Chapter VII:

**Bandh-Anubandh**

Autobiography of Kamal Padhye
Kamal Padhye’s *Bandh-Anubandh* is one of those rare autobiographies which are undertaken consciously as literary works and not merely as chronicles of lives and times. What makes the effort of Kamal Padhye even more praiseworthy is the fact that *Bandh-Anubandh* is her first and only major piece of literary work. With this one book she earned the accolades of the elite Marathi press and the discerning Marathi literati.

Unlike other public women, Kamal Padhye’s life and work did not gain publicity on the scale that would provide her the automatic sanction to pen her autobiography. So the justification she gives for writing her autobiography is quite lengthy. Her Introduction to the book is of four pages, out of which her justification for writing the autobiography is of three and a half pages. Perhaps it is this very defensiveness that constrains her to write towards the end of her autobiography: “My life is full of rich experiences that are denied to an average woman. After giving her hand to Prabhakar Padhye and taking seven steps around the holy fire with him, Vinayak Bhatji’s Kamali had spun into the vast unknown. Trying to balance herself in that fierce spin, she had also got a glimpse of the world around her and along with it a knowledge of its limitlessness.”

Kamal Padhye gives two reasons for penning her autobiography. Firstly, well-known writers like Haribhau Mote, Indirabai Sant,
Kusumagraj and S.P. Bhagwat advised her to write her autobiography. And secondly, her conscience would not let her remain silent. During her social work amongst the tribal women, she would constantly advise them not to bear injustice silently and to raise their voices against their tormentors in public. On the other hand, the middle-class woman herself remained silent about her own stifling situation. Her voice was muted under the heavy weight of public propriety: “When we, the middle-class urban women, cannot gather the courage to share our thoughts and feelings in public, it is unjustified to expect the adivasi women to do so. When the pricking of my conscience became unbearable, I undertook to write this autobiography.”

This awareness, this feminist awakening in Kamal Padhye is what makes Bandh-Anubandh an immensely interesting book, and a rich treasure house to be explored with the help of Feminist Literary Theories. The Introduction itself makes clear the fact that this is a woman who has thought deeply on the “woman question”. She has thought of it not just academically and theoretically but has internalised it and tried to use it for the benefit of the women around her. By highlighting the public/private dichotomy in the mind of the average middle-class Indian woman she has put her finger right on the malaise afflicting the bourgeois Indian society. As Sheila Rowbotham
says in her book *Woman in Movement: Feminism and Social Action*:

"Politicising personal relationships has been the complicated area of feminist politics. In the process, the connection between self-emancipation and social emancipation has sometimes become strained." 

That the Personal is Political where the "Woman Question" is concerned and that silence for the sake of social propriety only encourages the oppressors are significant factors that drove Kamal Padhye to write her autobiography. This deliberate breaking of silence by Kamal Padhye in *Bandh-Anubandh* indicates the distance women's autobiography in Marathi has traversed. All autobiographies in fact "break the silence". In *Smriti Chitre*, Laxmibai Tilak did so covertly by using humour as a double-edged weapon. Durga Khote breaks her silence selectively, elliptically and obliquely in *Mee-Durga Khote*. Kamal Padhye in *Bandh Anubandh* breaks her silence with a clear understanding of what her articulation implies and why her honesty in personal matters is important for the total welfare of women.

Sidonie Smith has stressed the importance of honesty and articulation in the liberation of women: "With only limited access to education and to public activity, women in the early 19th century could not take advantage of the full play of words with their powers to
name, control, authorise. Without the power of words and public
discourse, without the power to theorise on and from her own,
‘woman’ and women remain silenced, unrepresented, subject always
to the theorising and fictionalising of man. And theorising maintained
its androcentric prerogatives”. 4

Kamal Padhye’s lengthy justification in the Introduction of
Bandh-Anubandh is not merely a defence against unseemly egotism.
Apparently it blends very well in the pattern found in almost all
women’s autobiographies. According to Margo Culley, most women
defend the writing of their lives by giving two reasons. The social
positioning of the text is the first reason, i.e., they themselves would
never have been audacious enough to write out their lives. Family and
friends urged them to write their autobiographies. Second, the women
sincerely hope that their life stories will be of use to society. 5

