

CHAPTER 7

FINDINGS AND CONCLUSION

Findings

7.1 Revolutionizes the stereotypical image of women

As a study of modern-day fictional voices, the autobiographies by women are momentous for the assertion of female mind, of the feminine individuality and its meticulous way of reaction and thoughts.

Autobiography as a genre becomes an apparatus for these writers, as they have taken the initiative of autobiography writing to make a distinction of the 'self' in competition and the strength of mind to grasp on their motivating convictions and morality as they were in search of peace, solitude and tranquillity. They had the dignity, the grace, the refinement and poise in their writing. Even though the five autobiographies have different dates of their publication, the experience these five women writers record is around twentieth century, amidst all the barriers they faced in their career and in their writings, they stand out from the rest of the other writers of India, who stormed into the male bastion to establish and consolidate their position in their bold writings.

“The best way to overcome a fear is to face it.”

–Unknown

The process of releasing and thereby providing relief from strong or repressed emotions is termed as 'Catharsis'. It is copied from the Greek word "catharsis" which connotes "decontamination" or "cleansing to wash out". It is the modification and purgation of emotions that marks in renewal and re-establishment of the

psychological and the moving cadaver to please their thrust for self-distinctiveness, self-contention and self-display by script autobiography. Most of the time, all deepest hurts and pains are hidden in a secluded corner of one's heart, which no one is allowed to access. These memories never see the light of the day, some memories keep mounting and some are healed with time, with or without scars. Writing an autobiography gives an opportunity to relive the past. It could be a means to acknowledge, erase painful memories and forgive all the people who were directly or indirectly responsible for it. It is like healing at the emotional level which no medical system or therapy has the capability to do. Women have always been and continue to remain on the receiving end, irrespective of caste, creed or economic status. In the recent past, women have started giving voice to their emotions. This works well for women writers who otherwise do not get a chance to vent out their feelings because of social or family pressure. Thus, writing an autobiography is about wearing one's past as an armour and a crown, acknowledging its role in being instrumental in shaping one's present self and also carrying it forward in the future as an eternal reminder of, where we belong. According to Bhagyashree Varma, in her book *Women and Self: Autobiographies of Amrita Pritam, Kamala Das and Jean Rhys*, writes:

“Women enter a sensitive process of assimilation and identification through their act of writing autobiography”.

7.1.1 Autobiography provides healing at the emotional level

It is healing at the emotional level which can provide better insights into life and transform it too. My study takes me to the conclusion that deeper in rank of women

authors, autobiographies go through the obscure secrets of their lives and consciously or unconsciously their own experiences that get mingled with the words of their writings. These writers broke their silence and emerged out with all their inner feelings without thinking of their social images. They expressed in full length their emotional state by taking help of words. They portrayed the dilemma of Indian and Bangladesh women through their autobiographies intentionally and unintentionally through their own perspective. The book *Indigenous Roots of Feminism* by Jasbir Jain who is Honorary Director of the IRIS, Jaipur investigates the feminist interest group in India in a chronological perception, free of charge from the overhang of western apprehensions. Jasbir's assurance is with the intention:

“Feminism is more than a voice of protest or questioning. It is moral self-reflection; a conquering of inner fears and a realisation of self-worth ... It does not abandon values or relationships, but goes on to create new ones.”

Progressing slowly towards a positive direction, women started to gain more social rights and more freedom, due to which some significant changes could be witnessed in the last two centuries, pertaining to woman's writings. In the First and Second Wave of Feminism, women fought to be treated on a democratic base compared to men's human rights. At present in the twenty-first century the question of identity still remains uncertain. All the women writers who have been mentioned, show signs of keen supervision and brilliant vulnerability of responsive close by into subsistence, and put forward their rough points in writing their autobiographies. These writers from emotional viewpoint are extremely and considerably active and energetic to women's tight spot in a patriarchal communal instruct.

Their autobiographies are creative exercises in self-exposure as they handle the array of subjects such as gender bias, premature wedding, and refutation of good schooling, matrimonial rape, and split-up and minor place in the culture. These writers have moved ahead of their times which can be considered as a mammoth gift which in turn aids in creating alertness for the existing women all over the globe.

Octavio Paz aptly writes:

“A human being is never what he is, but the self he seeks.”

Their writing is intrepid and self-assertive. They are conscious of their feminine identity and they are ready to vindicate it against patriarchal supremacy. They have tried to use memory as a matter and medium to construct their selfhood in an otherwise deep rooted patriarchal India. However, what is remarkable in all these mentioned autobiographies are the fact that these narratives are not just incidents that have found their way onto the pages written by its authors; in addition they are also their quest for identity and selfhood for the writers. The process of writing enabled them to confront the challenges that the phallocentric set-up bestows upon them. It helped them to liberate their constrained self and express their concerns without any mental and emotional barriers. It is striking to read about their protest and justify their positions as individuals in the society. It is also noteworthy to see evidence of a unique courage while describing the emotional self but at the same time maintaining what can be referred to as the social interaction with the self.

Narrated in the first person, their autobiographies deal mainly focusing primarily on the self versus family, society and politics, the subordinated, dilemma of being woman, domination, restraint and great effort for liberation. Generally, based on memory and experience, they have tried to reproduce the cultural modes of self-

narration and simultaneously countering their devalued position in the patriarchal Indian set up. Scripts can be considered as an instrument to bond the space or rupture the stillness contributing to creation of the female right to be heard and the thought of writing is a way of retrieval is in charge of one's life. It can be considered as a means to break out from the overshadowing approach of the humankind conquered as well as unwavering by laws made by men, existential uncertainties, is also more than revolutionary and most importantly, a woman's endeavour to liberate her forces from beginning to end the progression of narrative pattern.

Thus all these writers have explored their feminist lives and defined their selfhood and identities as women. They change the stereotype image of women and mutineer alongside the dictates of their household duties and community consent; confront male orthodoxies about women's character, capacities and responsibility. The autobiographies of these women make people re-think about woman, as they all unshackle themselves to empower by breaking the silence, reflecting their feminine self and experience without any inhibitions as their writings portray the prevalent tight spot of female persona. All these writers talk about their cherished imaginings which are moderately only one of its kinds and provide an astonishing characteristic to their autobiography who acquires no alarm in laying bear her insentient condition of psyche.

Consequential their resist beneath male-domination, expose their submission and defeat of domesticity in their autobiographies. Their interior push for independence, lack of restrictions, self-assertion, autonomy and independence, loss, rummage around for personality, nostalgia, manifestation, methodical mental picture of understanding,

thought process of the world are typically romantic description are refined by these women in their autobiographical writings.

Devoid of being compassionate towards the pseudo-moral doctrine of culture, they have strengthened their self-image; in addition have explored the reality about relations, relationships, religion and spirituality in their autobiographies. Ultimately they all move towards with an initiative of female explicating her and rising away from the isolate to extend her personality wings and assurance towards self-emancipation. Finally they go through the process of self-introspection, self-analysis and self-realization.

They re-establish their space and re-root themselves as they try to gratify their urge for self-distinctiveness by writing story of their life. Through their constant resistance, they fight back and triumph. Their perceptible failures at different stages of their life don't expose their inherent strength. At the end we find strong and modest women. A lot of them have questioned the inequities of community organization which finds an underlying principle for these forces of suppression, conquest and marginalization. The splitting up of self goes well together upon a refusal to inertly accept the prescriptions of a patriarchal setup of culture which is unquestionably a harrowing incident. But their ache and distrust is part of their own productive and constructive progression of re-formulation in their life. Through their autobiographies, they project a positive image of women; refuse to stereotype women and lead this concept themselves as not to portray dependence or subordination. Thus they articulate a world-view in keeping with the values of female self-hood. These writers, by posing self-importance question signify re-evaluation. Thus re-defining has helped

them in formulating attentiveness and realization which can perhaps bring a constructive change.

