This chapter details out comparative study of five women Autobiographer viz. Amrita Pritam, Kamala Das, Shobha De, Urmila Pawar and Laxmi bai Tilak. All the Five Women writings have been studied from point of view-

9.1. Comparative Profile of Five women Writers

The writing of autobiography is conscious and continues work for women writers. The contradictory generic conditions of from suit the female psyche so well that the form has a different kinship, with the feminine self. On one hand the auto biographer has to expose herself by exploiting the truth in its private shades, on the other, she has to justify and present herself as she prescribes herself to be. Sacrifice of privacy is the central demand of autobiography and it appears to be opposed to feminine culture. Very few woman writers have come forward with this dimension.

This comparative study of the five women writers furnishes details of their period, environment, Linguistics and their religious fervor.

9.1.1 Amrita Pritam

Amrita Pritam is considered as the first renowned poet, essayist and novelist of Punjabi literature. Amrita was the first prominent poet of Punjabi literature, migrated to India from Lahore after the India Pakistan partition in the year 1947. She was the only child of a poet and schoolteacher, Kartar sings Hitkari.
She is most remembered for her poignant poem, Ajj Akhaan Waris Shah (Today I Invoke Warish Shah) an elegy to the 18th century Punjabi poet, an expression of her anguish over massacres during the partition of India. As a novelist, she noted worked was Pinjar (the Skelaon) 1950, in which she has created her memorable character, Pure, and an epitome of violence against women. The novel was made an award winning film, Pinjar, in 2003.

Known as the most important voice in Punjabi Literature, she became first woman to win the Sahitya Akadami award for her poem Sunehre (message) later she received Bharatiya Gyananpith, one of the India’s highest literary award.

The Padmashree came her way in 1969 and finally Padma Vibhushan, India’s highest civilian award in 2004. In 1982 Kagaz Te Canvass (the paper And Canvass) in 2004 she was honored with India’s highest literary award Sahitya academy of letters, the Sahitya Academy Fellowship given to the immortal literature. For life time achievements

9.1.2 Kamala Das

Kamala Das is beyond doubt the greatest woman poet in contemporary Indian English literature. As a confessional poet, she displays feminist ethos in her poems. Kamala Das, born in Kerala in 1934, is a bilingual writer, she writes In Malayalam, her mother lounge, under the pseudonym Madhavi Kutty. She is the recipient of several prizes and awards, the PEN Asian poetry prize, Kerala Sahitya Academy Award for fiction, Asian world prize for literature, kendriya Sahitya Academy award, etc. She was short-listed for the Nobel Prize along with Marguerite Yourcenar, Doris Leasing and Nadine Gardiner. Her poetical works include, Summer in Calcutta 1965), The Descendants (1967), The Old Playhouse and other poems(1973), Collected Poems(1984), The Best of kamala Das(1991) and Only the Soul knows How to sing(1996). As she writes in My Story,

“Poets die many times their deaths. They die especially repeatedly in the obituaries. They live again, so they not when their poems are printed after their deaths”

1
Kamala Das as her original name is Madhavi Kutty in her early days at Nalapat house Malabar, Kerala. She is an iconoclast who has asserted her identity on the firmament of Indian English poetry by her honest and candid poetical lines that breaks to the hypocritical veneer of man–woman relationship in Indian traditional society. She is an Indian English poet, short story writer, novelist, playwright, essayist, non-fiction writer and children’s writer... Her poetry is a serious break from the erstwhile female Indian poets like that of Toru Dutt and Sarojini Naidu, but a celebration of the universal experience of self, love-despair, anguish, failure and disgust against the traditional mode of gender manifestation apprehended through a feminine Indian awareness. Kamala Das may be called the Indian Monroe, just as Marilyn Monroe is known as goddess of sex in Hollywood. It is because Kamala Das’s writings titillates and has its leanings on seduction unambiguously look at how she arouses the reading public with an air of exotica as found in her poem ‘Introduction,’

9.1.3 Laxmibai Tilak

Laxmibai Tilak was born and brought up in orthodox conservative Brahmin family, married at the age of eleven to Narayan Waman Tilak, known Marathi poet of his time.

Laxmibai Tilak’s ‘Smruti Chitre’ also written originally in Marathi and later on translated in English by Josephine, ’ I follow After’ and Louis Menezes as ‘Sketches of Memory’, Laxmibai admits in the beginning of her memoir,

“I am very energetic by nature and though in spirit”. Later in her autobiography, once again she admits that, “I am like a rubber ball bouncing back again and again.”

The memoir traces the life of Laxmibai (1969-1936) and her transformation of the illiterate impish prankster Manu Gokhale daughter of orthodox chitpavan Brahmin.

9.1.4 Urmila Pawar

Urmila Pawar is literary personality, known for her short story writings in Marathi literature. She is born and brought up in Kokan region of Maharastra state. She was born in the year
May 1945 at Adgaon village of Ratnagiri District. Today, she is known as a feminist writer and leader of Women’s lib movement.

