CHAPTER - V

CONFESSIONAL MODE IN THE POEMS OF MAMTA KALIA

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5.1 Introduction

Honored with of the ‘Rachna Samman’ from Abhinav-Bharti, Kolkata; Shitya Bhsan Samman; Mahadevi Verma Memorial Award; Yashpal Samman and Kahani Patrika Samman’ Mamta Kalia born on 2nd November -1940 at Vrindavan. She got her education in Delhi, Mumbai, Pune, Nagpur and Indore. Daughter of a learned father, Mamta Kalia was under influence of his father in preferring literature profession. Mamta Kalia did her post-graduation in English from Delhi University and was Principal of a college in Allahabad for 28 years. Currently she heads Bhartiya Bhasha Parishad at Kolkakata. Mamta Kalia started writing at the age of nine and has more than 25 books to her credit including four novels and ten collections of short stories. Her novel *Beghar* was a major success and ran into five editions. She has written a collection of one-act plays, edited several books and is a regular contributor to leading magazines. Mamta Kalia has the unique distinction of writing both in Hindi and English. Her two collections of verse *Tribute to Papa and other poems* and *Poems 78* have been particularly appreciated.
She started her impactful literary writing in years of seventies in last century when the portrait of a woman was confined within words ‘acceptance’ and ‘support’ which were “secure rings in fires”. But today, she is considered among six major contemporary Indian poets in English, viz., Nissim Ezekiel, A.K. Ramanujan, Dom Moraes, Kamala Das, Mamta Kalia and Imtiaz Dharker. These all poets represent various significant aspects of contemporary poetic sensibility and their importance is both intrinsic and historical. Mamta Kalia has been analyzed from a feminist angle and their poetry reflects the strengths and the contradictions of Indian feminist movement. Frustrations of a woman’s life, sorrows and pains of women, married life of women are chief themes of her poems. Forced living in an appalling environment, including her relationship with her father that was all the time a dominating one, her loneliness in a women’s hostel just after marriage, her living with a husband who could not differentiate between love and sex, her survival with all those twelve members of the family who are related to her husband, and so on, has made her voice her anger and dissatisfaction with life. By using irony, she concentrates on the ordinariness of women’s life and adopts a confessional tone in her literature to overcome the aggression faced by them in the male-oriented society.

Mamta Kalia feels suffocation in such a society and repents that she is a woman. She is fed up of being a woman. She closely observes and understands them and writes about their experiences. She voices forth the emotional experiences, the cries in the lives of women; the physical and psychological torture experimented by them by using proper diction and technique. Her poetic output is suffused with her wit, irony and feminine sensibility. Hence her poetry is psycho-dynamics. She depicts woman as a struggler and an emergent winner in her writings.

It is the poetry concerned with personal matters and relationships, of private fears and dreams which lead to the ultimate resilience in the face of any relationship that threatens to devastate her vital and potential self. Idealism, culture, tradition, politics, family, love, society, marriage etc. are the varieties of her themes of her poems. She also
deals with the burning problems and issues of the contemporary life in her poems. In her poems autobiographical element is found which makes the unique charm of her writing. Her poems are full of wit and other linguistic elements.

5.2 Poetic Sensibility and Serving

Mamta Kalia’s poetic sensibility is almost exclusively subjective in its response to experience as a beloved and as a serving woman. A large number of poems from the first volume concentrate on the romantic passion of early love while majority of poems from the second volume project the tension of adjusting with the routine of many years of successful love-relationship. She depicts oppression of women with greater self-consciousness, a deeper sense of involvement and often with a note of protest. Despite her literary interest and education she has faced discrimination and obstacles in her life. She is highly ambitious and gifted but due to low self-esteem, self-confidence she gets psychological problems and manic depressions. She struggles with the ardent feminist within her. She goes to embrace the ideology of feminineness that has been indoctrinated into the women of her generation. She conveys the turmoil of feeling in cool, idiomatic and sensitive prose through her writing. Mamta Kalia’s poem ‘Oh, I’m fed up of being a woman’ pours heart of a woman. The protagonist says that she is fed up of being a woman.

“Oh, I'm fed up of being a woman,
This all time beware ness of my body.”1
(Poems 79)

Mamta Kalia's psychology is discussed further to find out the compulsions which make her to confess everything. Emphasis is all through an evaluation of the relevance and validity of her observation as a confessional poet.

5.3 Man-Woman Relationship

Every relationship in her life has however succeeded in intensifying the crisis of disappointment. Filled with a sense of utter disgust and disappointment, she turns to
poetry. Instead of fighting, I started writing. There is a lack of romantic idealism in the experience of love. Almost all the poems from Mamta Kalia’s second vol. Poems’ 78 project the tension of surviving through the boredom of marriage. The poet in her deep sadness explores her relationship with her husband.,

“You glare when I come
And growl when I talk
And sulk when I’m mum,
And frown when I laugh.
You nag when I near
And swear when I cheer

(Love Made a Housewife Out of Me)

She further says:
You get mad if I read
You get mad if I don‘t. You get mad if I teach
And, You get mad if I won‘t.”  

She wants to present herself in the best of her moods before her husband Mamta Kalia also exhibits the oppressed position of a woman in marriage. Marriage for a girl means only an exchange of masters – first the parents were there, now there will be a husband to control her. As Simone de Beauvoir observes;

“There is a unanimous agreement that getting a husband or in some cases a ‘protector’ is for her the most important of undertakings ………. She will free herself from the parental home, from her mother’s hold, she will open up her future not by active conquest but by delivering herself up, passive and docile into the hands of a new master.”

(Beauvoir)
There are various stages and complexities of married life. In her poem ‘After eight years of Marriage’ shows us what happens after eight years of marriage. Mamta Kalia is always behind every middle class woman. She very well projects herself through her characters. She usually takes a light theme to depict the mental agony of middle class woman. In poem ‘After eight years of marriage’, she writes about woman’s compulsions. She is not at all satisfied with her marriage and in a large family of the in-laws her future dreams were shattered. When she visited her parents for the first time after eight years of marriage, they asked her whether she was happy, which she thought to be an absurd question, but like an accommodating Indian wife she conceals the reality of her miserable life and presented smiles on her face. She describes her personal suffering and believes that traditional large joint family causes trouble which she can never forget.

“There I was happy on Tuesday
I was unhappy on Wednesday
I was happy one day at 8 O’ clock
I was most unhappy by …
And struggled hard hurting myself’…” (Poems)

Joint family is a great crusher of a woman’s happiness. Mamta Kalia also feels the disparaging influence of this system as she says that she passed the whole night in weeping in the bed and wanted to express the reality but her heart didn’t permit to tell about the incident to anyone and she endured her grief. The physical relationship with her husband makes her behave eccentrically:

“Let’s not come close during intercourse
But mark a distance,
Touch each other like dead-wire
And react like fools.”