To talk openly, as in an autobiography, about relationships that
are double-edged is like unveiling oneself publicly. Margo Culley
says: “women’s autobiography is, among other things, a mirror
glimpsed at, gazed into and negotiated with in public”. 6

For a woman of natural reticence like Kamal Padhye, it must have
been even more difficult. Especially her narration about the
relationships at “12 Kamlaram” remains foggy till the end. She
wishes to convey to the reader that she was unhappy with the situation
at “12 Kamlaram” soon after marriage. But what exactly it was that was bothering her remains unclear. It was perhaps the fact that her relationship with her husband did not get firmly cemented with friendship due to the encroachment of other relationships over it, or that they could not achieve the romantic ideal of one soul in two bodies. These seem to be her feelings. But they are conveyed through oblique references, through narration of her agitated state, never directly. The mirror gazed at in public would not allow her a direct confrontation of her reflection.

Evasion in the genre of autobiography is very common. It is not just fear of public approbation but also a subconscious evasion from the Self. What Margaret Halsey says at the end of her autobiography, No Laughing Matter would seem to hold true of all autobiographies:

“It would seem as if nothing could be easier to write than autobiography. You just sit down and tell what happened, starting at the beginning and proceeding to the end. In reality however, one is balanced on the knife-edge all the time, between being cursory and / or evasive on one hand and long-windedly self-important on the other.”

Kamal Padhye seeks this “balance on the knife-edge” all the time. Unlike other autobiographies, which are portraits of the Self, Kamal Padhye’s autobiography, as the title suggests, seeks to explore the
Self through an examination of relationships. She talks of many relationships in Bandh-Anubandh. Some which left a lasting impact on her mind, some which moulded her public life, some which were very close to her, some which could have deepened but which died a natural death. Some relationships, like her relationship with her husband she has explored at length. But the one important event that she seems to evade and does not much elaborate is her son Prashant’s death. It is true that there are some events in life that are so heart-breaking that even talking about them is unbearable. For Kamal Padhye, the death of Prashant was one such. This one event changed her life completely and left a permanent vacuum in her heart. Close friends and acquaintances have reported how she was rendered totally vulnerable emotionally due to her son’s loss. A gesture, a voice, a scene would trigger off memories and she would dissolve in a flood of uncontrollable tears. But this is something, which is entirely concealed in the autobiography. What comes across is the picture of a woman struggling to maintain a stiff upper lip. Perhaps she herself was aware of this evasion in her autobiography, which is why she says at one point: “The subject of Prashant was not to be bandied around. Even if one decided that this topic was now closed for other people, they would themselves dig it out – in all innocence of course. But still it would leave me extremely agitated.”
At another point, she says: “The realisation that Prashant is no more is tightly entwined with every passing moment of my life. ‘Forgetting’ is something that these moments do not know… yet, what’s the harm in trying?”

Thus Kamal Padhye acknowledges that she has consciously evaded the topic of Prashant. If the autobiography is a mirror gazed at in public, she perhaps does not want to emerge looking like someone begging for sympathy. Public tears are always disconcerting and make the person look weak and helpless. She wants to avoid that. She wants to keep her private loss private. And yet, inadvertently her enormous grief spills out. Every writer of autobiography wants to project a picture of the Self to the reader. But as Patricia Meyer Spacks says: “The act of autobiography sometimes inadvertently uncovers at least some aspects of personality and experience which normally remain hidden”.

Kamal Padhye too has done an incisive self-examination of her personality and she lets it slip time and again in her autobiography. She has mentioned several times her inferiority complex vis-à-vis her husband. It was this complex that set the pattern for their marital life. Kamal Padhye blames her husband for perpetuating her complex. Talking about the early days of her marriage she says: “Many times Padhye’s intellectual talk would go over my head. The feeling that
one does not understand much of all this would put pressure upon me. I would feel totally suffocated under that pressure and the knowledge that I was inferior would render me speechless. Then the peace of the home would be shattered. And instead of trying to understand his new wife, it was this disquiet that would make Padhye restless.  