As a dalit writer, she has established herself after Daya Pawar, Baby Kamble and Shantabai Gokhale as the prominent voice of Dalit literature. Her memoir Aaydan, which was published in the year 2003 and was translated by Dr. Maya Pandit as ‘The Weave of my life: A Dalit woman’s Memoir’.

Aaydan means weaving of cane baskets. It was the main economic activity of the mahar community, whom, she belongs. There is another meaning to the word Aaydan; it is utensils used by them. The Mahar community was staying in the central location of the village, as they can be useful to the upper caste people for their sanitation related works as well as to protect them from attacks from outsiders.

9.1.5 Shobha De

Shobha De born on 7 January 1948 is an Indian columnist and novelist often called India’s Jackie Collins. Shobha Rajadhyaksha belongs to a Maharashtrian Saraswat Brahmin family. She graduated from St. Xavier’s College, Mumbai with a degree in psychology. After making her name as model, she began a career in journalism in 1970. During same time, she founded and edited three popular magazines – Stardust, Society, and Celebrity. At present, she is a freelance writer and columnist for several newspapers and magazines.

Shobha De, perhaps better known as the Maharani of Muck or the Princess of Porn, is India’s most commercially successful English-language author. It’s a crazy claim for a 62-year-old middle-class Indian woman-one who describes herself as a “traditional” mother to six children-to be able to make. However, sex sells, even in one of the world’s most socially conservative countries.

Bucking all convention, for years De has dared to write lusty, shocking sex scenes, and from a female point of view. In a country where women rarely bare more than two inches of leg and hardly ever file for divorce, she writes about women who, like herself, flee marriage because they are bored. De is author of more than a dozen titles, all of which start with the letter “S” (Sultry Days, Starry Nights, Strange Obsession) and all of which depict a
level of privilege that most of India’s more than 1 billion impoverished masses cannot even imagine.

9.2. Overview of Critics

As Patricia Specks says,

“Autobiographies, almost by definition make the private public the writer who displays herself in print, claims the authority of individual personal experience asserting the unique knowledge of that unique subject, the self.”

According to Specks, writing autobiography is a dynamic process of recorded choice. It is through the sense of refusal or acceptance, achievement or failure, agony or peace, remorse or fulfillment that a person may think of writing an autobiography. Kamal Arora describes Amrita Pritam as vigor, and a new day, which Amrita Pritam embraces as a child would the draw

“Exhausting, depleting and inventing all at once. In her autobiography, she has one chapter identified herself with the phoenix, which rises again, and from its own as he’s. There is something of the burial ceremony which she saliently seeks each time she closes a particular emotion or chapter of her life. Yet each time fresh hope, in life and light stir the scattered remnants into a frenzy thus creating a new ethos, a new n.”

The identification with phoenix is very appropriate self-knowledge of the poet in Amrita Pritam; she suffers the sense of death, burial of emotions and dreams, and yet she does not accept failures, due to her dreary optimism and positive vision. ’A genuine autobiography is both an essay on truth and experiment in being says Goyal and adds that the autobiography of Amrita Pritam has,
“Neither the salacious extroversion of Kamala Das’s My Story, nor the intellectual exhibitionism and showmanship of Nirad Chaudhuri’s Autobiography of an unknown Indian.”

The noted, Dalit writer Shanta Gohkale has observed,

“Narratives of Dalit woman’s voyage through life told with a sense of irony and humor. Aaydan is marked by honesty of its narration.”

In the words of H.B. Pangarkar,

“There is a combination of arts and truth in her writing. Her writings are truthful and normal getting further artistic touch.”

As Jackie Huggins observes,

“Until there is a real understanding of racism in this country and genuine moves made towards racial equality, many women will not be prepared to talked publicly to audiences about the oppression they suffer through sexism.”

9.3. Phases of Feminism

1 First Wave: Pre 1920
2 Second Wave: Post 1920
3 Third Wave: Post 1950

The history of Feminism in India can be divided into three phases:

**First Phase**, beginning in the mid-nineteenth century, initiated when male European colonists began to speak out against the social evils of sati.
**Second Phase**, from 1915 to Indian independence, when Gandhi incorporated women’s organizations began to emerge.

**Third Phase**, Post-independence, which has focused on fair treatment of women in the work force and right to political parity.