(Come)
Mamta Kalia’s I am a Great Fool also presents the poet’s sense of ennui in her matrimonial relationship, where she finds marriage as hazardous to keeping love alive. She cries in disillusionment:

"I am a great fool
To think that marriage is bliss,
Was it last month or last year
That we exchanged a kiss."

(I am a Great Fool)

As a result of social pressures which mould the very thinking of a girl and make her non-communicative about her real needs and desires, the poems constructed by these women poets reveal their —purely subjective eccentricities

"I want to pay Sunday visits
totally undressed."

(Compulsions)

Mamta Kalia reflects the inner conflicts of a working woman in her poem ‘They Made Love’. The woman finds no enjoyment and pleasure in sex:

"They made love
And ate sandwiches
And looked at each other’s face
Two empty cans."

The mechanical and empty attitude of the couple is evident in these lines. Mamta Kalia admits:

"I am a great fool
To think that marriage is bliss."

(I am a Great Fool)
The freedom loving feminine selves of these women poets often result in an ego clash with their husbands. And it becomes difficult for both of them to arrive at a consensus are in the case of Mamta Kalia.

"Every time I open my mouth‘
You feel let down,
And every time you discuss your pay scale,
I try hard not to frown.
If this goes on where will we end?
Or have we ended before we have begun?“

(Dubious Lovers)

Mamta Kalia’s,

“Tribute to Papa, which is according to ‘Eunice De Souza’, one of the most compelling poems……. She shows us the division of two cultures east and west. Mamta Kalia’s personal rejection of the non-materialist father however ironic in its tone is a ‘tribute’ to the contemporary materialistic Father India. No comparable stance has been taken by any women. The poem moves from one offensive statement to another, with supreme indifference to traditional Indian values. Not only are the father’s ideals for the daughter rejected contemptuously, but his normal way of life sneered at’.

But the poem missed the main figure ‘Mother’, Mamta Kalia’s collection of poems rarely talks about her mother’s role in her life. Only one poem ‘Brat’ deals with the mother theme. The mother daughter relationship is missing. The children also show no gratitude to their mothers when they grow up. This filial relationship adds to the crisis
of a woman. Mamta Kalia also presents a very realistic view. She says that she is neither like a pelican nor like a dove but she is an antibiotic against all infections.

Further, in her poem I Must Write Nicely Now she says you can’t adjust with your own children as they come to have their own individuality. Mamta Kalia stands as a representative of Indian women. She speaks for them/she realizes their suffocation. She advocates for their emancipation. Even she instigates to be revengeful if not given rights. If men fail to realize their importance they should discard their society and let them say how they feel.

5.4 The Quest of Love in Mamta Kalia’s Poetry

As a daughter Mamta Kalia is haunted by the father figure. Father in her case becomes a symbol of male-dominance. Women like this relationship as this is the only male relationship which provides protection and affection without the physical in it. It is disliked as father is the first dominating male in life and a representative of the patriarchal society. In her poem A Tribute to Papa Mamta Kalia pays a different kind of tribute to her father, stating that her ideas and values clash with those of her father’s. Everything about you clashes with nearly, Everything about me.

Mamta Kalia also rebels against patriarchy and the inhibiting world of middle-class respectability. Such poems are haunted by the memories of her father,’ But you’ve always wanted to be a model man, A sort of an ideal man. The mutual disillusionment has grown so much that she even thinks of disowning. Her father and his sacredness. Thus, the dichotomous attitude which continues to operate throughout a woman’s life starts right in her parents ‘home. This contemporary woman poet is that though disgusted with this male dominated world, they seem to find pleasure and contentment in man’s love. In Love Cure Mamta Kalia writes lover’s name on her palm and her loneliness stands diminished. She aspires for a Brave New World where she hopes to meet her Prince Debonair.

In her second volume of poems, irony becomes a vital means of surviving through the boredom caused by a steady love-relationship of many years following marriage. The
monotony and lack of pleasure in life is expressed by exploring the present in terms of the past ironically: ‘My hair held a fragrance once, a fragrance you associated with so many flowers. Now when I lower my head, you only see dandruff and grey hair.’

5.5 Crisis of Identity

The frustration and disgust with the existing reality, and the mounting desire for autonomy, forces Mamta Kalia, a noteworthy Indian woman poet, to embark on a quest or a search for an identity. According to Simone de Beauvoir: A woman’s personality within her home gives her no autonomy, it is not directly useful to society, it does not open out in the future and it produces nothing. This dissatisfaction results in a sense of nothingness in Mamta Kalia about which she ironically remarks. She says that she has nothing in her life except two children and two miscarriages.

Kalia shares her sorrows and happiness with her readers by referring to her children and miscarriages. She has a good capacity of changing despair and gloomy atmosphere into good and jovial atmosphere. She is direct, informal and intimate in her style. In a poem ‘Anonymous’ she depicts the stature of a middle class woman. The title of the poem ‘Anonymous’ means ‘without any name’. The poem deals with the psychology of middle class woman, which does not have any specific name. It can be any name. It denotes the whole feminine world. She expresses the fear of losing her individuality and identity. She speaks in an ordinary language of an average Indian middle-class woman. ‘I cook, I wash, I bear, I rear, I nag, I wag, I sulk, I sag. I see worthless movies at reduced rates. I put on weight every month and feel happy. I am no longer Mamta Kalia.’

Here the poet wants to say that she has lost her identity after marriage. Before marriage everyone knows her by her name but after marriage she has become a normal house wife. She does not have any specific name. She is talking about middle class married woman who loses her identity after marriage. ‘Life of a woman is very difficult you are bound to adjust everywhere. I really hate the word ‘adjust’. But after marriage I had to adjust a lot. When you marry a person you are directly connected to his family
also. The motto of relationship is adjustment. Marriage is an adjustment. It is one sided elastic band where a women’s patience is stretched.’

At last she laments and says, ‘I am no longer Mamta Kalia.’ The poet laments and says that she is no longer Mamta Kalia. Her routine life has changed her totally. All the time she is busy managing her home, saving and working to meet other expenses properly. The depiction of status of middle class woman is pathetic. They are just unpaid servants. Nobody takes care of them. She has to take care of everybody. Poet wants to show us inner pathos of a woman’s life that she has firstly to perform her household duties only then can she ever think of herself. They are so much occupied in their daily routine that they have to forsake their preferences liking and at last identity also. In this patriarchal society it is very difficult for a woman to maintain her own identity. The pressure of kitchen-work and house-hold work becomes a threat to a woman’s freedom and individuality. This traditional drudgery of household chores is depressing.’ Unmade beds, dirty linen Papers wrong folded, slippers thrown, Bulging ashrays, Lidless tubes of toothpastes, hair cream, Unwashed brushes, Buttonless shirts, laceless shoes, A sinkful of plates, And a head full of ache.’