Towards the end of the autobiography she says: “I do not know whether this sharp edge was always there in my nature or whether it grew out of the need to protect my identity”. 

The German philosopher and writer Novalis has said, “Character is destiny”, but Kamal Padhye seems to think that Character is moulded by Circumstances. For the harshness in her nature she again blames her husband: “In the first turning of our marriage, my tender feelings had developed cracks. Padhye too was aware of it. Those cracks could never again heal.”

Pointing again to her unbending nature she says: “My nature always had a sharpness to it. And especially if I was not at fault, I could never compromise. The energy within me would make me break off completely rather than make weak adjustments.”

Quite unabashedly, she also reports what S.M Joshi once asked her, “How come you cannot get along with anyone?” And she answers it herself: “I could never manage to compromise on my principles.”
The reserve and slight coldness in her nature she attributes to the untimely and tragic death of her son. Reining in her emotions, hiding her true feelings from the world, showing the stiff upper lip became second nature to her. She says: “This practised and deliberate remoteness has finished for ever my spontaneity… I can never now overflow with emotion.”

Kamal Padhye looks for scapegoats, for factors outside herself to explain the faults within her. In truth, her greatest drawback was her inferiority complex. Perhaps, growing up as a motherless child, she did not develop a strong Self. Her marriage rendered it weaker still. Almost all her relationships were affected by it.

Kamal Padhye gives the impression of being a woman who has become bitter due to a vague realisation that the full potential of her personality has not been exploited. For example, she talks with regret of her forsaking the serious pursuit of music. Several people had apparently told her that she would go places in the musical field if she kept at it seriously. But as she says: “Music and Literature! The pursuit of two opposite arts in a house of two rooms! The requirements and practice for these two are totally different… Finally the free pursuit of music stopped. My musical talent could not be supported by adequate training. When my music was continuing, nobody told me to stop it. When it stopped, nobody asked me why?
How can a married woman afford to be determined about anything in life?"¹⁷

At another point she says: “When I finished my BA, N.R. Phatak urged me to continue my studies and fill the form for MA. But looking at Padhye’s lack of enthusiasm, I too lost interest.”¹⁸

In both cases Kamal Padhye blames her husband for the lack of initiative from her side. But this seems more like escapism on Kamal Padhye’s part. A woman with a strong Self would never need to look for encouragement from outside. The motivation would come from inside her. For it is easy to give up, much more difficult to persevere with what one wants. The achievers are those who do not give up, come what may. Kamal Padhye’s fragile ego came in the way of an open communication with not only her husband, but also others who came in contact with her.

This unsureness about her own Self also gives to Bandh-Anubandh a tone of prim seriousness. It lacks completely a sense of humour. The playful voice and light-hearted narration that is so evident in Smriti Chitre is totally absent in Bandh-Anubandh. The tone of an autobiography is very important in situating it in the mind of a reader. The narrative voice in Bandh-Anubandh is analytical throughout. Kamal Padhye does not merely narrate or record events, but like a research scholar analyses them and draws her own
conclusions. Talking about Bandh-Anubandh in the Introduction of the book she says: “Finally, this is an analysis done according to my intellectual capacity.” The analytical and confiding tone of Bandh-Anubandh proves that the writer is quite clear about the concept of “truth” and “evasion” in the genre of autobiography. Kamal Padhye gives passages of deep insight into her own and other people’s psyche. If there is evasion in Bandh-Anubandh, she is aware of it and confesses that she is purposely not elaborating on the topic. However, whenever she breaks her silence, she does so in a deliberate and self-aware manner and this makes the author-reader relationship more open.

Kamal Padhye is very much aware of the genre in which she is writing. She is aware of its advantages and pitfalls. She says: “I do not believe that anyone who is writing a traditional autobiography that chronicles systematically the events of a lifetime, can convey truthfully the emotional upheavals of the mind.”