### 1.3.1 Models of Feminism

<table>
<thead>
<tr>
<th>Serial Number</th>
<th>Model</th>
<th>Description</th>
<th>Prominent Writer</th>
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| 1             | Liberal Feminism               | • Men and women are equally rational. They are both therefore qualified to fulfill social and practical roles at any level.                                                                           | • Mary Wellstone craft (vindication of the rights of women in 1792)  
• Maria steward  
• The Grimke sisters  
• Betty Friedan  
• Gloria Steinem  
• Molly Yard |
| 2             | Socialist-Marxist Feminism     | • There is demarcation between private and public spheres of activity, maintained by capitalists for their own interests.                                                                                 | • Marx  
• Engels  
• Gilman  
• Kollontai  
• Eisenstein |
| 3             | Radical Feminism               | • Man is the source of all operation.  
• All culture is male dominated: Patriarchal.  
• Separate women’s culture with separate set of values, which are different from that of man.                                             | • Mary Daly  
• Andrea Dworkin  
• Germaine Greer  
• Kate Millet  
• Juliet Mitchell |
| 4             | Psycho-Analytical              | • Women should use different language for themselves                                                                                                                                                     |                                                                                                                                 |

7
|   | Feminism based on their experience and sensations of their bodies. It should be different from language of men. |
|   | Women developmental process is different from that of man. |
| 5. | Existential Feminism |
|   | Woman has to assert her autonomy in defining herself against men. |
|   | She has to define her own identity giving herself a past and creating for herself solidarity with other women. |
|   | Simone De Beauvoir |
|   | (The second sex) |
| 6. | Individual Feminism |
|   | Speaks about frustration of middle class women |
|   | Emphasis on liberating sexuality of women |
|   | Germaine Greer |
| 7. | Cultural Feminism |
|   | There is a dichotomy between mind and body, which is substantiated by the mental capacities of women. |
|   | Stand point Epistemology. |
| 8. | Post-Modern Feminism |
|   | Body is a ‘site’ at which important identity forming, yet contradictory experiences, occur. |
|   | Alice Jardine |
|   | (Gynesis: Configuration of women and modernity) |
|   | Gayatri spivak |
| 9. | Relative or Relational |
|   | Women writes are in terms of child bearing and |
9.4. Narrative and Linguistic styles

As regarding narration by the women writers, Estelle C Jet link has her own views,

“Women’s self-image is projected by the way very means used to distance or detach themselves in their life stories a variety of forms of understatement. In place of growing narratives, women tend to write in a straightforward and objective manner about both their girlhood and adult experiences.”

Maya Pandit’s English translation of Baby Kemble’s ‘Jeena Amucha’ (1981) and Urmila Pawar’s ‘Aaydan’ (2003) will indeed facilitate locations the establishment of a Dalit feminist stand point within the canons of feminisms.

The similarity between ‘The Prisons’ and ‘The Weave’ is that they are both self-narratives of two women accentuating contempt, poverty, caste and gender struggles in India. Pawar has focus on her own life story situating it in the context of mahar community of Maharashtra and their struggle during the post Phule Ambedkarite period. Kamble’s book was more of a socio-biography than an autobiography of a single individual, as it recorded the travels and transformation of the Mahar community on the threshold of an epistemic transformation under the leadership of Dr. Babasaheb Ambedkar’s, also a mahar, in the 1950s. As Baby Kamble said,

“Thesufferings of my community have always been more important than my own individual suffering. I have identified myself completely with my people. Therefore, Jina-Amucha was the autobiography of my own community.”

‘It is the Mahar caste as the Speaking Voice of the autobiography.
The focus of Urmila Pawar’s autobiography however is on the ‘self’. She talks about her personal life and her life experiences. Nevertheless, the community always looms large in her autobiography as well as in her fiction. She admits,

“What the writer writes about is social reality and not his or her individual life.”

Sharmila Rege Felt that narrative of experiences that, The Weave’ should be not read as a feminist or Dalit autobiography rather as historical. She has worked with Meenakhsi Moon to compile interviews of women, who participate in the Ambedkar’s movement. In the weave, she talks about her own experiences as a Dalit woman, a Dalit writer and a Dalit feminist activist locating herself within the larger socio-political backdrop. The community inevitably creeps into her memories of childhood and school days. Her affair with Harish Chandra their marriage, life with her in-laws, her children, how she had to balance her ‘official and familial ‘duties’ etc. for instance, while talking about her children she recalls to live in acute poverty and had to walk the steep path to go to Ratnagiri market to sell their product and earn some money. By, naming her autobiography as ‘Aaydan’ Pawar draws a connection between the act of her writing and her mother’s basket weaving and there by acknowledges her debt to her mother, to all these women of her community. The other important Maharasrtrian writer is Laxmibai Tilak, who had faced life with stark reality and given an example for others to live life amongst all odds. As she narrates the incident of her travel,

“Why do you bother, woman? He chided me’ ‘you will get everything in Bombay except a father and mother,’ perhaps. However, to a woman, the shoot of a roof from her parents’ home is worth more than a whole tree. I arrived at Bombay’s Borobudur station with just a little dal and rice, and those because I had packed them in a bag, away from his prying gaze.”