She takes her husband’s name, his religion, family and class. Before marriage she is molded by her parents and afterwards a wife is what her husband makes her., In the poem “Matrimonial Bliss’ she express that after years of separation she wants to say something to her husband she feels ‘poetic’. After years of separation the poet returned to her husband but the question is why she was away for such a long time? There may be various reasons. She might have left her husband due to some conflict; misunderstanding or she was emotionally away from him.

The protagonist describes herself as an appendix. She compares herself with the last page of book or a small tube shaped part which is joined to the intestine on the right side of the body and has no use in human .Now she has become an ‘appendix’, a last page of a book or unused part of human body when rotten can take someone’s life. Her husband is a book and she is an appendix. A wife’s fate is to remain as an ‘appendix’ in her husband’s book of life. A wife’s life is so worthless that it is reduced to a note of milk
and bread. There is not any emotional bonding between her and her husband. After hearing this she feels all disjointed. Her whole image is divided and scattered here and there but.

Taking stock of her life during his absence, she realizes.'in reality all our friends were your friends, all our ideas your ideas, all our projects your projects. I followed you like a corollary.’

Nothing belongs to her and she belongs nowhere. Ironically enough, her only possessions are amenorrhea and gas-trouble which she doesn’t want to disclose to her husband. ’I’ve started yawning too much, and watching y nails not grows. I’ve also developed gas trouble and amenorrhea, But I don’t want to tell you or you'll send for a doctor, and rob me even of these.’ The frustration and disgust with the existing reality, and the mounting desire for autonomy, forces Mamta Kalia, a noteworthy Indian woman poet, to embark on a quest or a search for an identity. A double life is the fate of a married woman. As her husband arrives, Mamta Kalia pretends to be happy. Society has a deadening effect on her because she remains torn between her own desires and expectations of the society. She could not bite, that’s why, she started writing.

All the time the poet remains occupied with fear which results from her non-conformity. Talking about this fear of a woman in her daily life Doris Lessing says that it is the fear of what other people might say, fear of being different, fear of being isolated, fear of the herd we belong to, fear of seclusion from the herd we belong to.

In a personal interview, she says that when she was working in S.N.D.T. University, my roommate used to spy on me all the time. She used to read all my letters. She used to steal my things, even bread. All this reflects the poet’s desire for privacy and freedom and disappointment with the kind of life she had made to live. She doesn’t like to be treated as a mere object of enjoyment, nor as a domesticated servant looking after the husband, kids and kitchen, but as an independent, vivacious individual. A pervasive gloom and loneliness haunt her day in and day out. In her poem Seize the Day she expresses the monotony and drudgery of daily routine which seems to end in
nothingness.’ Days stubbed in the ash-tray, Days devoid of everything. It is really depressing to live through, Days of dissociation, when meanings are uprooted, and nothing endures.’

Mamta Kalia pronounces her grins and grudges by using confessional mode. In Tribute to Papa she interrogates even her father for his adherence to customs, traditions and sacraments and complains of the generation gap she feels with him. She has liberal views but at the same time she finds it hard to defy the commandments of her father.

‘Tribute to Papa and Other Poems’ is a poem in which we find the contrast between the idealism of her and her father. She is attracted towards the modernism in which there is no any human value or idealism. She says her father that there is no one who cares for you. No one is interested in your sacred thoughts. No one wants to be an angle like you. In this poem she expresses her feelings and her thoughts to her readers. Her father is very honest person and he believes in human values and idealism but poet is quite contrast in her philosophy than her father. The poets are increasingly conscious of their identity crisis at various levels of being and have tried to express their gender related crises. While studying her Tribute to Papa Mamta Kalia has been discussed as a rebellious daughter.

Even the economically independent woman’s lot is no better. She has to bear the double burden of job and household responsibilities. At home her contribution is seldom recognized while at working place she is treated as inferior or is harassed or exploited. She finds it hard to cope up the tedium of daily routine. She feels sandwiched between her place of work and household. Mamta Kalia expresses this fate of a working woman as on one hand, she has to bear the drudgery of her workplace, and on the other she has to manage sinful of plates.

Her boss takes her to task for being late and then as his eyes make dent right down her shoulders, his mood changes. The poet understands all this but refuses to oblige. He stared till he could stare no longer his eyes made dents right down my
shoulders. I suddenly knew he was angry no longer, But I wasn't in a mood to be his hamburger. So I asked for a charge sheet and came out. She wants to give up everything with her boss and wants to hit him with a stone as she has tasted the whole death for twenty-three years.

She has got registered for Ph.D. and her disillusionment is quite obvious in the following lines. 'I'm working for a Ph.D. these days. Even if I know I'll never complete the thesis, never mind, that I'm registered is enough.’. She also expresses the same sentiment in her poem An Active Life The poem brings forth the dreary routine of a female lecturer whose daily schedule includes preparing for lectures and jotting down dictionary meanings and on Sundays, she engages watching movie or writing diary or reading some book borrowed from the library. And by the end of the day. She gargled at night, and sleep serenely after a bit of mental masturbation.

However, problems arise when a woman too starts seeking direction for her. No longer contented with what life doles out, she wants to set her own agenda. It appears perfectly natural that Indian women elevate their voice against the established order and try to affirm their distinct identity by breaking the traditional taboos as to love and sex which is the outcome of male-dominated society. The poet totally defies the established patriarchal standard imposed upon her father’s feelings. It is quite a contrast to feudal times when she owns nothing, woman does not enjoy the dignity of being a person; she herself forms a part of the patrimony of a man: first her father then of her husband. Under the strictly patriarchal regime, the father can from their birth on, condemn to death both male and female children; but in the case of former, society usually limits his power, every normal new born male is allowed to live whereas the custom of exposing girl infants is widespread. She laments about her father’s status that he could not make a grand and ‘cozy place’ for himself so he is an unsuccessful man from the ‘worldly point of view. If he had enough guts to ‘smuggle eighty thousand watches’ then she would proudly tell everyone about her father’s import-export business. She asserts that she does not want to be a model. Sort of ideal like her father. She in these lines ‘you want me to be like you, Papa’ expresses her annoyance over her father idealism.
As she states in an interview: I was a rebel like in the sense my parents were very methodical people. I wanted to bite. I wanted to bite everybody. I wanted to express myself in the worst of words. It was very dissatisfactory. As a young girl of 27, I was not happy at all. I had to live a life which I never wanted. Her bitter resentment with the order of things which was expressed during the interview and the bitterness observed in her poetry exemplify the hot-blooded nature of the feelings that emerge as a distinct feature of the contemporary women’s poetry. A desire for living naturally can also be seen in her poetry;’ I was elated to find you couldn’t stand The Fairy Queen, dahi vadas and arranged marriages. And you were delighted to see me in an ill-fitting kurta, a fag and minus-four glasses.’