Truthfulness and openness in detailing relationships and issues as they were actually felt by the writer is what the readership demands at the turn of this century. Even if the “truth” as detailed by the autobiographer may not be the “truth” as felt by others, what matters is fidelity to her point of view. Never mind, if in the process she risks antagonising a few people. This honesty and fidelity to her felt
emotions is seen in *Bandh-Anubandh*. Kamal Padhye says in the book: “There are some events in our life that are entangled very intricately with intimate emotions with specific people. These emotions are private and meant only for us.” In spite of this natural reticence she explored the personal relations in her life with as much circumspection as she could muster. She did face a lot of flak from sections of the public who felt that she was being unfaithful to the memory of her dead husband by giving details of their life together, many times to the disadvantage of her husband. However the critics and most of the reviewers of the book were all praise for her bold stand and her openness in revealing her inmost thoughts. As Pushpa Bhave, critic, says: “One has to maintain a fine balance while writing an autobiography. And that balance lies in maintaining the sanctity of the most private and personal incidents of one’s life and yet expressing the innermost feelings of one’s consciousness. Because it is these private incidents that shape the “I”, the Self. Kamal Padhye is acutely aware of this fine balance.”

Kamal Padhye’s search for a locus standi of her identity continued throughout her life. She was unwilling to be known merely as the wife of a well-known writer and editor but could not marshal the resources to chalk out a strong, separate identity for herself. This restlessness within her is reflected in the form of her autobiography.
which flits from the past to the present and the future. She starts off by talking about her childhood. But the narration of a particular idea, say, “touch”, reminds her of parallel experiences in the life of the grown – up Kamli and the reader is suddenly taken away from the temple where Vinayak Bhatji’s Kamli grew up and fast-forwarded to the Kamal Padhye receiving important foreign guests at the International airport at Delhi.

The narration of Bandh-Anubandh is very deliberately non-chronological. Kamal Padhye does not tie herself down to a linear, date-wise narration. Instead, understanding clearly the advantages and disadvantages of autobiography writing, she gives her life-story through the elaboration of ideas. One idea is picked up at a time and memories and incidents related to that through her life are given without any respect to chronology. This method, though initially confusing, serves to give a three-dimensional view of the author. Kamal Padhye is clearly aware of perspective. And of the three Marathi writers chosen for analysis, she is the only one who conveys through the form of her autobiography the awareness that change is the only constant in life. She sees her childhood not through rose-tinted glasses and steeped in nostalgia but through an adult
perspective. At the same time she shows sympathy for the little child
she had once been and the limitations of that period that made her
behave as she did: “I am stepping into Ramwadi after so many years.
This hall outside. Really, it seemed so huge in our childhood! Now
everything seems so tiny! I remember this row of little lamps and in
the centre the idol of Maruti... On full moon nights these lamps used
to be lit. Their dim twinkle still glimmers in my mind.”

One can compare Kamal Padhye’s sophisticated arrangement of
events in Bandh-Anubandh to a photographer’s artistic display of
photographs. The form of Bandh-Anubandh is one of the triumphs of
the book. It complements the theme of the “Personal is Political”. It
highlights beautifully the fragmentary existence of a woman who is
torn between her public persona and her personal desires. From
vignette to vignette in Bandh-Anubandh a story is unfolded. The
vignettes are fragmentary, situated more or less chronologically
though not teleologically. They set up a fragile chain of “signifiers”,
images that refer to a singular identity. A little girl growing up in a
temple, who loses her mother early, who moves after marriage from
the cloistered world of priests in Bombay to the intellectual circle of
her husband’s acquaintances in Delhi, who has stored and forgotten
scenes. Concomitantly, the writer’s effort, akin to the philosopher’s,
is to restore these scenes in words for what they are. So “childhood”,