Kamala das has used sensuous expressions, which are representing archetypal types of tragic world say for instance,

‘Lion hooded snake and filled trace.’
Noted Critic Northrop fry writes about Kamala Das’s similes,

“Are all accepts of tragic vision. the archetypes of tragic vision denote tragic sense.”14

In Pawar’s autobiography ‘private’ and ‘public’ meanings in a different way, when she talks openly about certain taboos, for instance female sexuality about her frustration on spending the first night with Harishchandra. The Interface of caste and gender becomes explicit, when Pawar tells us about her experience of collection of donation for her organisation ‘Samvadini Dalit Stree Manch’. The peon told that,

“The sahib gave it because you are a woman”15

Pawar although writes almost twenty years after Kamble Both faces similar problems in upholding her individual identity as a woman, for her use of lams, and the very food she eats are integrated to her Dalit identity.

The transition from written to oral form of self-expression in Urmila Pawar’s own life is suggestive step of emancipation of the Dalits. It is interesting that Pawar’s first attempt to form organisation for women later in life, in Mumbai, is by starting a literary group called Samvadini. Untouchability was the extreme manifestation of caste in Indian society, fun through a prohibition not only of touch, and of certain occupation, but also of the public use is only Brahmin who can enunciate sacred texts, but the untouchables are even further sided authority of caste. So far, these Dalit women, who were also silenced by the authority of patriarchal make a public use of speech was at the time truly revolutionary. Urmila sees a close connection-one of unspoken pain between the weave of Aaydan that her mother made and her writing. It was because of this that, she called her autobiography Aaydan.

Kamala Das the person is not to be found in her writings. What we get is true feminine sensibility, feminine spirit and the desperation of feminine sensibility for its expression in the language, which is not hers. As shri Iyanger R.S. observes,

“When she writes mansural blood, male/female body, female hungers, beat sorry breasts, or stood nude in front of the glass it was considered a far cry …A fiercely feminine
sensibility that dares without inhibitions to articulate the hurts it has received in an insensitive largely operates made world.'

Urmila Pawar has completed her Master in Marathi literature while she was employed by the State Government Public Works Department from which she is retired. As an acclaimed writer, she served on several social and literary bodies. She has also been actively involved with work and political activity of autonomous Dalit Feminist Organisation in the Mumbai and Konkani regions. Writing and publishing—particularly narratives of significant moment in her life—have been important activities for Urmila, and the response to these encouraged her to write Aaydan. Her short stories, travelogue and researched writing on woman in the Ambedkarite movement had been published and well-wisher she says,

“Allowed me to complete the weaving of the, ‘Aaydan’ handed down to my mother.”

Whereas Laxmi Bai is light, linear narration shows her a spirited woman with a zest of life. We are privy to her thoughts, her light hearted approach to life and level headedness in times excessive sentimentality and hypocrisy caught in a variety of relationship. As true survivor, she puts the post-modern Indian women with her persistent Sans- Bahu problem. At the same time, she takes difficult time and people in her stride, cherishing with warm family ties and good times where it not for a will the birth of goodness would never be known.

The five women writers undertaken in the present study and their autobiographies express glaring similarities and contrast in their not only attitude and linguistic skills but in portrayal of the surroundings, society and incidents witnessed by them of their era for e.g. Both Amrita Pritam and Kamala Das have had unconventional ways of thinking and have therefore become quite controversial. They do not conform to the established norms of the society; they defy them. They have revolted against the traditional man-woman relationship their attitude to sex is different from the puritanical attitude of their contemporaries. They challenge all the taboos. They disapprove of the conventional marriage of girls at an early age and the wide age gap between husband and wife.
Kamala Das, My Story expresses the and distinction both as a woman and writer. Her other works are good but her autobiography is certainly better. It is written in the form of a novel, informative and delightful autobiography. It can be read as a confession. It is confession like St. Augustine ‘confessions. It is the duty of a writer, to tell the truth. While writing his/her autobiography. In My Story Kamala Das does not hide anything to her readers. She has experimented with her womanly truths like Mahatma Gandhi. There is poetic element like Jawaharlal Nehru. She has tales just like R.K Narayan. The purpose, style, theme and design all are remarkable. She has proved that truth is always truth and it must be speak without any fear. It is necessary for a writer to revolt against the savage conventions. She has predicated her identity and individuality. Thus, My Story is a revolutionary book. It is the story of a shameful society where males do not properly respect women.

The interests of women writers have changed the society of India and its relationship with the west. This trend in writing by women clearly appears if one compares the images of suffering women in Kamala Markandya’s Shulamith, to recent subversions and expansions of the traditional in works by Chitra Fernando, Anita Desai, Sura Suleri and Anees Jung. Chitra Fernandez’ collection of short stories Three Women’, like Anita Desai’s ’In Custody’, portray women who want their individual worth realized and attempt to break through the suffering that traditional society, Sara Suleri’s ‘Meatless Days’. Kamla Das's My Story fights for her identity. Kamala Das as woman character sally as epitomes of suffering womanly virtue to portraying more complex and real characters.