7.2 Writing as an instrument for emancipation and mission

These women have put down in writing their incidents of life in the strength of mind of purpose and educational desire for self-expressiveness, rebelled adjacent to the gender biased ideas of pseudo-moral collective structure and empowered their minds to endure all traumatic episodes in their lives. Writing being revolutionary and insurgence as it moves further than an ideological manliness and swipes the “Institution” of mannish script. These writers by writing about their life want to make it very apparent that they are not scrawny, lacking ability and worthless. They appreciate the gender responsibilities as women and by their writing confront for them to cross the threshold in the communal globe and converse about themselves and their lives. These writers also belong to the category of Psychoanalytic feminism which is regarded as a “theory of oppression”, affirm with the intention that men possess an innate psychosomatic necessitate to overpower women. Psychoanalytic feminist texts like Judith Butler, *Gender Trouble*, Nancy Chodorow, *The Reproduction of Mothering*, Helene Cixous’s *The Laugh of the Medusa* and Teresa De Lauretis’s *Alice Doesn't* and *The Practice of Love* reveal that origin of men's impulse to govern female and her negligible battle to suppression lies bottomless inside the human mind and these psychic construction are armoured by the recurrent echo of relational dynamics fashioned in childhood thus creating and sustaining patriarchy. Request have been systematically made for an 'Indian' psychoanalysis through the works of Girindra sekhar Bose and of Sudhir Kakar’s *The Inner World: A Psychoanalytical Study of*

Childhood and Society in India. Dr. Shubha Tiwari has given examples of the early days of growing up of a variety of female autobiographies in her book “*Children and Literature*.” She comments with the purpose that:

“Childhood is usually associated with happy memories.”

Nevertheless, Kamala Das, Mrinal Pande and Shobhaa De autobiographies expose the communal dishonour emotionally involved with the delivery of a girl baby.

Their ingenious state of mind in writing their autobiography leads them to the path of progressive self-discovery and their exploration demonstrates the reliance on some male agent in their revelation of life and self-scrutinizing caution to investigate and survey deeper into the reserved moves of female awareness which are desperate and visible. These women are exceptional ground-breaking writers, with passionate vocation and chronological life-events although conscious of their margins as women in patriarchal families and male-oriented communities.

It is further than a woman’s endeavour to liberate her services during the progression of sequence of events formation. Writing has become an apparatus to connect the breach and the stillness in which female, together as writer and gendered individual are placed.

1. Apart from Mrinal Pande, all of the other writers initially were victims to social ban and traditions and revolted subsequent to their torment to the apathetic consequences of their personal behaviour. They broke away and appalled after a long period of conflict and suffering. Though Kamala Das always felt rejected by her husband however she accepted him but she motivated herself away from cramped married ramparts to exhale liberally hooked on to a loop of associates and lovers. Her

“extra-marital affair” and her bold way of writing was a gesture of her revolt towards the society.

2. Amritha Pritam, Kamala Das, Taslima Nasrin at childhood began writing poems to prevaricate the lonesomeness and submissiveness they felt and sort release of their emotions in the skill of writing. Kamala Das and Shobha De express similar feelings in their memoirs about their fathers that they formed a milieu of limitation beneath disguise of self- obedience individuals.

3. The narration is a journey of their experiences, their achievements and above all their triumph to fight against all odds to create a position for self in the patriarchal setup.

4. They started their careers and made merry accomplishments. Study of the five women a writer show not only their literary achievements and cultural periods of their time but also reveals simultaneously the social, economic and gender problems. One important factor is the broken marriage almost all the writers have faced in their lifetime

7.2.1 Achievements of these writers

Amritha Pritam received for her long poem, *Sunehare* the Sahitya Akademi Award, followed by in 1982 Bharatiya Jnanpith for *Kagaz Te Canvas*, and finally, Padma Vibhushan, India's second highest civilian award in 2004.

- Kamala Das “Nominated and shortlisted for Nobel Prize for Literature in 1984, Award of Asian PEN anthology in 1964, Honorary D.Litt by University of Calicut – 2006, Sahitya Academy Award in 1984, Asian Poetry Prize – 1998, Kent Award for English Writing from Asian Countries in 1999, etc”

- Mrinal Pande “Life Time Achievement Award”
- Taslima Nasrin won Human Rights Award from the Government of France, 1994, Honorary doctorate from American University of Paris, 2005, she won Erwin Fischer Award, International League of non-religious and atheists (IBKA), Germany, 2002 etc. Thus, the autobiographies preferred to illustrate like chalk and cheese (dissimilar) aspects of the Indian women's autobiographies: the self-being silent, the self-finding voice, reflection of socio-political consciousness, innovativeness in the narrative-technique, and boldness in self-projection, psychological exploration and linguistic innovations as well as reflection of varied areas of life. The innovativeness in the narrative-technique of Amrita Pritam and the linguistic innovations of Shobhaa De shows that the modern woman is no longer content with narrating her life-history as it happened but she is strongly conscious of the literary genre and willing to experiment with it. Thus, these autobiographies show the maturing of the Indian woman's autobiography. Leading an awe-inspiring life these writers dared to follow questionable habits of beliefs and lay down of convictions which put in confident opinion to irrigate their revolt adjoining to their established communal, instructive and sexual patterns.

7.3 Institution of Marriage

Marriage formulated by chauvinistic men for their own advantage, continues to suppress women since long time past. It grows around women like restricting and curbing their freedom gradually and hence from childhood, females are conditioned to think that this is normal process and part of their life for their existence. These chosen five autobiographies serve as a feminist text because it champions the cause of

women against the oppressive patriarchal system. Collapse of life after marriage and displeasure faced by alliance amid partner is a prevalent trait in the lives of these women. As Bhagyashree Varma says in her book *Women and Self* states:

“Marriage, is destiny for women, it marks the end, the perfection of women’s life, in the socio-cultural vision. It introduces woman to the luxury of intense emotionalism as well as poverty of human concern at once.”

Thus these five writers raised themselves high from the public postulation and chastity of women, moved ahead in the direction of mysticism, they were inaccessible but not unobserved, tormented but not conquered; in addition to they also cared for books and natural world. Insisting in the lead for the independence of woman, it would formulate these writers as feminists as they portrayed their own opinion about the love, matrimony, domesticity, adulthood, ethics and female desirable quality they felt and considered as essentially reliant and relative on private relatively than public viewpoint.

Marriage and domesticity performed a striking function in existence for Amrita Pritam, Kamala Das and Shobhaa De. They experimented and experienced the longing for divine amalgamation, fondness and logic of unity need not survive in marriage life. Amrita Pritam and Kamala Das existence after marriage was disillusioned but they found solace in the other male partners. But for Shobhaa De the first life partner did not work out very well but the second marriage was a success. They account their inter-personal associations with sensible insights into the creation of their own mind and they maintained their inventiveness regardless of all community obstacles, turmoil and agonies they went through. Amrita Pritam, Kamala

Das, Mrinal Pande, Shobhaa de and Taslima Nasrin were not indecisive in providing a written footage of the disassociation of rules and regulations of the society they observed within and exterior their knowledge of matrimony.