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for instance, is described in some global, ultimate sense. Kamal Padhye describes her childhood as representative of every middle-class Maharashtrian girl's childhood. All the scenes are connected with words—heard, said, exchanged—that activate the process of textual translation. In the first chapter itself, e.g. she picks up the name "Gothoskar", which was her maiden surname. She describes the preferential treatment that she received at the hands of one of her teachers who confused Kamal Padhye's Brahmin surname "Gothoskar" with the Saraswat surname "Gothaskar". Since the teacher herself was a Saraswat, her mistake regarding Kamal Padhye's surname and caste was fully to the advantage of the young Kamli. Kamal Padhye describes the scene thus: "It was the first day in school. The teacher asked me, 'what's your name?'. 'Kamal Gothoskar'. Her hard eyes softened. That 'tho' in my name made me her favourite." After elaborating on the incident Kamal Padhye states: "I got preferential treatment because my teacher confused my Brahmin name with a similar sounding Saraswat name. Yet this incident highlighted in my mind the deeply-entrenched caste-system in India." This incident reminds Kamal Padhye of another caste-related incident that she encountered in her Present: "This happened just a little time back..." After she finishes relating the incident she
concludes the section thus: "It was as though the 50-55 years following my schooling had never passed." 24

Kamal Padhye is thus extremely aware of words, names and their significance, and uses these words to connect her Past with the Present. In the above-mentioned incident e.g. she explains the sea-change in her teacher's behaviour that arose due to a confusion over a single alphabet "tlo".

This back and forth narration seems to be a deliberate stylistic decision, designed to clarify to the reader the long road that the Kamli of the past has traversed. It is perhaps for this reason that Kamal Padhye uses the third person to talk about Vinayakbhatji’s Kamli who played hide and seek at the temple at Ramwadi. She distances herself from the childhood Kamli of long ago and talks of her objectively. The values of the Kamal Padhye who is writing the autobiography have taken a complete about-turn from the Kamli of Ramwadi. The third-person reference stresses the distance.

What is unique about Bandh-Anubandh is the easy blending of Kamal Padhye’s narration of her private and public life. Perhaps, the person responsible for this was her husband, who was a thinker, a writer, and an intellectual. Prabhakar Padhye lived life according to his principles. Kamal Padhye’s thinking matured (perhaps unconsciously) under his tutelage. She looked upon her social work
as an extension of herself, not as an extra-curricular activity. So immersed was she in her work that if she felt that it was taking her away from her ideals and the principles she had chalked out in life, she preferred to quit her work. She has thought deeply on the Private / Public roles of a wife and woman. She says in Bandh-Anubandh: “Even women who work exclusively ‘inside the home’ sometimes find that their work is disrupted due to various household problems. When work ‘outside the home’ gets added to it, then problems invariably multiply. Because once you accept work ‘outside the home’ it subtly changes into work ‘inside the home’, so involved does one tend to get in it. Work cannot be compartmentalised like this. The spill over is natural”. 25

This spill over is evident in Kamal Padhye’s life. The atmosphere of her marital home was such that strict compartmentalisation of the private and public life was not possible. Her colleagues in the work place were also her personal friends. Her political thinking was internalised in her personal life. Neither were her friendships and relationships compartmentalised into “personal” and “professional” friendships. The form of her autobiography mirrors the spillover. There is no separation of a “private” or a “public” Kamal Padhye. They were tightly interlinked. Her success or failure in the various social Institutions she worked in coloured her personal relations as
well. She says in the last page of her autobiography: “My life can be considered either a success or a failure. It depends upon how you look at it. Because of my rigidly held principles and ideals, I may have proved unsuccessful in my area of work. Yet, my belief in the need for social institutions and my belief in my principles remain unshaken.” 26

Here, Kamal Padhye makes no distinction between her areas of work “inside” or “outside” her home. Similarly, she makes no clear separation between her “public” and “private” identity.

Most women who undertake to write out their lives have a strong link with society, the feeling that no (wo)man is an island. Kamal Padhye says: “I was talking to Kusumagragaj in his house at Nasik and in the flow of conversation reminisced about a number of events from the time I was Vinayakbhatji’s daughter to the point I became Kamal Padhye of Delhi and Pune. I felt suddenly very liberated. The strand of my life too got woven into the mainstream of everyday life. Kusumagragaj said, 'you must write about all this’.”27

Lucy Larcom in her autobiography states: “None of us can think of ourselves as entirely separate beings.”28 Kamal Padhye too thinks that her life story is the life story of Everywoman.