In Case of Amrita Pritam, it is self-discovery of a perceptive mind.’ The Revenue Stamp’ reveals an uncommon sense of self-analysis with no conscious regard for social criteria of moral judgments. Being a poet; she maintains the grace of her creativity while narrating the story of her life. She now here tries to control even those facts of life, which give birth to hypocrisy in society. Her vision of life is broad enough to make her story the ‘stamp of truth’.

In her sixteenth year, Amrita started writing poems secretly and tore them, as she was afraid of her father. He encouraged her to write but insisted that she should write only religious and patriotic poems. Fathers in those days were the patriarchs of discipline and order for daughters and there was no alternative than to follow the ruler obediently. The
similar problems faced by Kamala Das at sixteen when she got married to Madhav Das. Her cousin who was an elderly person and encouraged her to write but her main source of inspiration for writing poetry is her grandmother, Nallappa amma, who herself was a noted poet. In addition, her grandfather too was a famous poet of Malayalam poetry in those days. In case of Shobha De, similar problems have aroused with her parents. Her father was a strict administrator, had imposed conditions on her attitudes, fashion, and activates. As Shobha has written in her memoir,

“I supposed that was part of the thrill, given the long list of don’ts. I was not allowed to wear sleeveless blouses, cut my hair in a fringe, use make up, listen to the western music station of All India Radio, dance (by myself) wear or perfume, jeans or grown-up outfits or behave in any manner that might attract attention.”

Shobha narrates an incident where her father has scolded her. When Kunda got gold medal, he told her,

“It is your attitude, you have the aptitude and grasp. But no application, and how can you excel such a lackluster approach?”

However, she was rest assured with her modeling success and enjoyed the independence it brought to her.

The other two women writers are comparatively different in their presentations. Even they are competent writers yet, they do not possess aura and fauna of Amrita, Kamala, or Shobha De as Pawar has spent early years in dire poverty. They have different social and cultural background of interiors of Ratnagiri district and Nasik. Both of them have developed their literary skills in their forties of their life.

Urmila Pawar has written her memoir’ Aaydan’ in Marathi in 2003, which has been translated in English by Dr. Maya Pandit as The Weave of my life: memoir of a Dalit woman. The attempt has been being made by Urmila Pawar to represent her community
and their problems. She wanted to bring them in lime light under the influence of Dr. Babasaheb Ambedkar’s. Dalit authors are able to show not only the hostile circumstances in which Dalit is live but also their struggle for emancipation from caste. Religion has played a decisive part in the writings of Dalit literature. Baburao Bagul was one of the main exponents of Dalit literature in Maharashtra. He has made a valuable contribution to Indian literature as a progressive writer. Urmila has attempted to show in details how Dalit’s have been oppressed. Aaydan means ‘utensil’ and ‘weapon’ these are the other connotations other than weaving of basket by the Burud and mahar community. Dalit houses in the Kokan region were usually not located on the margins of the village but found at its center. Probably as a matter of convenience for the upper castes, who could summon them at any time."

Autobiography as genre is said to have begun with the emergence of the sense of individual identity under capitalism. As just mentioned by Baby Kamble, it was not an individual but an entire community that was a sense of pride that among Dalit communities it had emerged as the prime agency of transformation in the village of Maharashtra. Gradually, Dalit autobiographical narratives appeared that were success stories. These were of dalits who, as a result of the processes of modernity, progress and development, claimed to completely overcome the disabilities produced by the caste system. Pawar’s autobiography The Weave Of My Life is both a continuation of and more importantly, a significant departure from those dalit autobiographical narrative by both men and women writers. The Weave, also portrays the conditions of a subhuman existence of an entire community.

The women writers have share the common style of drafting similes, which can attract our attention. ‘The Revenue stamp’ has certain striking ideas and similes, which attract our attention. She calls Imroz her ‘’15 Aug.’’ which is a novel thing. About her sixteenth birthday she writes,

“Like a thief, came “my sixteenth year, stealthy like a prowler in the night stealing through the open windows at the head of my bed.’’

The identification with phoenix is very appropriate self-knowledge of the poet in Amrita as Goyal observes,'
“A genuine autobiography is both an essay on truth and experiences in being.”

About her autobiography Goyal observes,

“Neither salacious extroversion of Kamala Das’s My Story nor the intellectual exhibitionism and show relationship of Nirad Chaudhuri’s autobiography of an ‘unknown India.’

Kamala Das on the other end has a fresh language and her vocabulary is rich and ample. Her similes like,

“At night he was as if a chieftain who collected the taxes drew him from his vessel, simply without exhilaration.”

The other place she writes,

“The sun falls over the city gently like a silver of butler on a piece of toast.”

Shobha De in her stylish English presented certain similes and metaphor too, which are very impressive. In her prologue to Selective Memory: Stories from My Life, she writes, for woman, a book in progress is like a secret lover. She has to hide from her family, steal time to go back to dream about. At other place she writes,

“flowers became trademark, colorcoordinated and carefully picked to complement my wardrobe, campus life was a four year picnic exactly as my father had feared.”