In the direction of the establishment of matrimony and principles to be followed, their attitudes are neither completely contemporary nor acquiescently conventional. Matrimony and taking care of family played a momentous role in existence if they found that they could achieve something worth in their life. On the contrary if they felt that their resourcefulness would cease within those due to suffocating relationship, they were bold enough to step out of marriage. This is also one of the transcending firm steps taken by these writers as they broke away from their marriage and started a new life again, sometimes found love in friends. They assumed that an unsatisfactory wedding is not of value to be sustained and it is not so noteworthy as to squander the entire existence for it. Amrita Pritam stepped out of the domestic walls as she turned down to approve pretensions of happiness forever in the bond of matrimony. She was so disillusioned in the act of marriage that she did not get married again even though she acknowledged Imroz, as her mate in her life. She has not offered space, ignored details of her marital life and relationship as there are very brief references of marriage, husband and domestic life. Probably she found it less noticeable for the growth of personality in her galaxy of recollections. She lamented the incompleteness of relationships.

Kamala Das celebrated beauty and passion, rejecting the conservative instructs of behaviour and spoke to shock the socio-moralistic codes of society. She regretted the absence of warmth in relationships.

Shobhaa De married twice which made her taste two different perspectives of marriage. She first got married early to Kalichand family, when she was a model and has just started to work with stardust magazine. But due to some reasons she divorced her first husband (due to him not being rich enough for her standard!!). Her ten years long marriage was on the road to failure. She has not mentioned much in her *Selective Memory*. After been single she met Dilip De in 1981 and got married in 1984. Dilip De was a romantic and loving husband, and she feels great about sharing and writing about this perfect married life.

Taslima Nasrin has been married thrice: first husband was Rudra Mohammad Shahidullah, a Bengali poet, she divorced him and married the second time to Nayeemul Islam Khan, a Bangladeshi journalist and divorced him and married the third time to an editor Minar Mahmood.

As these writers have endured the sense of failure, loneliness and exposed out in the open the pretentiousness in existence. In most of the cases, broken marriage gave them an experience that helped them in the process of self-discovery. They refuse to be the victims of their situations and tried to reinvent themselves. In case of Mrinal Pande's *Daughter's Daughter* and Taslima Nasrin's *My Girlhood*, an account of childhood is given by its common theme-growing upbeat. The sequence of reinforcement takes an energetic existing form for both Mrinal Pande and Taslima Nasrin all from end to end about sensible belongings and people and the widening awareness in this widening the human being race. This seems to be noticeably suitable for autobiographical therapeutic healing, as the centre evolution is so embraced in

peripheral procedures.

As Roy Pascal in his book “*Design and truth in autobiography*” writes

“in this state, when the child scarcely scrutinizes himself, he comes to be and know himself through his awareness of others, of the outer world.”

All these five writers re-defined the socio-cultural norms of Indian and Bangladesh set of principles. These women defined and destabilized the conventional prospect from women and demolished the fairy tale of female roles and ideas. As they could not accomplish the intensity of unadulterated variety of to be in love with and true connection hence shared a sense of contingent regret and loss as these women sought for ethics in relationship.

Emancipated and self-assertive, they articulated their excruciating opinion of isolations in their writings. The tight spot of the contemporary women of India and Bangladesh are characterized by all these autobiographies who endeavour to liberate themselves in the context of sex and nationality, from the position of oppression which is been authorized to women from the patriarchal humanity and it is constituted all along a comprehensive ideological system in which gender, battle, communal group, separation, spiritual conviction all have a significant liability.

Portraying the picture of changing society they embody the mental torture of the female rising from that condition of suppression and repression, and in quest to establish their distinctiveness and the personality alongside the context of living and

psychological circumstances of women in the culture, as these autobiographies are characterized by a gallant sincerity, lack of inhibitions predominantly with orientation to esteem, worship and sex. They present their courageous right to be heard in reproaching the inequalities and favouritism in the behaviour of civilization in the direction of women. For example, Kamala Das, Mrinal Pande and Taslima Nasrin drew presumptuous dreadful state of women in the community in addition to dared to reveal the shifting move of women in the community enjoin and to arise for what they have written, as they bravely and daringly faced all the derision that came on their way, but as a factual renowned importance they went to the fore challenging social liberties of women in this patriarchal communal instruct.

These writers reject gender stereotyping in totality and re-define them after total scrutiny. Challenging gender stereotypes through their writings, they lead the reader to re-think of the traditional representation of feminine personality and identity. These writers help in the vital mission of deconstructing, and re-defining the sexual category archetypes that her culture has created for centuries. Symbolizing varied forms of woman roles, female dilemma and women's subsistence, these writers are engaged in the task of formulating a new consciousness regarding women in our rapidly changing environment.

In their writings, we can find as by Elaine Showalter critically theorized different phases of women's life:

“ The first phase-‘feminine’ and delicate phase of imitation, surrender, sacrifice, submission and acceptance of the dominant traditional modes- is depicted in all these five writers” Moving further ahead in their life, Kamala Das , Taslima Nasrin, Shobhaa de and Amrita Pritam demonstrates “the

'feminist' phase of protest and cry against the absolutism and domination of male –oriented social standards. The next phase-“the 'female' is a phase of self-discovery and search for identity.”

Amrita Pritam, Kamala Das, Shobhaa De and Taslima Nasrin, have engaged a courageous stand up in writing about these oppressive relationships, they are fully conscious of the sanctity of the society of the very ties they speak against. These women have written down the problems they have faced in life, and solutions they found to create their own identities.

7.4 Religion as an influential force

A determining force in the life of Amrita Pritam, Kamala Das and Taslima Nasrin was religion. For Amrita Pritam and Taslima Nasrin, religion did not offer them any succor because it was repressive. They premeditated and went to the path of their faith along the artistic's visual wisdom of obligation. Their traditions and customs were totally reliant and relative on their statement of belief and their demeanour and temperament were fashioned by their devout along with sacred perception.

As a child, rebelling in opposition to the belief of her father and denied to put forward prayers due to the untimely death of her mother, Amrita Pritam lost faith and hope in God. She never approved her grandmother wish to maintain separate apparatus in kitchen for Muslim guests. She wrote stories and novels representing equality of all religions emerging above the conflicts of faith and doubt. Her writings were censure and debarred as her characters in her novel writings were put on a courageous slim outlook of religion. In her personal life she allowed a person of another faith to be her

friend, she was boycotted from her centre of residents. But uncomplainingly proved her self-conserved principles and fought for genuineness, her option and autonomy.

Kamala Das belonged to the Hindu Nair family. She always felt that the practice of religious principles was a focus of pressure in her nurture and teenage years. Darkness, segregation, remoteness and collapse in matrimonial survival resulted in her sweeping interruption of concentration. At the mid fifties, she felt magnetism for Islam and sought after to switch to Islamic religion. Although her husband persuaded her not to switch for the sake of kids but she felt religion was a matter of delicate and personal belief she believes hence after the demise of her other half she changed her religion to Islam.

