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Study of Inner Journey Of Woman In Shobha De's *Selective Memory*: - '*Stories From My Life*'

Shobha Rajadhyaksha in the Indian English novel sphere is a well-known novelist named Shobha De, De is a talented novelist with an exceptional capacity to talk tactfully about very delicate elements of human life. It is great how she narrates every aspect of human relationship in general and in specific man-woman connection. Shobha varies from other novelists written in English by Indian females. She is a writer who thinks in events and complete open-heartedness in a very honest narration. A feminist point of view is provided in the current

chapter assessment of De's' Selective Memory. Not only her family, but also film industry celebrities and their lifestyles are covered in her memoir, Selective memory. It raises women's problems in particular and women's exploitation in the film industry in particular. De has first-hand experience as a major magazine celebrity and columnist. Here is a writer who speaks without waving a feminist flag about a female. Her life tale is a woman writer's document that celebrates motherhood and family life for. She loves to being a mother of six-year-old and her family is her biggest possession. She is the first contemporary mother in the fresh and candid generation to have a wonderful faith. She admits honestly that from this fresh generation to which her children belong, she has learned a lot. She is certainly not a individual whose main interest in her profession is private progress. Her career in high voltage occurred in unexpected ways.

“Selective Memory: Stories from my life “ is important for the honesty with which it captures a woman's life story that was a legend in her own period. The main goal of this research entitled “Study of inner journey of woman in Shobha De’s selective memory stories from my life”, her autobiography is to critically analyse and also seeks to emphasize the effect of feminist sensitivity . In her autobiography an effort was produced to signify the aspects of sensitivity.

Key words: Matrimony, Suffering, Quest, Selfhood. Feminism , Struggle for identity, Sex ,marriage, Image of new women.

Shobha De, born on January 7, 1948, is often called India's Jackie Collins, and columnist and novelist. Shobha De, born on January 7, 1948, is often called India's Jackie Collins, and columnist and novelist. Shobha Rajadhyaksha is a member of the Brahmin family of Maharashtra Saraswat. She graduated with a degree in psychology from St. Xavier's College, Mumbai. She started a career in journalism in 1970 after making her name as a model. She

established and edited three famous Stardust, Society, and Celebrity magazines at the same moment. For several journals and magazines, she is currently a freelance writer and columnist. Shobha De is India's most commercially successful English-language author, perhaps better known as Muck's Maharani or Porn's Princess. It's a crazy claim to be able to create a 62-year-old Indian middle-class woman-one who defines herself as a "traditional " mother of six kids.

De's novels, the evolving trends in Indian writing in English can get some idea. In 1970, she started a career in journalism in which she established and edited three famous magazines- Stardust, Society and Celebrity and was a consulting editor for Sunday and Megacity. She wrote her first novel in 1988-the best-selling *Socialite Evenings* and has released seven books in all to date. For many individuals, Shobha De has been a lot of stuff: super model, famous journalist and best-selling author of academic prose books and famous novels; friend, rival, colleague and confidant. In all her fictions Shobha De has depicted the anguished psyche of females striving to gain significance in the male-dominating globe. The standard social patterns are emerging from the developmental feminist ideologies intrinsic in the women's motion. *Sisters* which was published in 1992 stands apart from all of De's fictions because of its unique combination of standard notions recognition and the inner urge of feminine soul to blur the limits of patriarchal inhibition.

After all, *Selective Memory* published in 1998 in her literary life becomes the notable landmark, an autobiography. Through selective memories from her life, she has honest expression to her opinions. *Selective Memory* is less concerned with the myth projected by the media and more with the truth embodied by Shobha De. Here, she is expected as a bold daughter, a a homemaker wife and a worried mother. Shobha De has been regarded the person of glamor who lacks dedication to the cause of society. *Selective Memory*, has worked wonders for De, leafing through the novel, she is emerging as a fresh lady with mischievous charm and

enormous ability to judge and comprehend others. She is at her best to portray the interactions of human beings. The constant chronological flow like biography or autobiography is not depicted by selective memory. Here, Shobha omits, sums up, and remarks on her life's big pieces. Her readers are often dropped, wondering what occurred, how it occurred, and what led to it. Both autobiography and memoirs are characterized by a temporality. Woman's autobiographical text, consciously or unconsciously motivated by gender, resists the appropriate utopianism of autobiography and aligns it with memoir discontinuity. She starts her life story in the 'Sweet Acceptance' mood. She doesn't like interpreting this shift as a mellow sign. She welcomes her fiftieth year with excellent zeal.