On Hema Malini’s marriage with Dharmendra, she has written her observation,

“She was seen as a person who refused to buckle under pressure, someone who went on her life, ignoring contribution and flaunting society’s rules but quietly.”
Urmila Pawar’s ‘Aaydan’: ‘The Weave of My Life’ is marked with honesty of its narration, told with a sense of irony and humor. Urmila looks at herself as a child, daughter, wife and mother as objectively as she does at Harish Chandra as a husband. ‘‘weaving’’ happens to be the central metaphor of the present memoir weaving of bamboo baskets the main profession of the protagonist’s mother, indicts their low caste as well as their dire economic poverty. As Urmila writes about the title of her memoir,

“My mother used to weave Aaydan. I find that her act of weaving and my act of writing are originally similar actions. The weave is similar. It is the weave of suffering and agony that link us.’’

9.5. Characterizations of Women Writers

In the matter of characterization, all the five women writers have mastered the skills and narrated thumbnail sketches of men and women. Amrita has given the unforgettable pictures of her father, her friends and the poets and writers whom she met in foreign countries. Kamala Das has given interesting and intelligent sketches of all the members of the Napata family from her great grand mother and her renowned great uncle, down to the cooks and maidservants. Shobha De too has narrated a minute pasteurization of the habits and life-style of her father, candid and affectionate character sketches of her mother who has spent entire life with few sarees and without make up in simplicity. Her elderly sister Vrinda, whom she was explaining all her secrets, her husband Dilip De, whose surname she has continued after her name and characterization will be incomplete without her six children.

Pawar, on the other hand has given a picture of her mother, father, brother and mainly her sister –in-law, who has saliently suffered in her house. In the early chapters, her school mates ,her husband Harischandra, her mother-in-law, her village people and Hari, the new Pandit of their community, for marriage and other rituals. Pawar has also paid tribute to all those activists who had worked with Dr.Ambedkar in his movement. In this regard, there is no parallel to Laxmi Bai Tilak in her artisanship as writer in the portrayal of characters. Her narration is so acute and intense that we get realization of characters as
alive and with flesh and blood with sensitiveness. She has in her autobiography, included many fictitious incidents not directly related to her life.

Similarly, the language is also tinged by caste and Pawar exemplifies how brahminical language can create a barrier among ‘dalits’ instead of facilitating communication. The ‘Upper ‘caste woman generally use the more formal ‘formal’ plural form ‘you’ of Marathi to address their husbands.

The behavior of Tai in her married life, with her husband was not fair enough, her communication and use of brahminical terms and dialects, which has created a distance between the husband and the wife. As she writes,

“I used to feel so angry about Tai’s imitating the Brahmin Godbole family, using honorifics before the names of husband and in-laws, indeed! Our uneducated illiterate village women were speaking the lounge, which was quite native and dear to us.”

9.6. Impact of Writer’s Environmental on her writings

Each women writer is influenced by the period of her era and soci-economic conditions. Every writer may be male or female cannot keep him/her away from the social evils of their period. In case of Amrita Pritam, she has the painful stories of partition of India and Pakistan in 1947. She has the religious background at her home as father is a preacher and wants her to write only patriotic and religious poems only. In her early collections of poems, this influence is visible.

After partition, she has written a memorable poem in sweet memory of Waris Shah. The poem narrates the pain of separation and is today a popular Punjabi song sung by people of Punjab. Her love for poet Sahir, her marriage at sixteen with Mr. Pritam Singh, their separation friendship with Imroz all have direct and indirect impact on her fiction and autobiography.

Similarly, Kamala narrates in her memoir background of her great Nalpat house and her childhood days. Das’s memoir represents her pain for love, which she sought from her marital life. She has started her poetry writing from the age of nine under the family
influence. She has sought pure love, which is misunderstood through her writings as vulgar and narsist.

The present memoir reflects her timeframe and her poetic skills. She has covered the pre-independence era as well as post-independence era. She is under the influence of Silva Plath.

In case of Laxmibai, she has developed herself from rustic and rural background. She has no literacy and she has fought against adverse circumstances. She portrays Maharasrtrian rituals and the fervor of conversion of her time. Her central theme of the autobiography is caste distinctions and blind faith of the people. Through her life story, she has given message to the women of the country and techniques of survival in dire poverty without losing balance of mind.

Urmila Pawar has Kokan region background and influence of her mahar community in her language. The rustic and tough environment of Ratnagiri hills has made her emotionally also strong and got strength to fight for herself and liberate other women.

She has accepted impact of Dr. Babasaheb movement and acceptance of Navbuddha religion, as well as, dalit liratur on her writings. From her childhood days to the present day as a writer, she has seen many developments occurring in her life as her association grows with state level organizations. These organizations do work in their capacity for the welfare of the people but Urmila was not happy. She has conflicting situations, as women’s lib and Dalit movements have opposite viewpoints about welfare schemes for women and nothing concrete they could do in favor of women in general.