Taslina Nasrin did not trust the holy books or customs as such. She examines for inference and when she finds it off spark, dares to query it. Her approach was mainly prejudiced by her elder uncle who for all time showed non-cooperation the spiritual firm believes. Her father was also not very spiritual, and was adjacent to the firm and swift set of laws of faith. Her mother forced her to take the path of the spiritual line. But as her mother was in surplus mania with regard to religion and following babas, started ignoring husband, sons and daughters, household chores. This had an in-depth wound for Taslima Nasrin instead of superior will because she would miss her mother when her mother would go to the baba's place for praying and serving, and it was during these days Taslima was being raped by her relatives and was warned not to tell it to anyone. She challenges the dual benchmark of religion, from the feminist view point.

As in my opinion these three writers felt that culture, teaching, country etc ought to be kept outside the sphere of influence of religion. Thus these five autobiographies are testimonies of how women auto biographers changed their mindset to acquire independent identities and independent thought; how they struggled a life time of conditioning to work for what they thought was right and just. These women have tried to de-mystify the stereotypical image of women i.e. invisible, silent, having no voice and living in purdah. The restrained sleigh hitting of what needs to be done in a the social order choked with prejudices, extensive misogyny and absolute unfairness is reminiscent in these autobiographies which are providing an defining edge, ultimately creating an unbiased breathing space.

These books deals with a lot of important issues, but also breaks conventions and reinforcements of mainstream writing in a lot of ways. It succeeds in making us cheer for young women who break gender stereotypes. Thus, these autobiographies play an essential role in shaping views about gender roles and gender identities within the Indian and Bangladesh context where women are viewed as playing subordinate roles to men. The main implication of these writers is present and proposes a social change in the treatment of women in both the societies, which is very male-dominated and patriarchal. Going beyond the stereotypes and the existing social norms these books will act as a milestone in changing the mindset of the people.

7.5 To examine similarities of these writers as to how they transcended the gender stereotypes

The pressure of socio-cultural ethos around a creative woman tends to smother her freedom of expression. In its primary form, autobiography avails an opportunity for women to satisfy their urge for self-expression, self-love and also, expression of love life they lived. Such an attempt sounds a strong gesture of protest to modern critics. In patriarchal set-up, women writers have often been forced to follow the standards of men imposed on them. They have not been successful to overcome their anxiety of authorship and their efforts of writing what they have been thinking. But the chosen autobiographies have been one of such assaults on the socio-cultural standards of evaluation. They not only deconstruct the code of morality and feminine role-models but even they go to the extent of 'striptease' their own selfhood, to 'extrude' autobiography. Love and protest are the two most important interrelated issues of their life they have lived and narrated in their story in a very bold manner. Their geographical and linguistic backdrop and their socio-cultural ethos are very dissimilar. They differ widely as individuals and their responses are very much distinct and unique in themselves. Yet these writers share a set of features as women with creative thinking lived unconventional lives and followed controversial ways of thinking.

Amrita Pritam 1919 was born in Gujranwala, Punjab,

Kamala Surayya 1934 was born in Punnayurkulam, in Kerala

Mrinal Pande 1946 was born in Tikamgarh, Madhya Pradesh.

Shobhaa De 1948 was born in Satara, Maharashtra

Taslima Nasrin, 1962 was born in Mymensingh, Bangladesh.

The writings of Amrita Pritam, Kamala Das and Taslima Nasrin predominantly deals with the British Empire and its legacy, struggle for independence, the 1947 Partition of India and Pakistan, the Bangladeshi war for independence from Pakistan, racism, caste system and life as immigrants in new countries. Their writings interrogate notions of nationalism, home and homeland, the collision of the ancient and the modern culture as well as both individual and collective identity. Thus their writings were direct products of their socio-cultural experiences and their personal sensitive responses to those. The affinity of gender experience brings them closer to each other and offers the readers a deep insight into the female mind. The five women writers with pointed linguistic, literary and geographical setting represent all the four parts of India that is to say Amrita Pritam from Punjab, representing North of India, Kamala Das from Kerala representing South India, Mrinal Pande from Tikamgarh, representing Madhya Pradesh, Shobhaa De, Maharashtra, representing East India and Taslima Nasrin, Mymensingh, Bangladeshi.

Although they belong to different places of India and their birth year differs but they have certain issues as women in common such as their struggle as women, the problems faced by them under patriarchal society, harsh treatment of women by the male members, broken marriages, and the identity crises and agonizing stories of Indian and Bangladesh women.

All these writers were bold, assertive and hard hitting in their writings about men-women relationships. Social revolt through their pen is a part of their general revolt against the superficial beliefs and wrong sense of values. Quest for freedom of self-expression was an activating force which pushed them ahead to reject the standards of

morality and they never found completion in the so-called perfect womanhood, the conservative duties of women as domesticated sacrificing 'god-woman' and this hard-pressed them into erstwhile option other than domestic world. They have fought the silences that pervade women's history and have rebelled alongside the intrusions on female liberty, in addition to made an endeavour to de-centre patriarchal superiority composition and to restructure the language of ladder to comprise the marginalized women experiences. Amrita Pritam, Kamala Das, Mrinal Pande, Shobhaa De and Taslima Nasrin did not deter from writing although they faced bitter criticism by orthodox society, but they continued their own way of thinking and working and uncovered the very personal hidden side of their personality through their autobiographies. Like Shobhaa De, Taslima Nasrin also advocates the autonomy and fairness which were denied to the women in our society. Women, including women writers use the ancient, practice of silence. In the Mahabharata, Draupadi in her discourse with Satybhama, advises her to be silent about what she thinks and Satybhama remains silent. Silence conveys many unspoken meanings, as Amrita Pritam and Shobhaa De are silent about their previous marriages. Silence ensures their survival from the pain of re-experiencing past agonies and gives them courage and the motivation to enjoy the present. The autobiographies of Amrita Pritam, Kamala Das, and Shobhaa De, reflect the various stages of challenge and variety of means employed by them. Kamala Das, Amrita Pritam and Shobhaa De become noteworthy because they were ahead of their times and they have blazed a path for the career women who followed them.

Mrinal Pande and Taslima Nasrin's autobiography is a childhood memoir. The promise that it holds out is that it will retrieve the earliest memories of childhood and,

thereby catches up the self as it emerges into consciousness and provoking further exploration of the self, making self-fashioning an endless process. As children, Amrita Pritam, Kamala Das, Mrinal Pande and Taslima Nasrin were curious explorers and asked questions regarding the restrictions of the society and as such a path was established and connected the child to the world and there by presenting the 'self' to emerge in the daily texture of life, in the way, they would relate to people, places and events. On the contrary they would even lurk in the shadows, eavesdrops, and served as a silent interlocutor.

Amrita Pritam, Kamala Das and Shobhaa De did not want to occupy themselves in the task of a docile and contended wife when the different aspects of their marriage were so unsatisfactory. They did not want to remain silent or submissive. Autobiography in a way is 'criticism of life' like poetry, the writer invites the social criticism through the act of writing one and this penning down bold and assertive ways they lived their life is transcending. They were alive and kicking in the public sphere as against the average Indian women. They proved to be trend setters, followed path breaking traits and portrayed their independent gender identity and were not mere shadows of men through their writings breaking into the area which was primarily male dominated.

