1. **REVIEW OF LITERATURE**

1. **Charles Newman (1970)** in his *The Art of Sylvia Plath*, "death is preeminent but strangely un-oppressive. Perhaps it is because there is no longer dialogue, no sense of 'Otherness'—she is speaking from a viewpoint which is total, complete. Love and Death, all rivals, are resolved as one within the irreversibility of experience. To reverse Blake, the Heart knows as much as the Eye sees." Alvarez believed that "the very source of [Plath's] creative energy was, it turned out, her self-destructiveness. But it was, precisely, a source of living energy, of her imaginative, creative power. So, though death itself may have been a side issue, it was also an unavoidable risk in writing her kind of poem. My own impression of the circumstances surrounding her eventual death is that she gambled, not much caring whether she won or lost; and she lost."

2. **A. Alvarez (1971)**, writing in *The Savage God*, believed that with the poems in Ariel, compiled and published by Hughes, Plath made "poetry and death inseparable. The one could not exist without the other. And this is right. In a curious way, the poems read as though they were written posthumously."

3. **George Steiner (1973)** wrote, "It is fair to say that no group of poems since Dylan Thomas's *Deaths and Entrances* has had as vivid and disturbing an impact on English critics and readers as has Ariel. . . . Reference to Sylvia Plath is constant where poetry and the conditions of its present existence are discussed." Plath's growing posthumous reputation inspired younger poets to write as she did. But, as Steiner maintained, her "desperate integrity" cannot be imitated. Or, as Peter Davison put it, "No artifice alone could have conjured up such effects."

4. **Devendra Kohli (1974)** writes about Kamala Das, “Almost, all the critics of Kamala Das have been quick to notice that part of the strength of poetry emanates from her powerful personality. But while the vigor of her personality seems to operate rather transparently, and on the surface as it were, it does not detract from the complexity of the women’s ambivalence which is the certitude and the precariousness of sexual love.”

5. **Denis Donoghue (1981)**, made a similar observation, also in the New York Times Book Review: "Plath's early poems, many of them, offered them for sacrifice, transmuting agony, 'heart's waste,' into gestures and styles." Donoghue added that "she showed what self-absorption makes possible in art, and the price that must be paid for it, in the art as clearly as in the death."

6. **Nicci Gerrard (1986)** wrote in the Observer, "There's no disturbance in the world of Winkelburg: even Max's desire for a suit is as shallow and clear as the silver stream that runs like
a ribbon through the valley.” Despite the lasting impression of Plath's bleak art and early death, Gerrard concluded that "small pieces of happiness like this little book remind us of her life”

7. **Wagner-Martin (1987)** in her biography on Plath rightly reflected, “Sylvia had learned a great deal. She had become a mother and a homeowner; she had learned to share her life, and she had come into her own as a woman. In so doing, she had become a stronger writer. She knew that it would do no longer to write poems that are only exercises. Poems, like life, had to be honest and direct, arrow like in their aim, relentless in their intensity.

8. **Linda W. Wagner-Martin (1987)** says, it took her several years to see that her kind of intellect, “the penetrating and seemingly unsystematic insight of the poet”, was as valuable as “the more scientific ability of Otto Plath and Dick Norton”. Wagner-Martin goes on to write that Ages of stereotype about the fallacies of “woman’s intuition” set against man’s “logic” didn’t help her. In a late essay, she complained that the American educational system during the Fifties did a poor job of recognizing and nurturing individual talent. There was no place in the American culture, she wrote, for the artist.

9. **Laureate Robert Pinsky (1989)** declared, "Thrashing, hyperactive, perpetually accelerated, the poems of Sylvia Plath catch the feeling of a profligate, hurt imagination, throwing off images and phrases with the energy of a runaway horse or a machine with its throttle stuck wide open. All the violence in her work returns to that violence of imagination, a frenzied brilliance and conviction." Pinsky further stated that Plath "suffered the airless egocentrism of one in love with an ideal self."