Shobha De through her novels presented issues of women mainly urban, middle and affluent classes. In her memoir, she has given picture of exploitation of models and film personalities in the glamour world.

She has witnessed the celebrity herself, knows in both print, and film industry the oppression systems operated against women. She has at home front, fortunately, very sound and healthy environment for her personal growth, but she could sense the problems of upper and affluent classes.
9.7. **Craftsmanship of Writer’s**

Regarding, descriptions of the experiences both Amrita Pritam and Kamala Das were equally powerful crafts writers. As they have at time of partition, many Muslim friends. Both were horrified at the time of partition, when the whole country was riot-torn. As their creative ability grew expression to their inner thoughts, their autobiographies reveal their minds. They are proud to be women and are concerned with articulating what womanhood means.

In a way, kamala Das deconstructs the patriarchal structures by assassinating or violating the cannons framed by the promisogynic society. Kamla Das wants to delineate all the events and situations that she comes across; and she shows them to the reader without any patience. She, as a feminist, confronts inconvenient restrictions on the fair sex and draws a new level of reference, an entirely different structural framework for women writing. As all feminists, call for a new language. Kamala Das also joins the slogan that would assist in expressing female experiences. Elaine Showalter explains the programs thus:

> “The program of Genocritics is to construct a female framework for the analysis of woman’s literature to develop new models on the study of female experience rather than adopt male models and stories.”

Kamala Das’s revelation of her own life story in the form of her own autobiography is unique and unprecedented in the genre of feminist’s writings in Indian writings in English literature. Such an effort by a woman without by passing or belittling individual experiences would help women out q new world of female space. Indeed, the works of Kamala Das have influenced many feminists’ writers writing in the post-colonial period particularly in the context of India. Her efforts to carve out a new world of female space are of immense viability taking into consideration the subaltern structures of family hierarchy where women often occupied a position of prime importance.

My Story serves as a blue print for those who would like to follow her footsteps or those who are desirous to reveal their personalities bare and naked, while
upholding their own authentic individualism. In Marathi literature, Urmila Pawar has attempted such a challenge in her memoir of Dalit presentations and caste weaknesses and ignorance of world development. Laxmi Bai Tilak in her autobiography also revealed the conversion of her husband Narayan Waman Tilak as well as her own after following his footsteps to remove the caste barriers in the country and the matters relating to blind faith. When a friend asked Tilak as Laxmibai writes,

“If you become a Christian, will your deep devotion to the motherland still be same? Would you still love us?" 30

Tilak’s answer to this has become famous,

“Know that I shall love everyone, a nationalist am I, my brother, and I will give my life; I shall pine and mil- every one of you, my friend, lay down my life for my country.” 31

The reactions to Tilak’s conversion to Christianity were very aggressive. Laxmibai’s brother spoke to her about great women of India who have their life own their own without husband’s support as he spoke angrily, ’site ,Savarin, Tara, Draped so many excellent wives and mothers have lived chaste and pure ,true to the ideals of womanhood and the whole world resounds. Laxmibai replied to him in her own style without getting disturbed by Tilak’s action,

“Let him be one, then, whatever he is; aslong as he’s happy! What if he has gone? All he has done is takinga bit of skin off my forehead.” 32

Dharmantar Memories are sharp in Urmila Pawar’s mind. In Konkan, mahars lived in the Centre of the village, not outside the boundaries as was customary in other parts of Maharashtra. They were always just s short way and could be called upon to run errands. Surrounded by the upper castes, aware of the attacks that could come from all sides if there was even a minor transgression, the members of the community shrunk into themselves when they walked around the village. However, this pace of life changed considerably after Dharmantar as Dharma became new way of life, a way of life that had enormous social strength .As Pawar writes in her preface to Aaydan,
“The pace picked up radically after the conversion to Buddhism. To begin with, there was a tremendous interest in the new religion and to in the images of the Buddaha and Dr. Ambedkar. Initially it was difficult to replace the images with those of Buddaha and Ambedkar.”

Amrita Pritam and Kamala Das have been very sensitive to adverse and scandalous criticism. About critics Kamala has said with contempt,

“They help to sell books they attack. Overall critics are ugly lot, full of venom and frustration, Poor things. They must use their fangs. For their own comfort, like cobras or Russell’s vipers.”

Similarly, Amrita, fed up with her critics, writes in her autobiography,

“I have had to fight a lifelong battle with my contemporaries. Only now that I am constrained to write about i.e. appeal to them in the name of truth not to subtract anything or make excuse. My only wish is that those who have had nothing to do with me in life should have nothing to do with me after my death.”