The young women of today reflect an awareness of the biased attitude of the society. They have started asserting their individuality by challenging the taboos and destructive social norms.

5.6 Confessional Content

‘I want to pick my nose in a public place. I want to sit in my office chair with my feet up’. Her poetry is a confessional one as she confesses her feeling and experience, guilt and hate, love and lust. It is self-revelatory, poetry of private details. For example, in one of her poems she even doesn’t hesitate to articulate her impatience with the social etiquettes, and makes a frank declaration of her desires for natural life,’ I want to shout in the middle of the road, I have a name. I’m Sheela, I’ve studied four classes in Prathamik Shala, Once I went to a picnic and drank Coca-Cola. I can roll excellent chapattis’

At times she shows her unwillingness to accept all the standards and norms of behaviour and conduct fixed by men. She has a free will and intellect. She is very candid in her poetic expression and confesses whatever she desires in a straightforward manner. ’I want to slap the boy who makes love in a café. I want to throw away all my cosmetics. I want to reveal my real age’.

A sense of dissatisfaction is always there in Mamta Kalia’s expression and her impatience with the social etiquettes, and rebellious desire for natural life are clearly
expressed. Every relationship in her life has however succeeded in intensifying the crisis of disappointment. Filled with a sense of utter disgust and disappointment, she turns to poetry. Instead of fighting, I started writing. Crammed with much torture and anguish within, Mamta Kalia finds the modern world an emotionless, arid land where all warmth and compassion have dried up. She epitomizes the state. ’I have two younger brothers who call me tayee, I am my mother’s pet, I am, I am. But who will hear if I say all this? In this large unfriendly town.

She feels lost and betrayed, unable to trust the life that is offered to her. There is a constant tension and conflict in her mind. Home for her is not a haven of peace, comfort and solace but a dangerous and threatening place. In her poems Mamta Kalia confesses the tedium of everyday household chores, which pressurize a woman because she has to cater to the needs of all the members of her family, I feel like crying all the time or running on the roads with an unwashed face.

In her Tribute to Papa the tribute becomes a pregnant site of generational difference with regard to values, ideals and way of looking at each other and the world around. Mamta Kalia rejects her father’s life of limited dreams. She intends to choose her own course and follow her ideals. Ironically, she terms her father to be an unsuccessful man and delineates the clash between the old and new value scales. But you want me to be great. I give two donkey-claps for your greatness and three for Rani Lakshmibai.

Thus, in this poem she rejects her father’s notions of greatness and the Indian model of a woman as Laxmibai who fought and died in one sense not for the sake of women but for her son something that patriarchy would not mind. The poem marks the poet’s protest against the disappointing lack of values in the younger generation and the resultant communication gap between the old and the young. My father’s in import-export business, you know I’d be proud of you then.

This could also be a desperate attempt to escape the boredom of a monotonous life. Women in India have always remained suppressed and oppressed and this has led to confusion in the mind of an Indian woman so much so that she wants to give proof for
everything that she says. She is uncertain whether the people surrounding her believe her or not. The same insecurity is revealed in the style of Mamta Kalia’s poetry. Her constant use of parenthesis is a revelation of this.

The patriarchal civilization considers woman as a marginalized creature and her destiny is always defined with reference to man. The same society imparts fullest autonomy to a man, instilling pride in him for his manhood and independence. Social attitudes give courage to men to face difficulties boldly. Passivity is treated as an essential characteristic of femininity, but a boy/man is encouraged to undertake, invent, dare and achieve self-realization. In such a society a woman feels marginalized, cornered, even overwhelmed by the harsh and unpleasant realities of the society. Mamta Kalia while living in such a society confesses her feelings about the vacant and unexciting Sundays. In her anxiety she sometimes yearns for a mate and desires a holiday schedule full of activity.

Mamta Kalia’s life is quite uneventful as compared to the other women poets taken for study. And to capture the ordinariness of this uneventful life she has used ordinary language. So much so that to give free expression to her feelings and emotions she like most of the other contemporary women poets has not paid much attention to the formal part of style. In her In Delhi she emerges as a critique of society and expresses the dryness of life lived by people in metro cities.

Mamta Kalia later on accepts her destiny as a woman living in the male-dominating society. She admits that she is a weak person. She has also learnt this fact that to remain happy it is better to flatter a male and to go along with the patriarchal society than to defy the norms: but ever since I learnt to flatter. I was happy.

5.7 Use of Language and Diction

Irony is the hallmark of Mamta Kalia’s poetry. In a personal interview, when she was asked about choosing irony as a medium of expression, she replied that to understand the poem one has to broaden the mind. One should understand the symbols used in the literature.
Mamta Kalia while writing about her poem is not very particular about her diction. She uses the common language. The spoken language, the language of conversation and of talk. She even uses her physical statics, ‘I measured 34-20-34, to make her poem appealing. Her poems touch our mind and heart. We are a while led by her poems and cannot but agree with her. She writes in free verse but there is a flow in it; a poetic flow we may say, this is a quality of a hero that she has made free verse so smooth running like blank verse. Mamta Kalia’s life is quite uneventful as compared to the other women poets taken for study. And to capture the ordinariness of this uneventful life she has used ordinary language. So much so that to give free expression to her feelings and emotions she like most of the other contemporary women poets has not paid much attention to the formal part of style.

Mamta Kalia is a very subjective writer like Kamala Das. She often uses assertive sentences in her poems. Love, marriage, family, society etc. are her favourite themes. In those poems her irony, satire and wit are very noticeable. Most of her poems deal with the feministic approach. Her sharp intellectual quality attracts the readers and her autobiographical flavour impresses her readers. She exposes the wretched condition of Indian women in the male dominated society. Thus, poetry-writing becomes a weapon in the hands of Indian women writers to fight against oppression. No other voice in Indian literature could ever revolt with such fury and frankness as has been sounded in Kalia’s poems against traditions and conventions. In her poetry there is an unceasing restlessness, which in effect turns out to be an inconsolable cry of the occasion; when a sense of self-pity attends such a cry, her poetry becomes a vibrant symbolic gesture of showing a rebellious will to fight out for a cause. She fights for a world that is free from discriminative value systems, hypocrisies and prejudiced laws. Kalia is a subjective poet distilling into the pages of her poetry. She expresses the feelings and experiences of female in her poems in the different roles such as daughter, beloved, wife and mother. Her poetic output is impregnated by her wit and feminine sensibility. She is very straightforward. She takes up cudgels against the world through her writings.