10. **Anne Stevenson (1989)** is of the opinion that “The Ariel poems emerged from an enclosed world - the crucible of Sylvia's inner being. Sometimes the enclosure is a hospital; sometimes it seems to be a fairground (as with "The Applicant" and "Lady Lazarus") or monstrous Grand Guignol ("Daddy") where fearsome, larger-than-life puppets cavort as they might before a mesmerized child. With "Daddy," written on the twelfth, the nursery-rhyme jingle is incantatory - a deadly spell is being cast. A ferocious rejection of "daddy" is taking place; the most damning charges imaginable are being hurled at him. Yet the wizardry of this amazing poem is that its jubilant fury has a sobbing and impassioned under song.

11. **Cora Kaplan (1990)** argues that the consciousness of the taboo and its weight seemed to press heavily on the women who disobey it, and some form of apology, though tinged with irony, occurs in almost all of the women poets, as well as in many prose writers, whether avowed feminists or not, as an urgent perhaps propitiating preface to their speech. In the introduction to
the anthology I ascribed this compulsion to an anticipatory response to male prejudice against women writers, and so it was.

12. Harimohan Prasad (1991) remarks about the poetic works of Kamala Das: “Her poetry has been considered as a gimmick in sex or striptease in words, an over exposier of body or ‘snippets of trivia’. But the truth is that her poetry is an autobiography, an articulate voice of her ethnic identity, her Dravidian culture. In her, the poet is the poetry fully obliterating Eliot’s distinction between the man suffering and the mind creating.”

13. Jane Baltzell Kopp (1991) revealed a different aspect of Plath by expressing that Sylvia did not much talk and seem to think about literature and writers, about ‘art’, in short as she did about the business side of things. The names and editorial leaning of magazines made up a large part of what she had to say whenever she talked about modern poetry.

14. Janet Malcolm (1994) in the New Yorker, "The publication of Letters Home had a different effect from the one Mrs. Plath had intended, however. Instead of showing that Sylvia wasn't 'like that,' the letters caused the reader to consider for the first time the possibility that her sick relationship with her mother was the reason she was like that." Though Hughes exercised final editorial approval, the publication of Letters Home also cast a new and unfavorable light on numerous others linked to Plath, including Hughes himself.

15. Nina Baym (1995) writes about the new consciousness: The new confidence and technical sophistication of American Poetry in the 1940s fostered the more exploratory styles of the 1950s and 1960s. Some changes were more noticeable and notorious than others. For one thing, poetry extended its subject matter to more explicit and extreme areas of autobiography: insanity, sex, divorce, and alcoholism. Sylvia Plath’s Ariel explored the heightened energies of a woman on the edge.

16. Kuo (1996) conducted a study entitled Trauma and Paternal Loss in Sylvia Plath’s Poetry. The study mainly explored her relationship with her father and how her father’s death has influenced her in the development of her character. The study showed that her father’s death affected her deeply and created an absence that she felt for the rest of her life. Sylvia knew quite well that her husband was the double of her lost father. Her divorce from Ted Hughes triggered the memory of being abandoned, and the old and new pain overwhelmed her. Sylvia Plath's life represents the experience of an individual traumatized by her past and lives the repetition of her own trauma as it shapes her life. The poems are the traces of Sylvia's scars, old and new alike, crying out of pain and wound.
17. **K. Satchidanandan, (1996)** “The woman cannot change her body; so the poet changes her dress and tries to imitate men. But the voices of the tradition would force her back into sarees. The saree here becomes here a sign of convention. She is pushed back into her expected gender roles: wife, cook, embroiderer quarreler with servants: the gender role also becomes a class role”. The husband transforms the wife into the contemptible canine status of a housewife.

18. **M.K. Naik (1997)** remarks: “The most obvious feature of Kamala Das poetry is the uninhibited frankness with which she talks about sex referring to “the musk of sweat between the breasts”, “the warm shock of menstrual blood”. And even “my pubis”.