In addition there is the fact that she was the wife of the well-known thinker and Marathi writer—Prabhakar Padhye. The reading
public had a natural curiosity to know what living with an
"intellectual terrorist" ( as Prabhakar Padhye was popularly known )
must have been like. Thanks to being the wife of a well-known writer
and editor, Kamal Padhye had the opportunity to interact with several
well-known literary and political personages. Bandh-Anubandh is
full of interesting anecdotes about these people. Kamal Padhye has
given in her autobiography a few lines from the letter that R.B.Joshi
sent her after reading her autobiographical article in the magazine
Anushtubh : “You have come in close contact with people great and
small, who have excelled in their fields. You have also gone through
a lot of experiences. So there is no doubt that your autobiography
will be heart-rending and thought provoking. Plus, what is important
is that you can be objective and analytical even while writing about
close personal relations.”

The very title of the autobiography— Bandh-Anubandh — makes
clear the fact that this is not a straightforward record of a life and that
the author considers herself a link in the chain of society. Not an
isolated being, not an ivory-tower intellectual, but the sum-total of all
the experiences and relationships in life. It is not so much the story of
"I" as the story of "we". The author transcends her own particularity
to make Bandh-Anubandh the record of the urban, intellectual middle
class Indian woman. As Margo Culley says: "It is through the
construction of such common ground that the anxiety about transmission of a message to a community, at the heart of so many women's autobiographies, may be resolved... With a variety of strategies, the writers submerge the personal in some 'larger' purposes in order to become the vehicle for conveying a message about history."

Though there is no explicit "message" to be conveyed by Kamal Padhye, she does feel that by breaking her silence she will be making a positive contribution to society. She wishes to give her autobiography a larger scope, a vaster landscape. She says in her Introduction: "Still, this book is not merely confined to the 'woman question'. Along with the basic needs, tenderness, love and affection are also the emotional requirements of human beings. Out of these arise various feelings and emotional entanglements. I have experienced keenly the problems emerging from these entanglements. I have expressed my thoughts about all these in this book. Finally, this is a rumination done according to my intellectual capacity... The dictionary gives various meanings to the word 'Anubandh': chain, load, burden, obstruction, worldly responsibility etc. Sometimes some relationships become burdens in life. They cannot be thrown off or wished away. They become the cross one has to bear through life."
Kamal Padhye’s autobiography is thus an interesting and thought-provoking book by a well-read woman. Her own awareness of feminist ideas make her more alert to her craft. She approaches her autobiography with a clear and relentlessly honest self-appraisal that makes her book an absorbing study of human relations.
NOTES

1
Kamal Padhye, Bandh- Anubandh (Mumbai : Mauj Prakashan, 1993 ) 265. All quotations from this autobiography have been taken from this edition. My translations have been given in the body of the text. The Marathi original is in the Notes Section.

"या आयुष्य सर्वसाधारणपणे कुणा स्त्रीला मिळताना नाही अशा समृद्ध अनुभवांची भरतलें आहे. प्रभाकर पाठ्यांग हातात हात देऊन सतपंढी सात पावलं फिरले आणि त्यांचा आधार, ' मिर बाई मिर ', किंवा गिरतं किंवा गिर ' महणून, विनायक भट्टाचार्य कमालीन असीमात गिरकी मारली होती. आपल्या गिरकी चा तोंत संभाजवळ संभाजवळ संवेदनाचा विवाच जें दर्शन घडलं, त्यांना त्यांच्या आंधावून फोट हिला जाणून घेतले."

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Introduction (ix). " इतर दिनांताना ' माणूस महणून न वागवल्यानं होणारा तुमचा मनोभंग चहाट्यावरून मांडा ' असं संगताना , आपण मात्र 'आपल्या घराचा आद आपल्या राहेला पाहिजे ' या पारंपारिक संवेदनाच्या चौकटीचं पालन करत आहेत, अनुभवाची देवांग्रे वर्ण असात आपल्या अनुभव खुल्या दिलांचं पुढे मांडत नाही. हे आप्प्रभाविकपणाचून आहे, असं सतत राही. शैवती ही टोफणी मलाच असहयोगी ज्ञाती , महणून हे पुस्तक सिद्धांतेत घेतले."
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5
Ibid. 12.