Mamta Kalia in her conversation with Eunice de Souza in the latter’s book Talking Poems: Conversations with Poets concedes that even if you equip yourself
academically, professionally; you cannot hope others will move at the same pace. And this, she reiterates, brings about a crisis in your attitude. With characteristic nonchalance, Kalia admits that she too is caught up like others before her, in the ubiquitous double bind of the woman writer Singh. This vacillation between two extremes results in her divided consciousness.

### 5.8 Sentimental and Romantic Poetry of Indian Women Poetess

They have little in common with the earlier generation of Indian women writing sentimental and romantic poetry in English in the nineteenth and early twentieth century. The poetry of these new poets is born out of their intense experience as women. They have articulated as overtly and boldly as male poets. Their poetry has now taken for its theme various Indian subjects from legend, folklore, to contemporary Indian situations. Greater realities, analytical approach and greater awareness now marked their poetry. The canvas became wide and interests more varied. Thus the real flowering of their genius came in the post-independence era. There is a remarkable shift in the poems of contemporary Indian women poets from eulogizing and spiritualizing love to a more mundane acceptance of sexuality and the physical needs of women. These poets have discovered their own voices and developed their sensibilities. Their poetry expresses the desire of woman to get away from the ties that have restricted her since times immemorial.

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Some women poets, in particular, have made
Worthwhile attempts at mapping out new terrains
as human beings and also as creative writers."12
(Pathak 15)
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A lack of interest and pleasure in life coupled with a feeling that things are not worth the effort because they give no pleasure is visible in the works of contemporary women poets. It still considers that women are someone’s daughters, wives or mothers, minus their own personality. A woman’s attempt to self discovery leads to interrogate that
she has not been only born as a woman but she becomes one as she is hardly a product of socio-cultural environment in the making of which she has any part. Her true identity is smothered by the ubiquitous, all pervasive, too dominant and too oppressive patriarchal culture which pushes and assigns her a place away from centre to periphery to a margin of existence. To define and salvage herself, to find out who she is and what she has lost to break the fetters of servility, it becomes imperative that she opens up, she ventilates to unleash her innermost pangs of guilt, misery, fears, doubts and anxieties to reinstate her experience as woman, so that she can acquire autonomy over her being and discover her true self. This realization triggers off a journey into the recesses of her being and like a phoenix she strives to rise to be reborn. It is this struggle of self-realization that becomes the text of most women writers.

The poetry of these poets expresses a woman's longing for independence and freedom, quest for an individual identity, hunger for establishing a meaningful relationship with a man, with the outside world. A woman’s effort to self finding leads them into interview in which she has not been only natural as a woman but she turns out to be one as she is only just a product of socio refined situation in the making of which she has any part. Her true identity is smothered by the everywhere, all enveloping, too central and too domineering patriarchal background which pushes and assigns her rest away from centre to periphery to a margin of existence.

These various factors aroused feelings of exposition and it is gathering the facts and this spirit seems to be very rebellious and revolutionary traits among different contemporary Indian women and their writings in English. Their considered at sometimes but con properly considered as the writing for women generation. Poets like Mamta Kalia, Kamla Das and Gauri Deshpande in whose poetry there could be found the intense experience of feeling in their writing about women. In historical writing found the immense contribution and in those writing also found the clear scenario that in these type of poetry in their views finds the space for their personal feeling but not found their place in public area, that is bitter reality of all these writing in English literature.

"About politics I don’t have any idea,
Power of those,
and produce again them
Months and its name and weeks of days,
Nehru started it''\textsuperscript{13}

\textit{\textbf{(Summer in Culcutta 59)}}

In all these discussion it is easy to finds that the woman community has find a new trends and techniques and that was considered as the remarkable and accepted in the various source of the society. Their considered at sometimes but con properly considered as the writing for women generation. Poets like Mamta Kalia, Kamla Das and Gauri Deshpande in whose poetry there could be found the intense experience of feeling in their writing about women.

\textbf{5.9 Confessional Mode in English Poetry}

Indian English poetry in 1970s and 80s is characterized by frustration and failure, hopes and despair, immediacy and anger, search and struggle for identity, human relationship and growing sense of dissatisfaction. It is a kind of strong reaction against romanticism and idealism of its predecessors. It not only tries to establish individuality and re conceptualize values but also tries to redefine culture. Poetry consists of verbal and contextual features, choice of words, syntactic and semantic features. Kamala Das orients the organization of these features according to her views on the situation depicted in poetry. Here lies her mode of confession. Confessional poetry is mostly subjective poetry but it touches upon the general humanities.

Confessional poetry is the poetry of the personal or "I." This style of writing emerged in the late 1950s and early 1960s and is associated with poets such as Robert Lowell, Sylvia Plath, Anne Sexton, and W.D. Snodgrass. Lowell's book Life Studies was a highly personal account of his life and familial ties, and had a significant impact on American poetry. Plath and Sexton were both students of Lowell and noted that his work influenced their own writing.
Writers like St. Augustine, Rousseau, and De Quincey, instead of confessing before a priest, chose to make their confessions in writing. The purpose of confession, then, is to come face to face with god, or the self. That is, it repairs the loss which the person feels he has suffered. It is in this sense, part therapeutic of the process of self-redemption. This is the therapeutic nature of confession which is common to these works. What holds the reader is the personal, subjective experience of man. Rosenthal was the first to use the term confessional poetry for the particular work produced by the poets for sixties. He defined confessional poetry as the one in which;

“The private life of the poet himself, especially under stress of psychological crisis, becomes a major theme.”14

Charles Moleswroth is of the view that the confessional poets gathered their concerns from two cultural moments: the awareness of the emotional vacuity of public language and the insistent psychological of a society, strange into itself and adrift from purpose and meaningful labor. Some of this is the remedial environment of affirmation which is universal to these brilliant documents and works. In his or her own individual manner, each tries to express the innermost feelings of the heart, for example, those of failure, guilt, disappointment, incestuous desire.

Modern poetry and its confession were very much attached with the concept of feminism in the field of literature. And in this discussion there were no any wishes of the poet and desires about retribution and redemption in that particular penitence. They are doing this in this particular area for the purpose for relief of their pains and sufferings. The format of this type of poetry was considered as the confessional poetry and that was not very famous in American writing in poetry. In this type of poetry it is normally to find the topic for writing such as suffering, tolerance, depression, personal bad experience, trauma etc. there found the Sexton and the particular interest of it was depended on psychological aspects of poetry.