19. **Runco (1998)** conducted a study entitled Suicide and Creativity: The Case of Sylvia Plath. This study explores the idea that although much can be learned by viewing Sylvia Plath's poetry as an expression of her thinking, additional insights are afforded by reversing the typical direction of effect and by viewing Plath's situation, and in particular her writing which is the outcome of her depression. Consistent with this interpretation is Plath's huge investment in writing. This may have contributed to the sensitivity that predisposed her to stress and depression. This perspective is tied to the existing creativity literature and interwoven and contrasted with existing descriptions of Plath's work and tragic death.

20. **Khalifeh (1999)** conducted a study entitled A" Normal" Split Personality: A Feminist Study of Sylvia Plath. This study showed that the speaking subject in Sylvia Plath's works is a contradictory, divided, split subject. She is given different dialogic choices which express different ideologies and attitudes, be they conscious or unconscious. Among the mixture of these voices, the speaking "I" is given a revolutionary voice, called here the 'other', which enables her to stress her feminine identity.

21. **K. R Srinivas Iyengar (2001)** remarks, “The images are icy, stony, steely, dark- “ settle time like a paper weight” or “dies with a metallic sighs” or “the night, dark cloaked like a procures” and are meant perhaps to insult the true self from the surface life”.

22. **Dr. V. Alexander Raju (2001)** is of opinion that the conversion was an inevitable metamorphosis. To quote him, “In the poems of Kamala Das, we find a rare body and its feelings and she seems incapable of thinking of eternal life as a bodiless existence. This peculiar stance may be the reason why she is drawn to Islamic religion with its different concept of life after life”. Frustrated by love and loneliness, she longed for an eternal life with her body and soul after her life on the earth. She loved her body as much as she loved her soul. Since her bodily desires could not be satiated by her life here she wants to achieve it by a life after death. As
Hinduism could not promise her such a life, she converted to Islam. By conversion she reserved a life after life where she could attain the spiritual fulfillment in man-woman relationship which she missed, fortunately or unfortunately, in her earthly life.

23. Dr. N. Sharda Iyer (2005) writes, “There is a degree to extricate front this “Soul Killing” subjugation:

“Woman, is this happiness, this lying buried
Beneath a man? It’s time again to come alive.
A world extends a Pot beyond his six foot frame.” (qtd. In Iyer 214)

24. Anisur Rahman (2006) reinforces that” she views the male body as an agent of corruption and also regards it as a symbol of corrosion, the destroyer of female chastity and this image is the result of the constant suffering which she experience throughout her life.

25. Wijanarka (2006) conducted a study entitled The Aspects of Modernism in Syliva Plath's 'Lady Lazarus'. The study discussed the aspects of modernism in the intrinsic elements of Syliva Plath's "Lady Lazarus". Apart from the fact that this poem is biographically related to the author, this study observes how the spirit of modernism is expressed in "Lady Lazarus". The results show that there are five points related to the intrinsic elements revealing the spirit of modernism in the poem. These points are related to rhyme, diction, metaphor, theme, and moral teaching.

26. Ghasemi (2007) conducted a study entitled Reflections of Self and Other in Sylvia Plath’s “Mirror” Imagery. This study aims to discuss how Plath’s poetry reflects many aspects of her personality. Sylvia Plath’s recurrent employment of the images of “mirror,” “moon,” and “candles” indicates the connotative significance which she invests in the imagery and symbolism concerned with self-reflection. Essentially, Plath’s use of reflective objects and images exhibits her persona’s search for self-recognition. While experiencing a conflict between rejection and acceptance of “self” and “other’s” definition of identity and autonomous perception, the woman artist endeavors to achieve self-engendering by refuting the objectified identity imposed on her by the male-dominated culture. This study concentrates on Plath’s use of reflective images which imply her process of arriving at a liberative and realistic definition of the female self.