After her previous years, she is not nostalgic to hanker, but willing to acknowledge her fresh identity as an older and more experienced female. The girl's baby is always provided secondary preference. The wives of Rae sahib's who is peons gave children when Shobha was born to their parents and they had an upper hand over their master. When Shobha's elder sister Kunda rejoiced at her younger sister's arrival, she didn't know that it was just a son's birth that was a nice omen for the family. Kunda demanded kumkum hand impression on her back; her grandma scolded her, as born of girl child is not good omen.

For women auto biographers, childhood narration is something very unique. Memories of childhood are often second-hand. Early life incidents are often narrated by parents and grandparents. Consequently, childhood recollection is usually nothing more than what the author has heard of herself from others. The first chapter of *Selective Memory* is on childhood which is an interesting account of this autobiography, but she also admits that she couldn't remember much about it. She provides as passionate and ambitious a real image of a girl. Mumbai's milieu gave a completely distinct look to Shobha. She was growing quicker than her siblings. With the recent fashions, she presented them and always used slang speech; she

introduced them to pop music, Western-style dances, trendy hairstyles, mascara, highheels, Hollywood magazines, racy books and much more.

Conflict is one of autobiography's most important variables. Selective Memory notes how much her ideology conflicted with parents ' ideology. Her dad disagreed with her modelling career. As a college student, she followed modelling career, which give her some pocket money and a sense of independence, she believed. But her mom dared not show it to her dad. De's observation of the response of her father is very important .De has shown notable features of many well-known performers. She has admired everything in life that is feasible, but has not forgotten to identify their darker sides. She narrates that Stardust's inaugural in 1971 began with a headline asking, Is Rajesh Khanna married secretly? She also notes that because of its content, Stardust becomes so popular. Her employees has worked with accuracy and clarity in science. Remembering the character of Rekha ,As a heartfelt feminist, she valued the choice of Hema Malini to marry Dharmendra as a married person as a brave move, and she valued this attitude and her bold choice. She has not bowed or buckled under pressure, ignoring convention, but quietly flaunting the laws of society. She also recounts the event of her stardust editorship, the exploitation by their parents of young girls for film and glamor.

Selective Memory is at its finest in writing about women in the depiction of female stars. She portrays her female stars with a nice tinged accuracy and a greater feeling of sympathy. Dimple, Zeenat and Hema Malini were depicted as quiet wives fitted in the slot without blaming anybody for their plight. They are females who have no complaints about the men who hurt their emotions and left them all alone to look after their families and daughters.She faced a bad stage in this calculated risk that she couldn't overcome and on the economic front and in her private life that her marriage was breaking she felt very sad to evaluate the scenario from every corner and she felt that nothing was going right emotionally and financially and

this was the phase she felt alienated and isolated. As an identity crisis, she described this era as one of the primary features of the feminist movement.

In general, "Self" is put at the core in an autobiography. However, it is not possible for man to live in isolation. An artist is a race, million and time sum total. De's autobiography is an overall amount of her experiences in urban Bombay. Her life tale beautifully depicts other people's effect on herself. A galaxy of wonderful portraits has been effectively carved by Selective Memory. In Selective Memory, we've already found how De has portrayed some movie stars personal and public life. She has described numerous instances of women's pain such as Farha or Rasida as a feminist. These females have their own difficulties to share and some of them were unable to analyse and voice their issues. De also addressed but disseminated the accusations with her family's assistance from a pornographic writer. Her disciplined dad would not approve the option of modelling as a profession for his daughter. He always respected her as a writer, however, who could portray the relationship between man and woman with a great candor. De loves NariHira just like her dad. This guy became Shobha De's source of inspiration. Recalling Nari-Hira, Shobha De commented that he was an outstanding and highly vibrant motivator of individuals, He urged Shobha De at all times. He was like Shobha De's bacon guide, With a sense of thankfulness.

It is noted that we are quickly becoming a country of fame junkies, pointing a video camera into a crowd, and it is likely that less than fifty individuals will participate in getting the frame Vex Popular has become the newest sport in town with arbitrarily flying views. Shobha De also spoke about her conferences with super cop Kiran Bedi and about her own impressions. De's memoir not only demonstrates one particular stage, but there are obviously observed phases in her therapy of individuals commented on her by profession or through relationships when she explained her strategy, language, emotions and sensitivities as a mom with her kids. She also

narrates her maternal affection and firmness incidents. Her kids are also very assertive and very strongly assured of her.