The awareness of the emotional vacuity and of public language into the insistent psychological aspect of society, strange into itself and adrift from purpose and
meaningful labor. And in that type of poetry they are just not only keep the data and record of their personal feeling and breaking on ground. But they wanted to present the realistic and authentic situation and picture of woman in the prevailing society. This poem was depended on the confession of woman and that was highly personal in that meticulous sense and prejudice. The poet reflects his own self through addressing the noun ‘I’. The subject of those poetry and themes which mostly found standing and dependent on the naked and embarrassing exclusive issues and in that centre found the anguish, pain and spitefulness of life which was at the disbursement of its happiness, beauty and loveliness. The poets of confession whose were transformed in neurotics by the norms of the civilization and its culture, and just wanted to show that they are not depended any tradition and doesn’t bother about any convention and give them any respect. They are not ready with to compromise with their suffering and forcefully they attached with their movement and figure out whatever they had been done with them. And the major characteristic of these poets is that they are very much sensitive and don’t wanted to show any disgust in the society.

In his or her own individual manner, each tries to express the innermost feelings of the heart, for example, those of failure, guilt, disappointment, incestuous desire. This is the therapeutic nature of confession which is common to these works. What holds the reader is the personal, subjective experience of man. The present feminist writer was affected not only with the change of the situation with them in every fat of manner but just aware about their personality of feminism. This present new concept was emerging for them in that particular sense that and they are going to find vivid place and poet and realistic position in the situation in the present time and now they are very much aware about and go on new evolution from the present day.

Woman’s identity continuous to be nameless and faceless. The problem of identity crisis when she is relegated to the background as an inferior and subordinate partner in human affairs, when her moral, mental and spiritual endowments are deliberately belittled as of no great consequence and easily dispensable. Sushila Singh says,
"Human experience has been synonymous with the masculine experience with the result that the collective image of humanity has been one sided and incomplete."\textsuperscript{15}

The women poets in India whose are demonstrate their feeling of intense love in confessing mode. Their attraction for feminist activities which make them in certain amount of personal and inspired them to write in that particular sense of writing in literature. They are just attempted to explore themselves in the effective manner and just wanted to highlight the inner part and remove of the surface of the society.

Identity crisis and a quest for identity are basic to the human world. Identity has many aspects and dimensions. When self is hampered in its fulfillment in various possible roles, it generates an identity crisis which is a state of emotional and intellectual chaos and confusion crisis brings alienation. But her identity is expected to merge with and grow from her various roles as a wife, beloved, mother, daughter and so on. The possibility of being She is denied is invariably thwarted in case of woman by the do’s and don’ts of society.

The subject matter in contemporary Indian women’s poetry has largely shifted from the external world to the psychology of the self. It is the poetry of anxieties and tensions, with greater emphasis on psychological conflict, hate, maladjustment, wounds, rejection and depression. Nervous breakdown, nostalgic longings, excessive depression and suicidal tendencies are the favourite themes of the confessional poets and failure in love is the most favourite theme of these poets.

However, in forging new identities, new metaphors and symbols, new bonds and new meanings, these poets experience a conflict between their personal values and larger social practices. The weight of an entire cultural tradition that has relegated and marginalized them is too great to be either borne or cast off. The traditional make-up of conventional women is a factor which persistently forbids them from breaking away completely from the role of traditional wife. Thus, their attitude becomes double edged:
rebellious and tender. Their struggle with themselves and the world outside for a kind of refuge in the realm of freedom takes the form of a conflict between passivity and rebellion against the male-oriented universe. The poetry of contemporary Indo-Anglian women poets speaks for and interprets these truths of their gender.

It operates within two divergent pulls an impulse towards a genuinely independent definition of the self on the one hand and the strong hold of patriarchal social reality tending towards their self-effacement on the other. In order to understand the main stream i.e. confessional theme, first we have to go through some important aspects related to the poetry of these poets i.e. Man-Woman relationship, the quest of love and crisis of women’s identity. The proper understanding of these three topics leads to the depth of the confessional theme. So it becomes important for any researcher that he or she should study all these three concepts, which, undoubtedly from essential features of the confessional theme.

The aim of the present study is to explore this tendency as reflected in the selected works of some contemporary Indo-Anglian women poets, such as Kamala Das, Mamta Kalia, and Gauri Deshpande,. And the hungry self of post-independence Indian women poets in their search for trust, companionship, security, love and dignity, confronts a variety of anomalies, contradictions and paradoxes.

For present research, the confessional theme is proposed to be analyzing in the selected poems of Kamala Das, Gauri Deshpande and Mamta Kalia, for this some basic assumptions which will direct this study.

5.10 Critical Views about Indian Feminist Writers

Shashi Deshpande has to her credit eight novels. Shashi Deshpande’s father’s moderate and every now and then thorough ideas are played a central role in determining her attitude. Though she came from a Brahmin family, her father never acceptable his children to state their caste. He also did not pass up his daughters with prejudice and bias towards their gender. She had chosen this career of writing and preferred it a lot and happy with that and admired she of being a part of literature and like to read story and
write them. She has beautiful used her imagination and observation ability and work very nicely in the field of feminist area and also in the field of literature.

Shashi Deshpande’s fiction sails into the heart of the great middle class darkness where women and men are almost forced to contend with situations with which they have little or no wherewithal to deal with. Caught in the great divide between tradition and modernity, uncertain which direction to take, unsure of the social sanctions that are to guide and propel them, the predicament of Shashi Deshpande’s characters has a national resonance. Her repeated depiction of the way in which a society in transition redefines gender roles, remaps the structure of the urban Indian family, demystifies the nation of the joint family as always nurturing, as mothers always loving and giving, as daughters always dutiful and willing to comply. Shakuntala Bharvani aptly comments, ‘The woman of today, therefore, speaking in the language of psychology, has a near schizophrenic personality; one side steadily ‘accepts’ while the other craves to speak, to think and express the life of the mind.’

IEL (Indian English Literature) refers to the writers who belong to India and they write in English language. Though English is not their mother tongue but they write in such a way that readers cannot differentiate whether they are English writer or writers of other language that are writing in English. Indian Diaspora is another body in which we have writers like Kiran Desai, V. S. Naipaul, Agha Shahid Ali, Rohinton Mistry, Jhumpa Lahiri, and Salman Rushdie.