27. Siri Hustvedt, (2008), a contemporary American novelist, published a novel, “The Sorrows of an American, a book about a psychiatrist, his family, his love interests, and various aspects of his life directly after his father’s death. The novel begins with an implicit confession that of the protagonist’s father Lars. Erik, the protagonist, and his sister Inga finds a mysterious letter written to their father during his childhood that prompts them to search for the person who wrote
it. Inga claims that their father must have “wanted us to find it…if not, he would have destroyed it… there were things pappa kept from Mamma and us, especially about his childhood” (P.5).

28. **Sharma (2009)** conducted a study entitled "Terrible Fish in Sylvia Plath’s mirrors: Perception and Relevance of Mirror Imagery". The study discussed the distinguished features of "the Mirror" and how Sylvia showed her vision through its characters. It showed the mirror imagery thus signifies the consciousness of woman speaker who verbalizes the creative process of woman artist when she initiates into the inner world in search of her true self. She feels that in this patriarchal world she is a powerless and passive creature who is expected to have everlasting beauty and youth.

29. **M.P Singh’s (2010)** article on “Use of Images and Symbols in the Poetry of Kamala Das” gives a fine account of what image is and how the deficiency of these images affect the success of a literary piece. He describes image as making a picture out of words which involves the effective use of metaphors, similes, contrasts and so on. Symbols being the representation of an object, ideology and other principles help the readers to move away from the literal denotation of the same. The Pioneers of the same are Ezra pound, James Joyce and C. Day Lewis. He slides gradually to the inspiration gained by Kamala Das from these pioneers in the framing of poetry using imagist and symbolist theory to render clarity to her expressions .P Singh mentions a whole lot of images used by Kamala Das in her poems which include sun and heat, house and window, cremation and burning, objects of nature, human anatomy, sleep, sea, the mythic grandmother, Krishna and so on .Out of all these he mentions, human body as a significant image used by Kamala Das with supportive samples from her poems-, The Freaks and „The Looking Glass where she has mentioned the repulsive nature of the male counterpart bringing in the great ideas of sexual futility, sexual repulsion and sterility.

30. **Kumar(2011)** “Women’s literature is different from Feminist literature. Women’s literature which results out of women’s identity struggles creates new awareness in men and women whereas feminist literature expresses the shared experiences of women’s oppression. “Feminist literature highlights and condemns the inequalities and injustices in the treatment of women—the disadvantages women have to bear on account of their gender”. Its emphasis is on the ideology rather than on the literariness of the text. Feminism evolved as an opposition to patriarchy or the dominant sexist ideology.

31. **Nikita(2012)** says that Kamala Das is also a confessional poet, who struggles to relate the private experiences with the outer world. Confessional Poets deal in their poetry with personal emotional
experiences which are generally considered as taboo. There is rootless self analysis and a tone of utter sincerity. What a confessional poets give us is the psychological equivalent for his and her mental stage and ‘it is such equivalent’ that we get in Kamala Das poetry.

32. Elangbam Hemanta Singh (2013) argues that Kamala Das' poetry presents Indian woman in a way that has outraged the usual male sense of decency and decorum. As she inaugurates a new age for women poets, she constitutes a total rejection of the conventional styles of poetic expression of the dominant culture or the male-oriented universe. Her poetry is the acknowledgement and celebration of the beauty and courage of being a woman, not celebrating unbridled sensuality, but projecting the stereotype of a wronged woman and at once asserting the need to establish her voice and identity. Finally, she is successful in her venture of searching the ultimate self and the identity through the art of confession.

33. Neetu Dabas (2013) in her article “Sylvia Plath: An Overview” elaborates that Plath does not enjoy the limitations of being a slave. In the years Plath lived, women were inferior to men. The male’s job was to bring home the money, and the female’s role was to take care of their families, complete house duties and cook. They weren’t allowed to work, and if they were allowed, their husbands would receive paychecks. Poetry is just the evidence of life. As Sylvia Plath life burned into a heap of dust, her poetry grew and bloomed. In the years before, her death, her most troubles period, Plath penned three of her most well-known poems, “Daddy”, “Lady Lazarus” and “Tulips” all three illustrating the misery of depression.