7.5.1 Autobiography has a therapeutic significance

An autobiographical writing is always a therapeutical course of action. Autobiographical writing helps the writer to relive his/her past and to explore the genuine self. The variety of subjects, these writers have touched upon is an enormous

contribution in creating attentiveness for the modern women all over the globe. These five women writers used autobiographies to reveal their central- most recesses in addition to made a platform to investigate their feminine sensibilities felt from childhood to the old age. They have expressed the genuine dreams, desires, struggle and self-realization of women breaking the fetters of gender stereotyping and community dissimilarity. Despite of dealing with an array of diverse themes and thoughts, they have been successful in proclaiming and reinforcing the sovereignty of women. These writers were unconventional and followed controversial ways of thinking. Amrita Pritam and Kamala Das defied the socio-cultural norms of Indian set of values. Mrinal Pande, Shobhaa De, and Taslima Nasrin exposed the duplicate and hypocritical attitudes. Autobiographies to these women were a source of mental relaxation, emotional outlet, social exposure, material improvement and the preservation of memories of their past.

They have explored their feminine selves in their creation and have strengthened their self-image in autobiographies without caring for the pseudo-moral standards of community and in surplus have explored the truth about family-life, relationships, religion and spirituality. They have created the sense of fear, self-pity and loss that they actually experienced as children, as adolescents and as young women. They write about the inner urge for freedom, self-assertion, autonomy, independence, loss and search of identity thereby depicting the universal predicament of feminine self. They were passionate, subjective and intense and thus became a mirror and a voice for other silenced women in the society.

7.6 Autobiography, as a Genre of Literature from women's perspective.

They write to fulfil their need of self expression, for reviewing and reflecting on their lives, to recapitulate the procedure of their psychological growth, their progression of their intellectual escalation, the expansion of their individuality and their personality. All the auto biographers discussed in the foregoing chapters redefine the genre of autobiography from female perspective. One interesting point which has emerged from this research is that the male auto biographers negate their private life and seem concerned with their public image, while the female auto biographers do not shy in talking about their intimate personal lives and their encounters with men. This genre is a women's apparatus for the hunt for achievement, a sense of fulfilment in her life and their necessity of self-revelation. It offers the women writer logic of having lived a life 'narratable' through the form. Autobiography associates varied disciplines- sociology, history, intellectual studies, and literature being a summit –consign for numerous kinds of feminist shift in the direction to modernize the knowledge and writing of autobiography. As the most society-oriented genre, the autobiography illustrates the true history of mankind, in addition to represents the changing phenomenon of life and reality. It manifests the social, cultural and spiritual ethos of the people of contemporary society and is provides a kaleidoscopic picture encompassing different cultures, people, their struggle, marginalization, subordination, conflicts, their dreams, frustrations and also a mature understanding of life itself at various levels. These writers have resolute faith in their ardent portrayal of their authentic situations of the society they lived in and their writings have influenced generations of readers and the literary minds across the nation and the

world. They are the most important Indian and Bangladesh writers, with their creative output represent all the compelling voices of India and Bangladesh literature who have spoken about all those transcendent moments of their respective societies and their turbulent moments. They portray a multi-dimensional quest on realistic, spiritual and existential planes for authenticity of self in a traditional society.

This genre is a women's apparatus for the hunt for achievement, a sense of fulfilment in her life and their necessity of self-revelation. It offers the women writer logic of having lived a life 'narratable' through the form. Autobiography associates varied disciplines- sociology, history, intellectual studies, and literature being a summit – consign for numerous kinds of feminist shift in the direction to modernize the knowledge and writing of autobiography. They portray the frustrations and disillusionments, the disintegration and dissolution that go into the making of a self. They also take a close look at patriarchal gender arrangements which distorts the quality of human relationships. Their autobiography is indeed a means of self-discovery as well as self-revelation as they all experience the claims of love and hatred and learn to meet the demands of their inner selves by out-stripping the narrow confines of the self and they try to search the meaning of their life.

This variety of interdisciplinary, the challenging of sexual categorized confines and definitions, has been essential to the feminist projects, particularly as expressed in Women's Studies. Women identified as 'objects' by the male culture creators, women's autobiographies offers a living and breathing legroom, gives a break for the writers to express themselves as 'subjects', with their own uprightness. Autobiography offers, as Linda Anderson pointed out in her work *Autobiography*,

“a place from which to contest their social sanctioned position of silence and submission”.

To exhibit their extraordinary life, autobiography is a means and tool in addition to providing a platform to share a public space for women writers. These narratives expose Indian and Bangladeshi social customs and norms, their marital relations, the vagaries and joys of their professional lives and their outlook towards the society at large. They introduce themselves as embodied presence as they refuse to ‘straitjacket’ themselves of the theoretical language they are supposed to be adopting. As the most society-oriented genre, autobiography is a kaleidoscope as it illustrates the true history of mankind. It represents the changing phenomenon of life and reality artistically. As a work of art it manifests the social, political, cultural and spiritual ethos of the people.

Autobiography is one of the most interesting forms of writing and is treated as a literary genre, a literary creation. It introduces the connection sandwiched between one’s peripheral performance prototype and the internal psychic functioning. With the spread of education and the opening up of professions for women the genre of autobiography became a tool in the hands of those who wanted to tell their story. Thus feminist theorization has persuaded us to look for gendered idioms of autobiography; to examine the strategies that women deploy in self-making. This brings up two issues, firstly that autobiography is a rhetorically versatile genre that is the ‘self’ that it constructs responds to complex forms of subjectivity and the narratives that they inscribe take various shapes and complexities. Secondly, autobiography is narrated in the tropes, the plotting device, the narrative structures and tendencies.

Amrita Pritam's "*The Revenue Stamp*" talks about a rebellion Punjabi girl. The narrative revolves around her 'centered self' where she speaks about her lonely childhood, her writings, male friends and her dreams. In *The Revenue Stamp* she powerfully talks about her father, about her childhood obstinacy and childhood, about her matrimony, about her love for Sahir Ludhianvi, Sajjad, Imroz, about her and her insubordinate ideas. Striking three important implications of her autobiography are that: firstly it uncovers the reality of feminine imaginings of adore and fervour optimistically and evidently, secondly, it views the author as first as a poet, second as a woman and thirdly as a woman in love and the third category records genuine self-analysis about the great effort of an individual located in a disorganized and contradictory set up of religion, national and personal poignant catastrophe.

Kamala das *My Story* narrates her struggle not only with her family and self but also about the pangs of getting accepted as a writer. The themes of her poems and her autobiography were bold and hence called blasphemous. She opened a new way of writing by women where they were free to talk about man-woman relationship and bare their emotions.

Mrinal Pande writes about being relegated to the margin, huge and poignant concern is stressed on the adolescent girl's mental power by means of aggressive communal aftershock and cultural ideologies.

Ethical collapse of contemporary social order is been depicted by Shobhaa De in which an ill-fated and remote woman, longs for achievement, and desires to flap and flutter in the skies- unfettered. Femininity is deconstructed by her female characters and goes from start to end the upheavals of survival on considerable and alarming levels and at the end to achieve some measure of liberty from society's domination.

Taslima Nasrin's anguish about men and male-dominated society is not derived from her feminist thoughts but from her experiences of physical and psychological torment in the society. Her personal experience enforced her to study men and the way they treat women. Her exposure to her surroundings and her analysis about the male dominance helped her to understand the mindset of many men in general and the men she encountered in her family, in particular, made her feel that there is nothing wrong in exposing them. Despite her personal bad experiences with such society, she maintains a sense of calmness while she criticizes the other gender. She has presented her thoughts with hard hitting facts and real life interactions with the elements in the society. In the panorama of Bangladeshi literature, Taslima Nasrin's feminist's writings inaugurates one of the fore most part debatable moments, as she offers an access into the complexities of survival in painstaking limelight on the lives of women and their existence.

