidness

Poetry written by certain writers in the U.K. and the U.S.A. in the late 1950s & 1960s is confined to be confessional. The epithet confessional was given to distinguish American poets like **Robert Lowell, Anne Sexton, Sylvia Path, W.D.**

Snodgrass, John Berryman and Theodore Roethke by critic **M.L. Rosenthal**.

All these poets are highly subjective, personal, and autobiographical and they write with the considerable frankness,

candidness and sincerity. They usually focus the reader's attention on the trials of life, their misery and heartache. The confessional poets are primarily the contributors of a tradition that attempts to make significance and beauty out of the terror of our modern condition, which is marked by a retreat into privatism and a progressive alienation of the artist from society. **Emily Dickinson** once called publication "the auction of mind", but today many of our writers regard such psychological self-probings as the soul's therapy. While a romantic poet lost his personal complaint in the music of universal forlornness, the Confessional poet aims at making explicit what was once implied, by stripping off the persona or mask and by making the speaking voice unequivocally his own. The three outstanding books written in this mode are : Lowell's **Life Studies (1959)**, Snodgrass's **Heart Needle (1967)**, and Roethke's **The Lost Son (1948)** Lowell's book exerted the most profound influence upon the other poets in the genre. Whether or not the poet is presenting the actual facts of his experience is irrelevant, but he must give the "**illusion of a true confession**", says **James Merrill**. Speaking of **Life Studies** in his predominantly confessional volume, Lowell too, in his famous **Paris Review**

interview with **Fredrick Seidel**, expressed a similar view, "There is a good deal of tinkering with the fact", but of course, "the reader was to believe he was getting the **real Robert Lowell**". "To build a great poem out of the predicament and horror of the lost self, has been the recurrent effort of the most ambitious poetry of the country" says **M.L. Rosenthal** in an essay on **Robert Lowell's Confessional Poetry**, "The self engaged in crucial introspection and analysis often manages to make therapeutic confessions, which lead to a realization of lost cultural values.

In his book **The New Poets (1967)**, M.L. Rosenthal, who gave a suitable title to the school of 'confessional poets' rightly points out that the best confessional poetry is that which rises above a subject-matter to achieve a kind of victory over pain and defeat, heartache which are glossed on the triumph or fact of life.

In resorting to open self-criticism, in peeling off the layers of pretence, and in adopting a clipped ironically edged tone of objectivity while articulating subjective reality, the confessional poet attempts an aesthetic reconstruction and transcendence of the fragmented self. In his struggle for an enduring insight, the poet constantly asserts the validity of the feeling personality, which seems threatened and

victimized.

The private life of the poet, especially under stress of psychological crisis, therefore, becomes a major theme. "Because of the working of this alienation, a drama of ambiguous expressions, relationships and resolutions, has emerged in its own right. All this would be most naturally for both the author's own and that of his characters.

Rosenthal further views with the nature of confessional poems "The artistic problems is to make a genuine poetry out of the language of untrammelled self awareness."

Confessional poetry is further marked by sexual candour, frankness about family life and kinds, proliferating images of failure, in short, by a literal self-exposure. Confessional poetry, in general, is the poetry of protest in the sense in which it conveys strong and vehement disapproval of the modes, manners and way in which women in India have been treated for ages and ages in patriarchy. The confessional poets/ anguished autobiographical poets treat in their poetry with personal emotional experiences, which are generally taboos and social barriers. There is ruthless self-analysis and a tone of utter sincerity. The facts are not always true, but there is no deviation and digression at all from emotional truth. What a

confessional poet gives us is the psychological equivalent for his or her mental state, and it is such 'psychological equivalents' that most of the confessional poets said above project in their poetic outputs.

The confessional poets write poetry in a language learnt at their school. Though conscious of being true to the native soil, they feel free to write about any theme under the sun and employ any mode of articulation that suits them. Extremely well informed about the latest developments in Europe, England or America, They cleverly refuse to emulate what impress them. Yet they are not altogether insensitive to the use of new words and images. Their poetry is, in fact, replete with these examples-new words, new images, and new techniques, thus transcending the narrow individual and national frontiers.

Confessional poetry is self-revelatory with detailed analytical exposition of pain, suffering, grief, tension, death, loss destruction and joy etc. with candidness and frankness. **According to Robert Phillips**, "All confessional poetry springs from the need to confess and so each poem cast in this mode is in some way, a declaration of dependence, or of guilt, of anguish and sufferings" and he further

says:

"The best confessional poems are more than conceptions. They are revelations. They are revelations about their creator's personal vexations and predicaments."

And he further adds to this as under :

"All confessional art, whether poetry or not, is a means of killing the beasts which are within us those dreadful dragons of dreams and experiences that must be handed down, concerned and exposed in order to be destroyed".

A confessional poet places not barriers between his self and direct expression of that self, as T.S. Eliot and Ezra Pound used to do. As contrasted to Eliot and Pound's impregnable 'objectivity',.

References

1. R.L. Tiwari Sylvia Plath "Selected

Poems" pub by Lakshmi Narain Agarwal, Agra (2005).

2. Quoted from Marjorie G. Perloff. The poetic Art of Robert Lowell. London : Cornell Univ. Press, p. 80. (1973)
3. Ibid. p. 80.
4. M.L. Rosenthal : "Robert Lowell and the Poetry of Confessiona". Robert Lowell: A confessional of Critical Essays. Ed. Thomas Parkinson. New Jersey. Prentice-Hall Inc. P. 121. (1968).
5. M.L. Rosenthal : The New poets : American and British Poetry Since world war II. New York OUP p. 12 (1973)
6. M.L. Rosenthal & Solly, M. Gall. The Modern Poetic Sequence : The Genesis of Modern Poetry, New York : OUP, 1983, p. 393.
7. Robert Philips "The Confessional Poets", Macmillan, London 1973, p.8
8. Robert Philips : Op. cit p. 17