34. Om Prakash Dwivedi (2013) writes that Postcolonial Indian English Poetry has been enriched by the marvelous talent of Kamala Das, and her writings imbibe the cause of feminism. Most of her portrayals are realistic with a focus on her sense of frustration and alienation. As one reads Das’s poetry, one comes across the resonant themes of suppression and violence in an unmistakable manner. This leitmotif of suppression and violence eventually prompts us to believe that Das suffered a lot in her personal life. The love which she gets is the physical love and this enables her to recast a new image of woman in India by willingly turning the don’ts into do’s. Patriarchal rules are not meant for her. She is a prototype of postcolonial Indian woman.

35. Shubhi Bhasin and Pallavi Srivastava (2013) minutely scrutinizes the poems of Kamala Das which mirror the story of women subjugation, as a man wants, to keep alive the myth of his superiority which leads to bias against women in all spheres of life. In the eye of Kamala Das, even the act of sex itself has the male as aggressor and women as recipient. Various poems of Kamala Das points to the implicit gender bias which affects the lives of women in all spheres of
life, all over the world i.e. their standing in society, education, careers, security and above all their very existence in the society. Kamala Das yearns all through her life for true love and affection. She has been immensely frank and dauntless in expressing her physical needs and for this she is severely criticized. She dared to stand on her own and express flawlessly her physical need. Dance of the Eunuchs, one of the most remarkable poems of Kamala Das, has successfully reflected the psychological state of poet as it can be examined on the lines of abjection theory developed by Julia Kristeva. Das poems reflect her sensualism leading to spiritualism in the Radha Krishna portrayal.

36. Tawhida Akhter (2013) reviewed, “The poetry of Kamala Das must be viewed in the light of her feminine consciousness. She acquired these circumstances dependent upon the society of her childhood days. As a poet, she is conscious of her creative faculties and tries to break chains and restraints. She indulges in self-awareness, self-exploration and Self-introspection in order to define herself poetically. She finds herself condemned to play the part, apart from her feminine self. It is the male society, which compels her to choose her roles according to their convenience. She is forced to act either as a slave or an idol. Her personality reflects her worse condition of woman.”

37. McNeil (2014) records that "perhaps Plath's most famous poem,. . . Otto Plath appears coded, first as the patriarchal statue, "Marble-heavy, a bag full of God / Ghastly statue with one gray toe." Then, shockingly, he becomes a Nazi, playing tormentor to Plath's Jew. Although Otto Plath came from Silesia, in what was then Germany, he was not a Nazi, nor was his daughter Jewish, nor is there evidence that he mistreated her.

38. Dr. A. Ramesh Babu (2014) in his article says that the interest of Kamala Das’s poetry deals with not only about the story of sex outside marriage but also the instability of her feelings. Her words in her poetry enact her quest, an exploration into herself and seeking of her identity. Her poems are situated neither in the act of sex nor in the feeling of love, they are instead involved with the self and it is varied often conflicting emotions ranging from the desire for security and intimacy to the assertion of ego, self dramatization and feeling of shame and depression.

39. Santanu Saha (2014) try to locate Das’s “Forest Fire” describing “human consciousness” which is the originator of a poetic self. Her poems deal with the frank disclosure of her personal life. In her famous autobiography “My Story”, she has dared to step into the sanctimonious marital life and brought out the plight of a traditional Indian wife. Uninhibitedly she exhibits the torture she
underwent in the early years of her marital life when her husband found her just as an object of the satisfaction of carnal desires.

40. **K. SURYA CHANDRA RAO (2015)** concludes that her poetry may be a serious break from the erstwhile female Indian poets, but is still a celebration of the universal experience of self, love despair, anguish, failure and disgust against the traditional mode of gender manifestation apprehended through a feminine Indian awareness. Kamala Das’s achievements and deterministic role relationships extend well beyond her verses of poetry. She is the motivating energy and guiding star for most of the contemporary female poets of India irrespective of class, creed, caste and geographical position.