These women have used this genre to narrate events concerning their life and put down in writing their personal experiences amid the community. Autobiography is a mythical plan and conspiracy aligned with the socio-cultural principles of complexity and management in the common sense that it exposes a surreptitious band and the secret face of existence. The altering images of the women from the torment women to the self-confident ones, redefining personality and defying conventional ethnicity, are delightfully acknowledged in their autobiography. Their writings are manifested by an escalating self-assurance in dealing with subjects conventionally regarded as being exterior to the compass of women writers, as well as the self-reliance in looking for innovative modes to articulate the transcending areas of significance and awareness.

The autobiographies printed, validate them as accounts of gender and genre-constructed, conservative and non conformist images of sovereignty as they are written in confessional, innovative, tentative, and rational form subtle in temperament.

Veena Singh *In Questioning Patriarchal norms* writes:

“Allegorically, the patriarchal structure refuses to understand the real women: her desires, dreams, aspirations, and expectations, physical and emotional needs. Man needs a woman who qualifies that desire in her.”

7.6.1 Autobiography as portraying the multiplicity and variety of women

Portraying equally the multiplicity of women and the variety within each woman, they also reinterpret mythology by way of new code and subverting the canonical versions. They celebrate in their writings uniqueness, the distinction and multiplicity which is swiftly thriving in the comprehensive market, creating energy. So as to build the social order to be responsive of women's stress, and in providing a means for self-articulateness.

The more conventional a post-colonial civilization tends to be, the extra challenging the query of women's liberation is and consequently, more fervent its women writers are and their workings can be characterized as feminist's treatises. Feminism and post-colonialism contribute to a widespread apprehension for voicing the site of the subaltern in the social order and engendering feminist awareness in response to male paradigms of female understanding. As all these writers belong to the human race in which societal alteration is uprooting, many conventional moorings and traditional associations are in a condition of instability creates a possibility for diverse and

unconventional types of associations to be in counterfeit. The autobiography centres on the unresponsiveness in the trend of gender issues and the tracking down for individuality which is a momentous feature of post colonial contemplation and creative writing.

“The appearance of women in the field of literature is a significant fact.... The advent of female literature promises woman’s view of life, woman’s experience: in other words a new element.”

George Henry Lewes

These women writers have not been put down by the bad verse circumstances in their lives, but they emerge like a phoenix with a new spirit and a fresh perspective to fight against the odds of circumstances and they all are achievers in their life. As they all belong to a patriarchal setup of a family, it becomes quite challenging for them to assert their identities and create a space for themselves in a society. Thus women autobiographies are new vistas for women to explore their potential and assert their independent identities.

The relevance and significance of their roles, struggles and perspectives in the contemporary world are poignantly portrayed in their works. The study has proved to be an interesting journey in the lives of these women auto biographers who broke the silence imposed on them by society in many ways but chiefly by bearing their both public and personal lives which hitherto were confined to the four walls of their homes. These autobiographies provide a peep into the social history of women which remained unrecorded in addition to creating a history which has its impact on the future. These writers redefine the genre of autobiography from female perspective.

The male auto biographers negate their private life and seem to be concerned with their public image, while the female auto biographers are not shy in taking about their intimate personal lives and encounters with men. Their personal and professional lives seem to be woven around their family.

The focus of women auto biographers, naturally, is more on the fact than the concept. Among women auto biographers, their public contact and outer life in society has a vital role to perform in their personal life. Most women were forced to play well defined domestic roles in the families. However, these writers spurred by a strong creative urge to express their feelings and thoughts struggled to create certain space for themselves living within the domestic confines and constraints. They realized their creative and individual identities, but were not allowed to blossom under the pressure of expectations of the other members of the families.

All these women took bold stand and challenged the stereotype views held about women in the family and society. They debunked the role pattern set by the society. Kamala Das, Shobhaa De, Taslima Nasrin converse about their childhood observation related to various physical encounters. These writers discuss about their own relationships and dissatisfactions related to their expectations of love, physical closeness and rejection. In the contemporary society, women talking about physical intimacies and sharing their experiences have always been looked down upon by both men and women. Such women are labelled as being licentious and wayward. These writers have examined the male-oriented social pattern with a purpose of probing into their selves and the world around in relation to themselves. These women write of

their predicament in familial, social world and their conflicts in the inner personal world of their private relationship.

Being renowned and precious documents, enlightening socio-cultural creation of gender, study of female mentality, its edge and association with the male mentality and the civilization, these autobiographies undertaken for the study clearly reveals that women auto biographers are persistently making efforts to de-centre patriarchal power structures and to reorder the language of hierarchy to include the marginalized categories of experiences and imitate the deconstructed female poignant reaction beside the culturally shaped fundamentals of autonomy. Their legendary skills help them in depicting the encounters linking an individual behaviour and the humanity.

This thesis studies wide range of autobiographical texts written by select women writers during the twentieth century. It is the reflection of subdued and repressed womanhood that bracketed them collectively as the spokesperson types of the worldwide female torment even though they belonged to diverse enriching culture, ethos, and dissimilar regions – from Punjab, Kerala, Madhya Pradesh, Maharashtra and Bangladesh. These women who belonged to the mid and late twentieth century are placed in complex situation. The socio-cultural environment has felt the impact of the forces of modernization, education and the mass media as they have been both upset and hurt in addition to are the agents of common revolutionize. Their hard-headed and ingenious firm labour has been unconventional from all the slender divisions of category, state, gender, race and verbal communication. Conscious of an individuality, self-confident, cultured, activist, demanding more for themselves than her predecessors, yet they encountered ample prehistoric customs about the temper

they were accepted to acquire, the approach to be displayed as women , and the role to be played under patriarchy.

Economic compulsions have led to a significant widening of horizons of a women's life without a corresponding re-defining of social values, placing her in dilemma. The learning proclaims interest variations in the manner in which different authors handle the problems of woman singularity. They took a rise, aligned with patriarchal convention by means of their own strategies and approach, which is very apparent in their inscription. They were confident, valiant and certain, hence faced the communal disparagement, acrimony of the public for their trail infringement personality and description. These writers have verified in an abundant measure that they have autonomous gender distinctiveness, gender identity and empowerment and are not absolute cloudiness of men. These writers have been able to move on to a more radical and more progressive questioning of values and attitudes upheld through the ages. Shashi Bhushan Mishra in the essay *My Story* writes:

“Only by writing an expression could the women writer succeed in breaking down existing social power structures and create a place for herself in the world of masculine hierarchies. The women writer could thereby alter her existing marginalized position and accept her rightful role as a significant part of society. By writing the self, the women writer could challenge accepted notions of the female and redraft general opinion on the feminine mystique.”

7.6.2 Autobiography brings about a productive transformation.

Chandra Nisha Singh observes that since the late 1960s forwards, a noteworthy inversion of communal principles have turn out to be visible, and sexual ideologies have become more open-minded. The writings of Indian English women writers have resisted the dominant sexual mores, and have explored female sexuality through their writings. Singh observes three phases of female writings based on the authors' attitude to female sexuality: the earlier texts depicting the devoted, self-sacrificing, chaste wives; the second phase depicting women tormented with deep guilt at extramarital situations; and contemporary texts where female sexuality is addressed as a necessary urge despite the mental and moral conflicts.