In the same rebellion spirit, Shobha De also in her memoir criticized her critics as cited by her about Shekher Kapoor,

“Miffed by my opinion of ‘Bandit Queen’ he chose to retaliate with a childish abusive piece, whose main thrust was aimed at my husband’s Mercedes. It was Shekhar’s contention that a woman who guides through life in such a car cannot know about the ground realities.”

She has given a fitting reply to her critics like Kamala and Amrita few years ago,
“Speak to me at your own risk and peril, I tell people look to me for reassurance. It is so much a part of my life. I do not think about it.”

Further, she writes about her readers’ critical appreciation of her novel ‘Socialite Evenings’

“I didn’t know this was how you saw me. I wasn’t how I saw myself not in but reading the book, I now realize how clearly you saw through everything: the hollowness of my life. . . I appear like a pathetic figure about my life, but I also know that what you have written is the truth.’’

Urmila Pawar was having some different problems compared to the other women writers. Her husband Harischandra was very critical of her further studies and self-development, as a true follower of patriarchal traditions. When Urmila moves with her husband to Mumbai for a government job, she has made good use of freedom and attends meetings, meet women’s groups and most important begins to write, her weaving technique is at play as she intersperses the narrative of her own achievement wide activity and fame as a writer, makes her husband uncomfortable. The other important criticism and fierce controversy in Maharashtra began with Urmila Pawar’s rejection of the Laxmibai Tilak award offered by the Maharashtra Sahitya Parishad, Pune for her autobiography Aaydan. The other controversy she has faced from ambedkarite movement about her use of the term Dalit, and ‘feminist ‘approach to the critique of patriarchy and what they perceived as the frank and open discussion of women’s sexuality.

9.8. Conclusion

The five women writers under the study has revealed many a common and opposite attitudes of their approach. Let us, sum up these writers critically. In case of Mt Story, it is the best-selling woman’s autobiography in post-independence India. My Story is a chronologically ordered, linear narrative written in a reality style. Over the years, kamala has proffered several contradictory accounts of the genesis of My Story. She has
presented herself as either too bohemian to care about revealing her sexual adventures and her periods of mental breakdown or, conversely, as the submissive wife following the dictates of her husband who was apparently more eager than herself to cash in on a spiced-up and heavily fictionalized account of her life.

Urmila Pawar a maharashtra born Dalit writer has also revealed her story in a realistic manner whether people appreciated it or not with a firmness and boldness. The awakening of Dalit awareness of selfhood may be traced to the Marathi literature of the 1970’s in India. her approach to creative writing and in Dalit literature, which reinforces her subaltern activism. Her story shows an evolution in the life of the protagonist from innocence to experience, from inferiority complex to self-confidence and from passivity to activism. The memoir is written in a realistic mode, it is characterized by an honest, frank, and bold articulation of a Dalit woman’s experiences and may easily be compared with Afro-American women’s narratives.

The other important woman writer is Laxmi Bai Tilak whose Smruti Chitre is a historical record of Marathi literature. Laxmi Bai’s spirit of confidence, sense of self and strength of will were far ahead of her times. Her memoir displays her phenomenal growth from illiterate child bride to renowned poet. She has projected herself as a writer, orator and social revolutionary in women’s education. The memoir traces the life of Laxmibai (1869-1936) and her transformation from the illiterate, impish prankster Manu Gokhale to Laxmibai, a Sahitya Laxmi of Marathi literature.

Shobha De is one of the most popular writers among many contemporary Indo-English novelists. DE has not only concentrated on the presentation of a strange and startling world marking the emergence of recent trends in the society but also shown her concern for the problems faced by contemporary high society women. She has presented through her memoir women’s behavior, their thoughts and their responses in different situations from the main concern. She has a feminist perspective an essential aspect of her fiction. She writes candidly and scrupulously of her dislikes and painstaking sketches. Some interesting examples like the one when she found herself weeping at the Brussels airport or how she met her husband and married him after a week. A large part of this book is about her younger years, her thoughts and her family. The string that holds this book together is observations of diverse people and issues. An autobiography, as a genre form is not always creating interest to all like novel or poetry...
In the writings of Amrita Pritam, there are direct approaches of her socio-cultural experiences and personal sensitive responses, which she has referred in her memoir The Revenue Stamp. The memoir is an intense experience of this truth. It is her reflective journey down her full and creative life. She was caring only for her instinct, for telling the truth and yet was trying to use her creativity as a disguise in writing fiction. Her focus is only on the conceptual than the factual. She has been committed to the truth of self and has attempted to link the world around through her creativity. She has evolved her own vision from the personal to the universal suffering. She has not confine herself to any selected or singular set oriented by race, religion, class, gender or nation. She moves freely through all areas of conflict, broadening her vision to cover personal and social, conscious and unconscious, emotional and intellectual, national and cultural outlook she observes around her.

It is a common phenomenon in the country that women writing may be ordinal and creative but they are not given due credit which has actually observed in their personal lives.

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