3. IMPORTANCE AND SIGNIFICANCE OF THE STUDY

Indian literature today, has assumed larger significance than any time before. As, the concept of Indian literature is changing rapidly with the world literature.

Indian literature does not confine to Sanskrit writings alone, but has come down to the so-called vernaculars, which have come up as major languages. It is rich enough to study for University degrees as well as for sheer pleasure. The Indian literature today, is vast, which includes geniuses from both sexes in different regions. It has no boundaries of language and region but it voices universal and contemporary issues. The present writings in English represent many shades of modernism and feminism. The women writers not only restricted themselves with middle class mobocracy of exploitation of women at the hands of their male counterparts but they give voice to the problems like protection of the girl child, gender discrimination, man-woman relationship and problems of working women. The literature today, represents thinking of New Woman, voicing their status, for example, Shobha De in her novels ‘Sisters’, ‘Starry Nights’ and ‘Spouse’ portrayed strong women characters. Shashi Deshpande in her novels ‘That long Silence’ and ‘A matter of Time,’ represents new woman through her characters.

4. RATIONAL OF THE STUDY

An autobiography is a literature of personal revelations and its main interest lies in conscious or unconscious self-portrayal by the author. The writer must not give the account of his external life and by and large in chronological order but he/she must give an account of his/her inner life i.e. sensation. The ideas and emotions, which are, keep flouting not only through his/her conscious self, but also through the unconscious one. Both the external and internal life find a literary expression and this needs not only command over the language but also an artistic self-control.

Different influences are responsible like, social, cultural, literary, and political, which have gone into making of author’s personality. It should bring out the inner thinking’s
and reflections of social customs, racial problems, and linguistic flavours. According to R. P. Sinha, “The literary renaissance that began India’s contact with England made a remarkable contribution as it excited and stimulated the autobiographical impulse in Indians”.

The autobiography, the memoir, Diary and letter constitute what is termed as self-revelations. The writers share their contemporary period by depicting customs, rituals and their experiences they have undergone during their lifetime.

The researcher has undertaken reviews of Taslima Nasrin’s ‘AmarMeyebela’ reviewed by Barat Urbasi, Shobha Narayan’s ‘Monsoon Diary: A memoir with Recipes’ reviewed by Dr. SC Sharma, Kashmiri AnjumZamarudHabib’s ‘Prisoner no 100’ and Sister Jesme, ‘Amen – The Autobiography of a Nun’, both reviewed by Pramita Ghosh. The researcher has also analysed the autobiographies of the five women writers under the study. Kamala Das’ ‘My Story’, Amrita Pritam’s, ‘Rasidi Ticket’, Urmila Pawar’s ‘Aaydan’, Shobha De’s ‘Selective Memory’ and Laxmibai Tilak’s ‘Smruti Chitre’.

The study of these women of south Asian literature focuses on emancipated women those who had fought against poverty social injustice, search for identity and survived as a winner among all odds in the society. They have inspired many middle and lower middle class women to awaken from their dire situations. They have encouraged themselves to be united in demanding their rites. Shobha De has exposed the upper middle class lifestyle and her women characters are bold and assertive. They have reflected the independent modern women.

6. SCOPE OF THE STUDY

The present research has vast scope as examination of these autobiographies will link to further study of the books written by the women writers. Even, in regional languages such studies can be undertaken.

The study evokes the whole range of feministic writings in the Indian context and offer very good opportunity to examine writings in different Indian regional languages. To be precise, the present study examines the autobiographies of Kamala Das My Story in English, whereas Amrita Pritam’s autobiography ‘Rasidi Ticket’ written in Punjabi and translated
in English as Revenue Stamp. The autobiographies which are from Marathi literature mainly by Laxmibai Tilak’s ‘Smruti Chitre’ translated into English by Louis Menezes as ‘Sketches of Memories’ and Urmila Pawar’s ‘Aaydan’ translated by Maya Pandit as ‘The Weave of my life’; a Dalit woman’s Memoir. The fifth writer is Shobha De and her ‘Selected Memories: Stories of My life’ written with Marathasrian background but in cosmopolitan stylish English.