

Autobiography: Dawn of Women's Life Narratives

Charanjeet Kaur¹ and Dr. Meenu²

Research Scholar, Department of English¹

Assistant Professor, Department of English²

OPJS University, Rajasthan, India

Abstract: *At the same time, it represents voice of women, which occurs so rarely in such profound manner at this point of time. The very idea that her voice appears in the form of a text is very significant because writing not only gives a name to a hitherto anonymous voice, it also provides the text and the author an element of posterity. And thus it becomes a significant tool to study larger structures through these minor narratives. Domestic abuse is a problem that affects all vulnerable communities, not only Dalit ones. The majority of women deal with it as a relatively common societal issue. The main reasons of domestic violence include men's patriarchal nature, the dowry system, economic weakness, and sexual orientation. In the text, the author brings up the problems with hand scavenging. The fact that Dalit households clean 7.9 lakh public and private dry latrines is still the hardest reality. Dalit ladies clear human waste with their bare hands, disregarding safety precautions. Dalit women go door to door in rural areas to collect human garbage. One may see how they continue to operate without safety equipment in one of the episodes of Satyamev Jayate, a television show based on manual scavengers.*

Keywords: Dalit, women autobiography, Life narratives, Memoir.

I. INTRODUCTION

The art of autobiography is a fantastic way to express oneself. It is a potent literary form that an auto biographer uses to try to get his name recorded in the nation's history. By conveying his personal philosophy, psychology, life style, ideas, and feelings, as well as his hobbies and adventures, he hopes to become famous and gain historical longevity. Every human has a natural desire to want to be popular, whether they are well-respected and in high positions or not. The majority of people are eager to have their lives published and celebrated. Many authors have been motivated to pen autobiographies in their native tongues. Numerous well-known authors have also authored autobiographies in the English language. Both Indian and non-Indian writers exhibit this desire.

Although M. K. Gandhi actually wrote his autobiography in Gujarati, Mahadev Desai eventually converted it into English. Numerous well-known authors in India have penned autobiographies in their native tongues, which some writers either contemporaneously or afterwards translated into English. In an autobiography, reality is shown for what it is. The social, political, religious, and moral activities of a man are taken into consideration. He is undoubtedly known by the people he associates with and the things he does. He is unable to hide his emotions while recounting his life tales in his autobiography, he expressed his feelings, sentiments, views, and flaws.

The genre of autobiography writing was initially formed in England. However, Indians started publishing their own writings, particularly autobiographies written in English. The Indian auto biographers began writing furiously in the English language. It cannot be stated that autobiographies were not written in English during the ancient and mediaeval periods, although the quantity and pace were few. The classification of autobiographies is now in debate. They fall into two categories or classes, respectively. The subjective autobiography, with a specific subject as its mission, falls under the first group. The objective autobiography, which is written for some aim, falls under the second category.

In addition to this, many authors of autobiographies with a range of goals all have relevance to the times and circumstances they are set in. Undoubtedly, an auto biographer wants to convey to his readers the events of his life. He tries to articulate his social, religious, and political goals in an impressive way. The Story of My Experiments with Truth, the title M. K. Gandhi chose for his autobiography, reflects his awakening to his conscience and his understanding of truth as God. It indicates what he was really thinking. He proclaims to the world, "Truth is God." He fervently adheres to the maxim "Satyamev Jayate." In actuality, the Truth is what our conscience proclaims on its own.

In his everyday existence, Gandhi followed his heart and used the tools of truth, nonviolence, and love. Before these, the Mahatma's biggest and most potent weapons, the most formidable British had to give up St. Ives. He began his "Satyagraha" campaign, which stands for adhering to the truth and non-violence. It is pointless to debate whether Gandhiji's "Satyagraha" was effective, but we can proudly state that it compelled the English men to submit to the moral pressure.

A language that allows for free female voices is called *écriture féminine*, which is a feminine writing style. This phrase is particularly useful for oppressed women writers who had no voice prior to Ambedkar's dalit struggle. After the Ambedkarite movement, the writing of Dalit women gained prominence. The activists working on unresolved concerns of human dignity and emancipation continue to be inspired by this movement. The National Federation of Dalit Women, the National Campaign on Dalit Human Rights, Zubaan, the All India Dalit Women's Forum, and the International Movement Against All Forms of Discrimination and Racism are just a few of the Dalit women's organisations that came into existence throughout the 1990s. These organisations fight for the rights and advancement of Dalit women.

It is true that those who are born and raised in misery, discrimination, and adversity are like diamonds because they emerge stronger through their writing and activism. This is especially true for marginalised women writers who are oppressed by male patriarchy or authority, silenced by the government, tortured by the military, and subjected to gender discrimination. Writings by Dalit women provide a detailed account of their difficulties. Women have struggled to obtain an education all across the world, but especially in rural India. For a dalit woman, the struggle is doubled. When Dr. Ambedkar urged people to throw off the chains of casteism in 1956, the majority of dalit women converted to Buddhism. After that, they began writing after becoming aware of their own identities.