It is also known as Indo Anglian literature. This term comes after the post colonial literature. IEL has a very grand history of one and a half century old. Sake Dean Mahomet was the first person who belonged to India and wrote the book in English titled as Travels of Dean Mahomet. In 1793 it was published in England also. It was influenced in its initial stage by the Western art form of novel. Pure English was used by the early Indian writers with Indian words to convey an Indian experience. In 1864 Rajmohan's Wife was published which is considered as the first Indian novel written in English by Bankim Chandra Chattopadhyay (1838–1894). Indian philosopher and writer Raja Rao (1908–2006) wrote novels like Kanthapura, The Serpent and The Rope which are
considered Indian in terms of its quality of storytelling. Ruskin Bond wrote many
novellas including *Flight of Pigeons, The Room on the Roof* etc. He won the Sahitya
Academy Award for his literary creations. Rabindranath Tagore (1861–1941) was a
versatile writer who wrote in Bengali and English also and he also translated his own
works into English language. Dhan Gopal Mukerji was the first author belongs to India
and won a literary award in the United States. *The Autobiography of an Unknown Indian*
is a very famous and popular work by Nirad C. Chaudhuri who wrote many non-fiction
works. In 1950 P. Lal, a poet, essayist, translator and publisher founded a press called
Writers Workshop for Indian English writing. A Kashmiri veterinarian named Ram Nath
Kak (1917–1933) published his autobiography *Autumn Leaves*. This autobiography is
full of vivid portraits of life and also becomes a type of a classic.

R. K. Narayan is a versatile writer who wrote over many years till his death. In his
eyear state of life he wrote a novel called *Swami and Friend* showed to many Indian
publishers but no one was ready to publish it. It was a common friend of Narayan and
Graham Greene helped Narayan to send his novel to Green for the purpose of publishing.
Green read the entire novel and he impressed by Narayan’s novel and recommended to
the publisher and finally it was published out of India and then in India also. As Hardy
created his imaginary Wessex in the same way Narayan also created his imagined town
called Malgudi. All most all the novels and short stories are set in this imagined town
Malgudi. He likes and loves Malgudi so much that he could not think out of this town.
Narayan is very simple novelist in his language and style. Many times he is criticized for
his simple English but really he was and he is a great Indian novelist and short story
writer. He draws his characters from the middle and low caste family. He has orthodox
Brahmins, orthodox parents, obedient sons and daughters, disobedient sons, teachers,
students, shop keepers, vendors, sages, thieves, police, servants, gardener, lovers etc in
his novels and short stories. He pays much attention on his child characters. He observes
his characters minutely and portraits them in his literary works.

Mulk Raj Anand is a quite different writer of Narayan’s time. His most works set
in rural India with the burning issues of religion, caste, class and male female conflicts.
Salman Rushdie is the most notable writer of the later age of Narayan and Mulk Raj
Anand. He born and brought up in India but living in U.K. *Midnight's Children* is a masterpiece of Salman Rushdie. In 1981 the book won the Booker Prize, in 1992 won Booker of Bookers and in 2008 won Best of the Bookers prize. He established a new trend in the writing. The first female Indian writer called Nayantara Sehgal received wide recognition for her writing. She focused on the political changes in India in her fictions. She won the Sahitya Akademi Award in 1986 for her novel *Rich Like Us* which was published in 1985. Anita Desai is another female Indian writer who won the Booker Prize for three times for her novels.

In 1978 she won the Sahitya Akademi Award for her novel *Fire on the Mountain* and *The Village by the Sea* is another novel for which she won the British Guardian Prize. Her daughter inspired by her and she also writes novels in English. She also won the Man Booker Prize in 2006 for her second novel *The Inheritance of Loss*. In 1992 Ruskin Bond achieved the Sahitya Academy Award for his collection of short stories *Our Trees Still Grow in Dehra*. *A Flight of Pigeons* is a historical novel of Ruskin Bond. The present novel is based on an episode during the Indian Rebellion of 1857. Vikram Seth is also a noteworthy writer he wrote *The Golden Gate* in 1986 and in 1994 he wrote *A Suitable Boy* another famous novel.


From the Vedic times Indian poetry and Indian literature in general has a great relation and grand history. In various Indian languages such as Classical Sanskrit, Vedic Sanskrit, Tamil, Oriya, Kannada, Urdu and Bengali these poems were written. Persian and English poetry influenced Indian poetry much. Many Indian poets attracted towards
the foreign myths and tradition and write on their tradition and myths. Poetry is the oldest form of literature and has a rich written and oral tradition.

A.K. Ramanujan, Nissim Ezekiel, R. Parathasarthy, Jayanta Mahapatra, O.P. Bhatnagar, K.N. Daruwalla, Kamala Das, Monika Verma, Gauri Deshpande all these are the modern Indian poets who enriched the Indo English poetry. In their poetry we find Indianness which is quite obvious in their works. A. K. Ramanujan settled out of India though his poetry reflects the pure Indianness. Irony is most favourite literary device in the modern poetry. Irony is used as a great and effective weapon in modern poems. Ramanujan, Daruwalla, Shiva K. Kumar, Kamala Das, Grieve Patel, Arun Kolatkar and I. H. Rizvi are considered as the new poets of the modern time. They use the irony as a literary device as much as they can. They are not the blind followers of the British English but they march on their new established way. To express their voice they have evolved distinct idioms in their poems. Through their poems they reveal the typical Indian situations.

Krishna Srinivas is considered as the leader of world poetry. He is lovingly called “Krishna” by poets and poem lovers. He is spiritual in his taste. He mingles the science, metaphysics and history into his poetry. His deep knowledge of Upanishads, Bhagvad Gita, Vedanta, pantheism, mysticism, Christianity, Muslim philosophy, geography, astronomy, geology, history and modern science are reflected on his poems. Nissim Ezekiel is a poet of post – Independence India. The Unfinished Man,(1960), A Time to Change (1952), Sixty Poems (1953), Hymns In Darkness (1976), The Third (1959), The Exact Name,(1965) and Collected Poems 1952-88 (1989) these are the major works of Nissim Ezekiel.

Along with Nissim Ezekiel and Ramanujam, Kamala Das is one of three most significant Indian poets writing in English today. She is a part of poetic trinity of Indian English poets. These three deal with the themes of unfulfilled love and yearning for love. The Dance of the Eunuchs is a great poem of Kamala Das in which she focuses on the
unfulfilled love and yearning for sex. The dance of the eunuchs is very symbolic words which symbolises the sterility of the human life. *The Freaks* is another poem which deals with the same theme of *The Dance of the Eunuchs*. Kamala Das is criticized as the obscene poet by some critics but it is not like that but she presents and writes in her poems those things which she has observed, seen and felt in fact she reflects the reality in her poems.