6
Ibid. 10.

7
Ibid. 249.

8
Page 189. "प्रश्नांत हा विजय कुणाशी बोलणाराती नाहीताच ... लोकांसाठी हा विजय संपत्त हे ठरवलं तरी पुकारतर लोकां तो उक्ततन काढावरी. अण्या निखट बुद्धीनं काढावरी. तरीही तो मला अस्वस्थ करत माणांन.""

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Page 191. "प्रश्नांत गोला ही जाणीव माहित्य प्रत्येक गोलैत्रा आणि जाणा-या क्षणात घटू येतून बसली आहे. विस्तरण हे या क्षणाना माहिती नाही... तरी प्रयत्न करून बसला काय हरक्त आहे?"
10

11
Page 56. "या सर्व गोष्टी क्या वेळी माहित्य डोक्यावरनं जायचया... त्याचं माहित्य खूप दडपण याचं. बहुतेक वेळा त्यांचं ते व्यासंगी बोलणं माहित्य लक्षातरं याचं नाही. आपल्याला यातरं पुष्करसं माहीत नाही किंवा कहत नाही याचं दबाव याचया. ... त्या वैदिक देवावस्थातीली भी गुरुमरण जाणवी आणि आणि खूप कभी आहेत अर्थात जाणून गेल्याच बसावतीं. मग येथे घराची शान बिघडून जायली. ती बिघडलेली शानचं बायकोला समजून घेण्या ऐवजी पाठ्यांना अस्वस्थ करायली."

12
Page 248 "माहित्य स्वभावात भन्नल्याच धार होती, कि स्वतंत्रत्वाची संस्कृताची गर्दनून ती आली होती कृपाश्रधारक!"

13
Page 247. "लमनाच्या पहिल्यावर वक्षणावर माहित्य मुळे भावनांना तडे गेले होते. पाठ्यांनाची ल्याची जाण होती. ते तडे कुटुंबाच्या गोष्टींनी कधी सोंडले गेले नाहीत."

14
Page 247. "माहित्य स्वभावात एक धार असावली. काही चूक नसेल तर मिळतं घेण्याची तसेच माही वृळी नकली, आणि अंगातल्या जोशांनं लोकाची प्रभावी बलावतीच."

212
15
Page 216. "एक्षण्ड एसेम मला म्हणाले, 'तुमच्या कृपाशीच कसं पंजत नाही?'
.. एसेम म्हणाले ते खरच होते. पण तत्त्वादिन मुळात घालण मला कशीच जमले नाही.

16
Page 188. "भरभरण वाहळवळ वादलं तरी आता मला तरं वाहता येत नाही.
मनला बंप घालतच जमाधरं अंगदकणी पडलं. या अलिकत भांवनेन्य माझी वेशावसाळी संपूर्ण टाकली आहे.

17
Page 89. "संगीत आणि साहित्य ! दोन खोल्यांच्या घारात दोन तपस्वरां !
दोनही कलांची धाटणो वेगळी. ल्याँच्या साधनेची प्रकृतीच निराळी ... शेल्टी संगीतसाधनेच्या मुकऱ संचार दर्शन गेला .. मग पुढे केहाती मी ते बंदच करून टाकले.
सुरू होतं तेवा मला कुणीं बंद कमाचिला संस्थिततं नक्कर, आणि बंद केलं तेवा 'का बंद
केलंस?' 'संपूर्ण विवारतं नक्करं. संसारात एखादी गोष्ट करणार म्हणजे करणार, अशी जिंद बाईला कशी पर्वतनार?'

18
Page 93. "पुढे न.र.फाटकरानी एम.ए होण्यासाठी मला आग्रह केला. पण इंटर
आणि भी. ए. च्या वेदांचा पाठ्यांचा उत्साह मातकता होता. मग भीही उदासीनां
राहलेच.

19
Introduction (ix). "शेल्टी माझ्या बुद्धिच्या कळ्लीते एक चिंतन
आहे."
20

Introduction (viii). "जीवनात्मक घटनांची केवळ नोंद करणा-या पारंपारिक 
आत्मचरित्रातून स्वतः-था मनाची संबंधनाशील स्थिती आणि जीवनात्मक सर्व घटना 
आगामी प्रामाणिक मोक्षात्माने कुणी तिहून शक्तें यावर माझा विश्वास नाही."