These autobiographies however great they are, cannot change or obliterate oppressive communal structures; but by pretence questions, by signifying re-examination and re-definition, they help in formulating a consciousness which can perhaps ultimately bring about a productive transformation. There was a healing, transformative and empowering dynamics in their process of writing. Furthermore, writing their autobiography, provided the occasion for these writers to reconsider their existence in the milieu of the lived transcendent and inspiring experience restoring it from their present-day perspective. This knowledge and progression resulted in feelings of resolution, and the capability to contentedly progress forward into the next segment of life and/or onto other projects. A sense of inner peace was identified, which in and of itself was transformative and empowering. Autobiography can be claimed as the explosion of vivacious new-fangled talents in the twentieth century. These five writers have surveyed, in their personal approach, have created such consciousness

and they replicate the deconstructed womanly susceptibility next to the culturally warped rudiments of sovereignty, the depiction of the personality of these autobiographers reached to the lead of the globe of catering and offspring, indicative of the psychological exasperation and subversion, finally to represent the far-reaching implications of gender edifying self's in the social order on individual and substantial extent. These writers in their autobiographies have violated the parameters of the canonical autobiography and created testimonies of religious conviction, sexual category, social group and division, providing the reader with an alternative resource of times gone by. Autobiography can be claimed as the window through which one can view the world in addition to being the mirror of our society and the culture, reflecting some of the innermost human emotions providing a yardstick to examine human life and ultimately connect with us. All these autobiographies are primarily literary documents exposing socio-cultural construction of gender. They are seen crusading for their individual identities as women in their respective fields. Autobiography provides them a platform to share a public space and expose a major aspect of Indian and Bangladeshi social customs and norms, their marital relations, their vagaries and joys of their professional lives and their outlook towards society at large and take in the struggled silences and have rebelled against the intrusions on female space that spread through women's olden times. As Roy Pascal viewed:

“True autobiography can be written only by men and women pledged to innermost selves, and the form requires dedication to internal as well as external events.”

As their texts were a medium to articulate their surfacing as personalities in the fictional humankind, consequently the modern-day humanity battered their audacity

of idiom, phrase and sincerity in the point of view. Even though they have all under gone from beginning to end the acquaintance of strong and unsympathetic criticism for their writings, as legendary artists, they did not did not depart from writing but went ahead to revolutionize the spirit and strength of mind through their writing.

The responsibility to engage in recreation of essential and formulating contemporary consciousness in the era of brisk social change these writers have taken on an essential duty. These female writers proved themselves in the skill of inscription by way of such assurance, devotion plus genuineness as a result of which the humankind at last credited their enormity as writers. These women writers have impact on women in Indian society. They open a new world to us, otherwise girls think that they cannot think or exit beyond the parameters set by the male dominated society. They have paved the way for women empowerment and gender equality. These events have happened about half centuries ago and today's women when compared to women of those times, have better revelation to the humankind and lengthened sagacity of emancipation, liberty and eccentricity. When we look at it from the point of view of the evolution of a human society in this part of the world, these writers do become significant landmarks in providing a comprehensive picture of the society existing during their times.

They are persistently making efforts to decentre patriarchal power structure and to reorder the language of hierarchy to include the marginalized categories of experiences. Thus they were striving for creation of space under suppression as they were not allowed to grow straight and sometimes thus an intension of reactionary and vengefulness. Their self-narratives become a rational evidence of their substantial great effort for continued existence, psychological conflicts in survival and religious

agonies of discarded selfhood. Tagore in *Sadhana* highlights the exceptionality of one's view of human being by:

"I am absolutely unique. I am I. I am incomparable. The whole weight of the universe cannot crush out this individuality of mine. I maintain it in spite of the tremendous gravitation of all things"

The recent women writers from India and Bangladesh demonstrate the concern of sexual characteristics, self depiction and feminist anxiety. Their works inspire, create and comprehend not only the multiplicity of women but the variety within every woman the uncharted kingdom of the female mind, the emotional suggestion of human predicaments and the responsive uneasiness of the existentialist dream of torment, desertion and desolation. They are incorporating their knowledge to construct new-fangled, empowering representation for woman, as an alternative of restraining the lives of women to solitary principle, pushing the ultimate in the direction of, the full appearance of each women's prospective. To right to be heard a pain, to let drop a clandestine, was painstaking a blasphemy, a commit a breach of family trust.

The most momentous input that Anees Jung's "*Dream of continued existence and charm*" paves way to embryonic fictional customs which slander in the means it moves further than the Sita-Savithri ideal of women as spouse. All over the world the feminist writers, emphasize on a ground-breaking sensitivity of women who are daring, competent of resolving their catastrophe in their personal technique.

The feminine protest against the unit which present women as colonized were also made in Bangladeshi literature. One of the most controversial moments in the scene of Bangladeshi literature is inaugurated by Taslima Nasrin's feminist's writings. Even though, the feminist interest group in Bangladesh has fallen diminutive of achieving its objective, undoubtedly there has been a rising consciousness of masculine command which should be documented. It is alongside the background of such mounting consciousness of sexual characteristics subordination as universal that Taslima emerges on the monitor of Bangladeshi literature. The ache and fury of Taslima's writings are sole in the times gone by of Bangladeshi literature. We can conclude, therefore, that these women writers have opened up areas for new examination and discuss in post-colonial feminist studies. They create stories which deal with women who understand what continued existence is – a story with elegance.

These autobiographies provide a peep into the social history of women which remained unrecorded but they also create a history which has its impact on the future and they have woven beautifully their verse and voice into the fabric of their autobiographies. The study deals with historical perception of women's predicament in India all the way through the ages and a sturdy meaning which conveys to the humanity that women should be prepared to lead an independent life rather than submitting herself to the unjust demands of the society. The autobiographies undertaken for the study clearly disclose that women auto biographers are persistently making efforts to de-centre supremacy constitution of patriarchy and to re-organize the idiom of the chain command to include the marginalized categories' experiences. They voice their concerns on social traditions that bind women. They articulate their revolts aligned with the gender prejudice and wrestle adjacent to the societal taboos

like child maltreatment, unfruitfulness love marriage and many other issues that alarm women aiming towards one objective-that good women are not subservient, secondary populace but distinctive and equivalent partners to men in the game of life. These people don't depend on anyone in order to be happy. They love life and they challenge. Their personality is their greatest charm and when faced with adversity they don't give up. Their words are filled with power, great energy and positive attitude. Thus being torch-bearers and path-breakers these auto biographers provide a peep not only into the social history of women which remained unrecorded in addition create a history which has its impact on the future.

The research work consists of five women writers who are high-ceilinged 20th century women. Despite the fact that they shocked at entity point, fundamentally they are women and conceited to be so. Not very saluted at the moment of their births however they attested themselves excellent throughout their performance, their voice of the mainstay sentiment of all the daughters of India and Bangladesh.

7.7 Conclusion

In the introduction of this thesis, an attempt was made to clearly indicate that the purpose of this study was to understand, the transcending gender stereotypes through a close examination of the autobiographies of Amrita Pritam, Kamala Das, Mrinal Pande, Shobhaa De and Taslima Nasrin. These writers have, in many ways, markedly different and distinctive qualities, but they share concerns and attitudes: the combination of commonalities and differences which provide a wide spectrum and make it possible to use their work to draw certain conclusions of their individual achievements and how they have responded to the unprecedented changes in Indian and Bangladesh life of the period.

