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Themes and Techniques of Confessional Mode with Special Focus to Kamala Das and Adrienne Rich Works

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Abstract

Adrienne Rich is a well-known American figure in this genre, and Kamala Das is a well-known poet from India. These two women's responses to related themes were comparable. Rich is an educated, free-spirited American. The woman, Kamala Das, is an Indian traditionalist. Both use a confessional technique to express their suppressed inner thoughts and damaged mental states. The two poets find it to be a useful way to express themselves because they are very sensitive to the delicate. This context examines the candid writing styles of Adrienne Rich and Kamala Das in comparison to each other's poetry. It's an effort to generate more sincere and accurate admiration for their job. In this article, themes and techniques of confessional mode with special focus to Kamala Das and Adrienne Rich works has been discussed.

Keywords: Confessional Mode, Kamala Das, Adrienne Rich

INTRODUCTION:

Readers of feminist poetry find confessional poetry to be fascinating, and it is currently the best poetry that feminists have produced. Regardless of social standards, confessional poetry captures the truth of a person's feelings or personal experience. Confessional poetry also conveys realities and experiences that are so agonizing that most people would choose to ignore them. If a woman feels oppressed by a patriarchal society and wants to exact revenge on it, she may resent her children. She is able to communicate these feelings honestly in a confessional manner, and readers will find the words informative. At this point, the confession of women's experience exposes feelings that have lasted throughout history but have not previously been recognized, at least according to feminist readers' interpretations.

CONFESSIONAL MODE:

The essential element of confessional poetry is subjectivity. It can be found in practically every confessional-form poem. The poems don't feature any other characters.

In the poem, "I" refers only to the poet. They avoid discussing other people's emotions. Or, if it also pertains to the poet's relationship, or any form of closeness with him, Their poems have a narrative form and an intensely emotional tone. The poet describes herself in great detail, including her needs, wants, pleasures, and complaints. As a result, Adrienne Rich and Kamala Das' poetry is subjective. They speak in the first person, which instantly touches readers' emotions. When Kamala Das admits in her poem "The First Meeting" that she knows very little about politics, religion, and casticism, we can hear this first-person voice in her poetry:

I was unaware of any

Politics did not utilize religion or

Caste to support my assertions—never,

Feared death, suffering, poverty, and slander.

But I was unnerved by the weariness in your eyes.

Her helplessness is expressed in her other poem, "Suicide." She is made to lead an inauthentic and surface-level life. Despite her desire for a quiet life, she feels compelled to fulfill the demands of others rather than her own. She says in agony:

I have to pose.

I have to act like I

I have to pretend to be a content woman blissful spouse.

I have to maintain the proper distance from the.

I also need to maintain the proper distance between myself and the high.

Oh, sea, I've had enough.

I want to be easygoing and appreciated.

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Kamala Das is dissatisfied because she has to act like someone she is not, and she does not want to live such a pointless life. She aspires to the kind of unadulterated love that the mythical Radha and Krishna experienced. She longs for a love like that, one that doesn't stop her need for independence. She would prefer to take her own life if she were not meant to have her desire granted. The same thing she admits in her poem, Suicide:

Should love be unattainable?

Simply put, I want to be dead.

It appears that she has a predetermined priority and is unwilling to make any concessions in that regard. However, things are not always as easy as they seem. Although her quest for real love drove her to madness, it was only a mirage. It will run away from you the harder you run toward it, leaving you humiliated, frustrated, and disappointed. A. N. Dwivedi examines Kamala Das' poetry and writes in his book "Kamala Das and Her Poetry":

The poem by Kamala Das has far too much misery and agony.

Her physique is infused with a poetic color throughout. Her upbringing by negligent parents, her marriage to an egoistic and conceited guy, her disillusionment in love, and her extramarital affairs with other men to escape her boredom and worry are some of the unfortunate events that have made her vision dismal and melancholic. She is also a highly unorthodox and sensitive woman who is not willing to accept terms that are imposed upon her. Her displeasure with marriage and life enhanced her awareness, and it's possible that she chose to vent her frustrations through poetry, as this form of expression allows for the expression of many disagreeable ideas without drawing the ire of influential people.

She writes about her subjective state and inner existence in the majority of her poems. She writes with such ease about her inner suffering. She communicates her suffering and agony in the poem "Too Early the Autumn Sights":

The sights of fall have arrived far too quickly, and my mouth has stopped being hungry. The birds that were singing have departed.

The poem "The Conflagration" also emphasizes the poet's silent agony while with a nasty partner. She poses this question to herself:

Is this bliss, woman?

Buried beneath a man like this?

In the poem "The Freak," she conveys her hopelessness with vividness:

The heart

After several hours of waiting, an empty cistern fills itself.

With silent coiling snakes... I'm weird; that's all.

I show off, trying to save face, at

A great, extravagant passion at times.

She describes living a life devoid of joy and having given up on ever finding happiness in the poem "Gino" from "Old Play House and Other Poems." She writes:

This body I wear without happiness, this body burdened with indulgence, this tiny toy, mine
Shall probably wither by man of substance, contending with my darling's impersonal lust.