Discussing her devotion to the writing job, De believes that while writing you need a feeling of commitment. It is difficult to focus one's mind on national trivia while searching for a book to be written. De feels that only when the writing has gone well can a day be called 'good.' Interest in family matters, the routine discussion of a spouse, the prattle of a child, while wanting to get back to writing, is very difficult to pretend. As a woman writer, she had overcome these hurdles. Aside from writing work, nurturing kids Shobha was similarly worried with household work and housekeeping in order to know the masculine psyche about household work as she is still regarded as a female duty today. As Shobha writes about the expectations of today's working women from her husband, Shobha's feminist concepts were not written straight, but depicted by her female protagonists, one can evaluate that all her world of fiction is inhabited by individuals, particularly females, who are not overly susceptible to their feelings and thoughts. They are more in love with themselves and mostly spent in club and hotels with their luxurious life. These women are more interested in occupying solitaires, vehicles, clothes, and then enjoying organizing according to standard society's moral norms. Marriage depiction is one of women autobiographers steady characteristics. The happiness of women relies on the happiness in her married life. Shobha loves being called married and is proud to be mom of six. Marriage implies a lot to her and she thinks strongly that both partners have to work hard to get the smooth going. A worldwide phenomenon is a fundamental problem. It provided no alternative, rather it prepared males and females to deal with a specific scenario and their predicament. The identity search issue is very much linked to the existence issue. It was a common theme with Indian fiction's women authors in English Shobha De being a novelist with issues.

As a writer, she has an exceptional capacity to discuss sensitive elements of human existence and is therefore a feminist writer who focuses on the issues of women and provides them a fresh strategy. In an autobiography Truth is distinct from historical or fictional reality. It should depict the naked unblushing reality in the autobiography. Not only should an autobiography portray the guy in brilliant colors. It also has to portray his problems, grief, virtue, and vices. The lapses, like powerful points, should be provided with equal transparency. The problems linked to females are not addressed by De in her memoirs towards a particular definition of "femininity". Different feminist positions articulated and displayed express her femininity through varying personalities. Her main issue appears to be restricted to showing distinct conditions of the subjugation and exploitation of women. It is thematically wealthy because of the plurality of experiences described in her memoir.

De belongs to the post-colonial Indian writers who have become more creative, more experimental, more confessional and more realistic than ever. De's lifestory is the tale of an autonomous India's fresh female. The fresh ideology describes her self-identification. Her fight against the established identity of the docile, imprisoned and conformist preindependence work turns out to be an individual protest under the influence of Western culture. In De's autobiography, memory has its own meaning, as its title is *Selective Memory*. A human mind is always fond of retaining what is valuable, poignant, and painful. The autobiographer reconstructs the self-lost images in the irrevocable past. These images are not only the autobiographer's own mental constructs, but are also often shaped by society. The autobiographer is therefore bound to pick and remove, Human memory is sometimes unreliable, willing, and recollection of the past itself is selective at the natural involuntary level.

The "Selective Memory" of Shobha De was written at a moment in her life that is suitable for taking inventory of stuff. Shobha speaks about the art of autobiography as a selfconscious

narrator in this epic narrative of the first individual. Suddenly she feels her life has already gone five decades. In the wide notion of women, there is a multiplicity of women's life existence. De's feminist opinions evolve as an expansion of women's existential issues, according to feminist existentialist opinions ; women have the same essence as males and are free and creative beings as all human beings. Women are aware of their physical and emotional requirements in De's novels. In adopting pseudo-feminism, an interesting aspect of De's knowledge of the conduct of contemporary urban females is presented, unaware of the intense pain and humiliation of the suppressed situation of females in the traditional family system, these females present weird logic and give humorous suggestions. *Selective Memory* is a record of her human interactions, but her life is not a complete circle. This broken selfhood arises at the end when she finds no words of her own to express and she quotes from the song of Frank Sinatra:

“I did it my way.”¹

Conclusion

In her memoirs, she provided her good survey of human behaviour, and the psyche of Indian celebrities, memoirs not only disclose her life, but in a real sense a record of the growth and development of film stars in the film industry. Being a heartfelt feminist, without weaving feminist flag, she has described masculine child issues, exploitation of young models, women's issues, and her family. *Selective memory* reflects the culture of snobbishness in both Indian milieus in general and high society. Her effort is to reveal this wealthy class ' vices and the adverse effect it has on the country's common people. Her style is very interesting and with quick texts draws the attention of her readers. It's a self-portrayal and through the current

¹ De Shobha, 'Selective Memory', *Stories of My Life* , Penguin, London, 1998 ,p 530.

memoirs she has searched for her own' Identity.' She expresses Indian women's representation through this quest for identity crisis.

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