21

Introduction (ix). "आपल्या आयुष्यात्मक अनेक घटना अशा असताल, की 
त्या केवळ संबंधित ध्यानयुक्तता अथवा ध्यान के भावनात्मक गुणांचा मेल्या असताल."

22

Pushpa Bhave, "Bandh-Anubandh", Maharashtra Times, 2.1. 
94, 5. "अनुभवाची नाजुक शुभेच्छा जपयोगी आणि तरी अंतःगतीत गांव गाव 
व्यक्त करावे, करण हे अनुभवण ' मी ' ता घडले असताल. या गांवच जाणी 
लेखकसह केले.""

23

Page 1. "इतक्या वर्षाने मी आज प्रथमच रामवाडीत पाउल टाकलं आहे. हा 
वाहिनं सभामंडप, खरच किंतु मोठा वाटायचा त्या वेळी. आहे हे सर्व फळ 
लहान वाटायचे. डोन बांधूना या डोन दीपमाण्या आणि मध्ये मातीची मूर्ती ... तिथी 
पौर्णिमेला पणल्याचा मंड तेजसं उजाललेल्या, तासाच अजुनपर्यंत मनाल 
लखकेलेल्या.”"
24

Page 15  "त्या बाई प्रथमच वर्गत शिरंग्या तेछा मला पाहून म्हणालया, 'नाव काय?'
'कमल गादोस्कर'
आणि त्यांच्या कोर्ङ्या होळ्यात ओलावा शिरता. त्या 'ठो' नं मी त्यांची आडवती
बनून मेले. 'गोदस्कर' 'या सार्वजीती रुढ आडनावाशी 'गोदस्कर' 'या ब्राह्मणी
आडनावाशी त्यांची मलत केली होली. त्यावली सूक्ष्म फरक लक्षात न आल्यानं मला
खास वाग्युक निविडली हे खून असलं, तरी जातींच्या महत्ताची सखोळताती
जाणवली."

25

Page 139. "तेजक अमदी 'घर का काम' करणा-या बायकांच्या 'घर का क्रम' ची घडूंही अनेका अनेक घरपूरी अडचणांनी विस्तृत, भग जोडीला 'दार का काम'
आलं, कि विवाहार्थले नको. झी विस्तृतमार्फ, एका 'दार का काम' फलकलं की
ते घरचंच बनून जालं."

26

Page 268. "मुझें तस समृद्ध आणि म्हटलं तस अपेक्षी असं हे माझं जीवन
घरेलूवाची विवाहांच्या आणि आयामांच्या आहारमुळे भी संस्थांच्या कार्यक्षेत्रात अपेक्षी
ठले तरी संस्थांच्या गरजांच्या आणि माझं विवाहांच्या विवाहां संस्थांच अढक आहे. "

27

Page 236  "नाशकास कुङ्गमात्रजांच्या धरी बोलता बोलता मीही एका
रामवाडीच्या विनायकमूलटिंच्या मुलीपासून दिलं - पुन्नायाप्रतिक्षा कमल पाठ्यच्या
As quoted by Margo Culley in American women's Autobiography : Fea (s) ts of Memory 15.
शास्त्रशुद्धतेचं ज्ञान मला नाही, पण अनुभव मात्र सत्य आहेत आणि ते मी अत्यंत प्रामाणिकपणे मांडले आहेत. .. पुढे सहज शब्दकोशात ‘अनुबंध’ चा अर्थ पाहिला. त्यात दिलेल्या अनेक अर्थात मला अभिप्रेत असलेले पुढील अर्थही होते : - अनुबंध म्हणजे बैडी, लोळणे, अडथळा, ओळे, संसारपाशा, वर्गे. संसारात भाववंचनांचीही कधी - कधी ओळी बनून जातात. फेरून दायवी म्हटलं तरी ती फेरीची जात नाही. मग ती तशीच वाहावी लागतात. आणि मग ती आझी अप्लेच सूल बनतात.”