It is thus in many ways, an extension of third world feminism which claimed to express the concerns of women of developing countries, until the singularity of the term third world woman began to be questioned by critics like Chela Sandoval, Chandra Talpade Mohanty and Gayatri Chakravarty Spivak. These writers provide a foretaste into the overwhelming individual strength and its yearning for liberty of eloquence as they break their silence and let the world know about the male-dominated society, the plight, misery and the victimization of women in a patriarchal society. When we read their autobiography, we observe that they dismayed in opposition to the traditions, practices and customs of the social order and they tried to confront in the society in which man is always superior like a master and woman is always substandard like a slave.

So their autobiographies are a revolt against a society which deprived love as a young bride, as an adult woman, and it is also a revolt against their physical, economic and social inferiority. The frank and confessional language helped them in transcending their 'marginal self prompted the critics to brand them as an exhibitionist.' Thus, they,

recount the trials of marriage and their painful self-awakening as women and writers. They became an icon for women, in India and Bangladesh, struggling to liberate them from sexual and domestic oppression. Their life-stories nevertheless justly reveal their internal voyages and a woman facade within. The marital relationship has always occupied a central place in Indian society. Although marriage has been depicted as a stifling, but stultifying patriarchal relationships have oppressed and silenced women both physically and emotionally. Chandra, Nisha Singh observe there are noticeable differences among these select women writers observes that “self-effacing, passive, home loving, submissive and chaste character constituted India. The autobiographies under study, marriage can no longer be considered the central concern. In family life, the formerly dominant values of loyalty, duty, obedience and self-sacrifice are slowly being displayed by the standards of personal fulfilment, companionship, sexual gratification, compatibility and equality. Thus these writers present meaningful representation of the manner in which they attempt to negotiate a sense of self in these situations. Here are the five women auto biographers who have subverted the trivial position and have acquired a sovereign position in the male-dominated Indian and Bangladesh social order in addition to have articulated deepest wishes and requirements of twentieth century Indian woman. Thus, all the five women writers included in the research work are towering 20th century Indian women. Though they revolted at individual levels, basically they are Indian women and proud to be so. Not very welcomed at the time of their births but proved excellent through their deeds and they voice the nucleus emotions of all the daughters of India and Bangladesh. They discussed about childbirth, wifehood, the secondary status of women and they explored the gross injustices done to women thereby refusing to be string-puppet in the dispense of patriarchy and gathered valour to cross claustrophobic patriarchal

breathing space and juncture a ceremonial march out to survey fresh globe around them as new women.

SPECIAL FINDINGS

Through their autobiographies, the feminine spirit, motivating insights on the universality of female experiences, the augmentation of the feminist interest group and the phrase of the female in a universal vernacular are observed. All of them have had avant-garde thinking and have therefore become quite controversial as they defy the norms of the society as their outlook to sex is diverse from the puritanical thoughts of their social group.

They all longed for re-formation, justice creation of order and preservation of self-integrity. Broken marriage almost all the writers have faced in their lifetime Their urge for love, their never-ending hunger for a suitable partner who can care for them and understand their feelings creates an example for the upcoming generations to understand the importance of giving choice to choose their life partner in addition to not getting the girl child married at a very young age and wide gap between husband and wife.

They used poetry, novels and autobiography as a means to reaffirm their familiarity as a woman which, as they have become conscious, which are smothered by the patriarchal ethnicity. Ultimately they are torch-bearers and path-breakers and their writing is a tribute to the resurrection of women power and talent. Surveillance of woman's condition which explores the turbulent territory of female's psyche, inner reality, the poignant evocation of human predicament with identity crisis. At last they depict a message *'To stand up for yourself'*.

Movies too also nowadays have been transcending gender stereotypes. The short film, Sujoy Ghosh's *Ahalya* has given the age old myth a feminist spin. The movie "*Lipstick under My Burkha*" by Alankrita Shrivastava refrains from exercising the male gaze on the 'sexy woman' and instead turns the female gaze towards the 'macho man'. *Queen* movie by Vikas Bahl is actually about how a girl from a traditional middle class family has actually explored independently breaking all the barriers & started realizing the happiness in all the small moments of life. They are a step towards educating youngsters through the portrayal of choices which an individual female can make to cope with stress, failure and depression.

By revealing faith as vigour that hampers women in the name of —reputation and chastity, these autobiographies shows that distinctiveness pattern for women is exceedingly intricate and emotionally nuanced. This psychological and gendered examination of postcoloniality is drastically dissimilar, revealing religious conviction as a confining might and communicative of the agitation that escort illogical sketch of boundaries, the illogical contestation flanked by the authority that be and eventually woman's cadaver as the situate of its endorsement. The feminine spirit and sensibilities of these writers are observed from their behaviour and strong reactions in the form of their actions. In terms of an Indo-centric discourse in feminism suitable and functioning to the cultural framework of India, the women's place is always seen in the relation to the home and family. The writers renovate their lives not through gender antagonism but through rearrangements, they fashion internal spaces of their own amidst patriarchy and debate to find a larger reason of superior good of society. The women show signs of a state of maturity and audaciously put into effect their capability to reflect, reason and to make choices. This comparative study of the five women writers demonstrate not only their literary achievements and cultural periods

of their period nevertheless also reveal concurrently gender exertion, communal and economic. These autobiographies manifest different aspects of feminist manners, and in their feelings, voices and behaviour there is a definite result of defining feminism from an Indo-centric element. The detailed analysis of these five writers supplemented with theoretical inputs very visibly define the breathing space of Indo-centric feminism where they accept transformation critical for themselves and dynamic to the public watch. Their wrestle in opposition to patriarchal framework and this may be considered that the attempts in various methods they have employed in eradicating the evil mentality of the people will defiantly change our society.

7.8 OUTCOME OF MY THESIS

- The research puts down foundation for an alternative cultural history as these five women writers show not only their literary achievements and cultural periods of their time but also reveals simultaneously the social, economic and gender problems.
- The research portrays women's positive participation in family and public life and the process of becoming stronger and more confident, especially in controlling one's life and claiming how one's rights can be maximised.
- Helps in conquering personal qualms and consciousness of self merit in addition to the research focus on the feminine psyche which advance a rework from tradition to modernity.
- Urging the readers and other socio-culturally repressed women to rediscover their marginal selves and thereby gain emancipation and empowerment.
- The research will be seen as a benefit to the would-be mothers to create a sharper, stronger and brighter India and the variety of subjects, they have touched upon is a great contribution in creating consciousness for the modern women all over the globe.

7.9 LIMITATIONS AND FURTHER SCOPE FOR RESEARCH OF THE STUDY

The researcher has attempted to study the prominent writer's viz. Amrita Pritam, Kamala Das, Shobha De, Taslima Nasrin and Mrinal Pande who belong to the Independence and post Independence era.

The present research has certain limitations. It is a study, which concentrates mainly on five autobiographies of women. It is in-depth representation of the female gender. It has linguistic boundaries. The study remain confined to a few women writers whose experiences may not cover the total problems of women at large. These autobiographies are representative of women literature and only women writers of the 20th century are considered. This is a sample survey on feministic approaches in literatures in their respective languages.

An interesting and significant follow-up to this research would be a comparative study of Indian feminist autobiographies and Indian feminists' novels. In addition to this a comparative study can be made on women from different religious background. As Indian feminists novels are also an integral part of the vibrancy and confidence and the courage to experiment. G.N. Devi a renowned literary critic writes:

“The growth of a literature can be determined on the criteria of its contribution to the articulation of the central concerns of its source society, its contribution to the enrichment of the language it uses and its success in exploring new areas of meaning and new possibility of consciousness.”