Jayanta Mahapatra is also very notable and great poet of the Indo English literature. He is Bi-lingual poet, essayist and Physicist who received the Sahitya Academy Award in 1981 for *Relationship*. He loves nature and presents his love for nature in his works. He mainly focuses on deprivation, social injustice, poverty and the plight of the Indian woman prostitution recur in his poems. Gauri Deshpande, Monika Varma and Kamala Das are the three great poets of the same category as Margret Chatterjee and Lila Ray are. Many poets of pre and post independence era have enriched and made fertile soil of Indo English literature.

**Sursinhji Takhtasinhji Gohil** who is very famous by his pen name Kalapi. He was a great poet of Gujarat. In 1874 he was born in the royal family of Lathi in Gujarat state. He passed his life in Lathi-Gohilwad of Gujarat. He lived very short life of only twenty six years and died in 1900. He acquired his education from Rajkot’s college named Rajkumar. He married twice in his short life to two princesses. At the age of fifteen he married to Ramaba – Rajba. She was the princess of Kutch – Roha. Then he married to Anandiba – Kesharba, she was also the princess of Saurashtra-Kotada. Both wives were elder than Sursinhji. By eight years Ramaba was elder to Sursinhji and by two years Anandiba was elder than him. At the age of twenty he fell in love with a maid servant of his family called Shobhana. This love affair proved as the storm in the life of him. It is believed that Ramaba poured the poison to her husband due to the conflict which created by the love affair with Shobhana. Thus, his own wife became the killer of Kalapi.

Though Kalapi lived very short life he contributed much to the literature. He published all most 250 poems including 15000 verses. Besides the poems he also
composed prose also. 900 letters which he wrote to his friends and wives are still available in the literature. Through these letters the fact and truth are revealed. He had good command over English language apart from his Gujarati outputs he also translated four novels of English into Gujarati language.

His writings have become the path maker for the emerging new writers and poets of Gujarati. His writing style and method have given him a unique identity to him in the world of literature. All his poems and prose are very famous in the literature. Kavi Lalitji was a contemporary poet of Kalapi and he became a great friend of Kalapi. He was invited as a tutor at the royal family to teach the children of this family. He was also impressed by Kalapi’s poems and learnt many things from him. Kavi Lalitji became the Raj Kavi of his time at Lathi. During the period of his age from 16 years to 26 years Kavi Lalitji collected all the readings, creations, study and achievements of Kalapi. Kavi Kalapi had good command over Gujarati language and had good knowledge of Gujarati grammar. He wrote many poems in various Gujarati chhand. He wrote his poems in Shikharini, Shardulvikridit, Mandakranta etc chhand. One has to follow many rules and regulation of Gujarati grammar to write a poem in a particular chhand. In the present time in Lathi town a museum has been established in which all the collections of Kalapi are kept. All the information about Kavi Kalapi’s life and the history of Gohelwad Kingdom is available there.

Dalpatram (1820–1898) was a Gujarati language poet during 19th century in India. He was the father of Nanalal Dalpatram Kavi, a poet. Early Life Born in 1820 in a humble Brahmin family, Dalpatram grew up to the resonant chanting of 'mantras' and recitations of religious scriptures. He was a child prodigy and displayed his extraordinary literary skills by composing 'hondulas' at the age of 12. He mastered the structures of rhyme, poesis and 'Vrajbhasha' as a Swaminarayan devotee under Brahmanand Swami, and later moved to Ahmedabad at the age of 24.

Dalpatram, who knew no English, was a Sanskrit scholar and poet. Dalpatram
taught Gujarati language to Alexander Kinloch Forbes, a British colonial administrator to Ahmedabad. Gujarati was considered at the bottom of language hierarchy during those times. So he preferred to write his poems in Brijbhasha instead of Gujarati, his mother tongue. Forbes encouraged him to write in Gujarati. They became close friends. He inspired Dalpatram to write Laxmi Natak published in 1849, the first play in Gujarati, based on Greek drama Plutus.

The Indian English poetry began far back before the independence. The credit of introducing Indians to English goes to Lord Macaulay. The Indian value of cultural assimilation was applied to English language. With English education, Indians befriended English making it a language of their intellectual as well as emotional make up. The pre-independence period poetry had imparted some great minds like Tagore, Dutt family and Aurobindo. Their poetry had themes like nationalism, nature, Indian culture, love etc.

Most of the poets of those times wrote poetry in imitation but there were few genuine figures too. Their poetry reflected their individualism. Post-independence brought in a dawn of a new era of disillusionment and identity crisis. The promises of a bright future of India and the bitter experience of partition had made life miserable. A new elite middle class had come into existence bringing in a quest for identity as Indians and as humans. Diaspora and culturally rootedness had its own problems. These themes gave birth to new techniques and experimentation in poetry. Confessional mode of poetry explores the trauma of modern life. The poetry of the modern and the post-modern Indian poets reflect the contemporary society and life. It can be called an India in a miniature form.

5.11 Conclusion

The poetry of Mamta Kalia is the absolute medium of the purgation of her emotions. The frustration which they, contrary to expectations, discovered in their personal life finds out sufficient way in the form of their creations. They experiences that love, in their life, is a mechanical act of bodily union. They seem to be always in search of real identity and dignity of women. Mamta Kalia has taken up irony, ordinariness and
confessional mode in her poetry; she has used a number of allusions to express her anger and resentment against the patriarchal society which demands mute acceptance from a woman. Mamta Kalia has given vent to the hopes, fears and desires of woman kind through their writing. They had earned a name for their candid and frank portrayal of women much before feminist studies took roots in the Indian soil. Woman occupies the pivotal position in their works. Their poetry and prose reflect their restlessness as a sensitive women moving in the male-dominated society.

Mamta Kalia’s poetry is spontaneous, straightforward and simple. She opens up for the reader new fields of feelings and emotions in an earnest manner. She perceives the world as one perceives it in a dream. Though she believes that she has not achieved the emotional maturity to write sublime poetry, her heart flows in words abounding in sensual rhythms and soulful laments. The experience she concretizes is her as well as anybody else’s. Mamta Kalia has glorified love in her poems. In her poem we find the autobiographical element. In her early life she faced dominated father, loveless husband and her humiliation in male dominated society all these reflected as theme in her most of the poems. Through her poems she expresses her rebellious nature and wants to raise the voice against the male dominated society. She wants to make aware the other women and wants to make them powerful against the male dominated society.
References


(2) **Ibid**, Page-23

(3) **Ibid**, Page-38

(4) **Ibid**, Page-29

(5) **Ibid**, Page-76


(9) **Ibid**, Page-134

(10) **Ibid**, Page-154


(15) **Ibid**, Page-33