Or else it will get crazier and bigger before it ends.

She uses images in the poem "The Wild Bougainvillea" to convey her suffering.

Day

When my bed itself gave

There was no rest, but I was tossed about on its waves like a stormy sea, and I moaned.

And she groaned and longed for a man from a different town nonstop.

In the poem "Someone Else's Song," she expresses her complete unhappiness with life and gives every woman a voice. It takes on a global voice. According to her, every woman's existence is pointless and hopeless.

My name is a million deaths.

Clusters of pox, each a drying seed that will eventually be shed and proliferate for

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Another person, an image.

She acknowledges in the poem "The Snobs" that her smile is forced rather than organic. She acknowledges that women can be used and discarded. We eventually begin to ignore our mother because she is no longer useful due to her hands being so tired from work. It is each generation's tale:

What can I give them, though?

The fake, half-dead smile I had

Well, what can I contribute at this point?

This sanctuary of tranquility, but my incessant whining voice?

Please pardon us. We are insignificant beings, complete snobs,

Who alone disowned our mothers?

Since their hands appeared to be weathered from work...

In the poem "The Old Playhouse," she laments being duped and spoiled.

I came to you in order to gain knowledge.

What I was and how I learned to evolve

However, each lesson you offered focused on you.

The poet is not afraid to admit that she was duped and taken advantage of. She is lost in herself and wants to discover more about herself.

After Sylvia Plath and Anne Sexton, Adrienne Rich is the most important confessional poet of our time. She draws everyone into her story of personal experiences, emotions, and life's challenges. She was confused and in pain about her life. She lives through her poetry. Through her poetry, she conveyed her suffering, bewilderment, inner conflict, and profound disappointment. The following lines from the poem "The Key" in the anthology "Leaflet" describe her suffering:

How much time have I spent on this cycle?

And round, devoid of spirit and aware of impending defeat, in pursuit of that glitter.

She admits in the poem, "Trying to talk with a man."

I feel more powerless out here.

Compared to not having you.

Her anguish became so intense that just streaming tears remained after it had lost all meaning.

Within the poem "Merced," she writes

I can't stop crying.

I couldn't pinpoint which notion brought tears to my eyes.

She expresses her pitiful place in this world universally in the poem "Translation." According to her, women are like a pricey exhibit piece that is displayed on the wall of a drawing room.

We've baked it in our ovens like bread, training it like ivy to our walls.

We observed it through binoculars as though it were a helicopter, wearing it like lead around our ankles.

Delivering meals to the satellite or our family
of an adversarial force.

Rich shares how unhappy she is with her current situation in life. She disputes that it is life. She writes the following in the poem "Origin and History of Consciousness":

But until we start moving, I can't really call it life.

Past these occult fire rings

Our bodies are enormous shadows thrown against the wall.

Where the night sleeps and turns into our inner darkness,

In the corner, head on her paws, like a stupid beast.

Adrienne Rich attempts to utilize poetry as a means of rousing her own conscience and motivating herself to employ creativity to make life meaningful. Even so, she makes an effort to sow awareness in the brains of readers who continue to live meaningless, sedentary lives.

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David Perkins describes Rich's confessionalism in his book *A History of Modern Poetry: Modernism and After*, noting that her poetry has a Richean emotional dialectic. She rebels because she feels she isn't living her own life, internalizes other people's expectations, and isn't being herself.

The idea that the poem is an instantaneous communication is overemphasized by the phrase confessional. The poetry is an act in and of itself, a slice of the life it portrays. It establishes a setting in which the poet lives in struggle, resistance, and improvisation. The poet's inner dreams are a part of their personal experience. Poetry takes in information from personal experiences, anxieties, and wants, in addition to resources from historical imagination and personal confessions. Thus, confessional poetry creates epic narratives from autobiographical realities. Kamala Das writes of Calcutta with a sense of agony and despair, saying that her folks had sent her away to another place as follows:

A relative's spouse, a housekeeper for his residence...

And a walkie-talkie to warm his bed at night, as well as a doll for his parlor...

Every night, he embraced me with his arms.

And informed me of the greater pleasure he had received—a bountiful crop of lust gathered from fields other than mine, where the embers had died.

Inside of me at that time.

As a result, she is furious with her husband for his passion and infidelity.

Similar to this, Adrienne Rich conveys a woman's sorrow at man's duplicity in her poem *The Phenomenology of Anger*, which leaves her broken and alone:

I detest you.

I detest the mask you wear and the depth in your eyes.

They are not possessive, which draws me inside the cave, that is your skull.

The bone landscape

I detest what you said.

They remind me of phony Revolutionary piles.

Perfect fictitious parchment

They make sales in conflict zones.

CONCLUSION:

Confessional poetry thus tends to encourage psychological liberation—the freedom that comes from freely seeing and talking about what has previously been repressed—because once they are expressed, other women identify them in themselves. Furthermore, there is an extra revolutionary impetus present in every confession of this kind.

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