Babytai Kamble, a Dalit activist, wrote a highly engaging literary work titled *The Prison We Broke*. It was initially written in Marathi and was translated into English by Maya Pandit. Babytai Kamble's book should be referred to as a "socio-biography" rather than an autobiography because it focuses more on the suffering of her community than on her own. A Dalit person has a strong bond with the people in their community. According to Babytai Kamble in an interview with Maya Pundit, "My community's pain has always been more significant than my own personal agony." I have thoroughly identified with my folks. Thus, Jina Amucha (*The Prison We Broke*) served as the collective autobiography of my community. (Pundit No. 11)

Here, the author discusses more than just one person's identity; rather, she gives a true account of the collective identity of the women's group to which she belongs. According to her, just as the Mahar group is "different" to Brahmins, so are Mahar women to Mahar men. In addition to being subjected to hegemonic Brahminical rules of dominance, Dalit men also harass women. In Maharwada, the writer's birthplace, Babytai depicts the actual situation of Dalit women, including the hegemonic cultural formation that shapes their life and how they are negatively impacted by the two-fold patriarchy of caste and gender. The author also describes the complex forms of abuse that dalit women experience at the hands of "savarna" (Hindu caste) men and their own caste's male chauvinism. In this work, marginalised women who are oppressed by both upper caste society and their own families are given a richly written picture. The writer has given a voice to those ladies who can produce their own writing since the women lack an identity in their own community. The goal of the publishing house "Zubaan" is to enhance the number of works written by underprivileged women.

II. LITERATURE REVIEW

There are numerous kinds of autobiographical memories. The fashion has come an extended way, from Saint Augustine's eloquent theological and philosophical treatise confessing his preliminary loss of religion in Christ to atheist Günter Grass confessing his more youthful "rock-strong" faith in Hitler. Guilt and remorse are intricately interwoven in those non-public confessions. those concern subjects of confession and guilt also are notable in Gandhi's autobiography. ultimately, he became educated in England, and it emerge as there that he encountered a few thoughts. simultaneously, the genre's form and substance have evolved over the years. In contemporary years, the fashion has changed, which I attempted to explain the usage of the example of Dalit autobiographies, which element the bodily and intellectual brutality persisted with the resource of Dalit outcasts on the hands of the "unique." Adolf Muschg, a Swiss-German literary critic, dubbed such writing *Abrechnungs literatur* (Heckmann 1984: 32). Muschg have end up concerning postwar German authors who, of their works, criticise and condemn their parents' generation for their

perspectives, actions, and childrearing. although it has bad connotations, Muschg's phrase abrechnen, or settling scores through writing, may additionally exercise to Dalit literature. irrespective of the truth that the fundamental idea of confession has now not changed, the order of those confessions has. in addition they have tremendous views on reminiscence. The time period "self" is often used to consult a set's identity, and reminiscence is quite valued.

It's far an exaggeration to mention that Western and Indian autobiographies are basically precise. The final cause of all autobiographies, even though, is to communicate your existence experience and heal thru the written phrase. in the long run, they're all confronted with the maximum crucial but hard question of human life: "Who am I?"

Amrita Pritam 1919 was born in Gujranwala, Punjab, Kamala Surayya was born in Kerala in 1934 in Punnayurkulam. In Madhya Pradesh's Tikamgarh, Mrinal Pande was born in 1946. 1948 saw the birth of Shobhaa De in Satara, Maharashtra. Taslima Nasrin was born in Bangladesh's My men singh in 1962. Amrita Pritam, Kamala Das, and Taslima Nasrin's publications focus mostly on the 1947 Partition, the British Empire and its legacy, and the fight for independence between Pakistan and India, the conflict between Pakistan and Bangladesh, racism, caste system and immigrant life in new nations. Their writings question ideas of nationalism, the concept of home and country, and the meeting of the ancient and the contemporary culture as well as individual and group identities. therefore, their writings were a direct result of their societal experiences and sensitive personal lives in reply to those. They are more compatible with one another due to their shared gender experiences and provides readers with a thorough understanding of the female mind. The five female authors given specific linguistic, literary, and geographical context, the four components of Amrita Pritam from Punjab, Kamala Harris from the North of India, and South Indian representatives Mrinal Pande from Tikamgarh and Das from Kerala Shobhaa De, who represents Madhya Pradesh, Maharashtra, who represents East India, and Bangladeshi Taslima Nasrin, from My men singh.

Despite coming from different parts of India and having distinct birth years, they share certain concerns as women, such as the challenge they face, the difficulties they had in a patriarchal environment, severe treatment of women by the male members, failed marriages, identity difficulties, and heartbreaking accounts of women from Bangladesh and India. In their works about men and women, each of these authors was fearless, aggressive, and harsh relationships. Their overall revolt includes social protest expressed via their writing opposing the false values and superficial beliefs. the pursuit of self-expression was a motivating factor that drove them to reject the norms of morality and they never discovered fulfilment in the supposedly ideal womanhood, the traditional expectations of women's roles as domesticated sacrificers and this forced them to abandon their former choice of the domestic world. They have clashed. The historical silences that affect women have revolted alongside the intrusions.

In addition to focusing on female autonomy, de-centering patriarchy composition of supremacy and restructuring of the language of the women who are marginalised experience. Kamala Das, Mrinal Pande, Amrita Pritam Shobhaa De and Taslima Nasrin continued to write despite intense opposition. despite opposition from traditional culture, they persisted in their way of thinking and attempting to reveal the extremely private, secret aspect of their nature their personal histories. Taslima Nasrin, like Shobhaa De, is a supporter for autonomy and justice that women in our culture were denied. women in general Women authors often employ the age-old technique of quiet. Draupadi appears in the Mahabharata.

During their conversation, Satybhama advises her to keep her opinions to herself and Satyabhama doesn't say anything. Amrita says that silence has a lot of unspoken connotations. Shobhaa De and Pritam don't speak about their prior unions. The guarantee of their over coming the agony of reliving previous suffering offers them strength and the inspiration for savouring the moment. The autobiographies of Kamala Das, Amrita Pritam and Shobhaa De, which depict the many levels of difficulty and the variety of strategies they employed them. Notable individuals include Kamala Das, Amrita Pritam, and Shobhaa De. Because they paved the way for the career and were ahead of their time women who adhered to them.

The autobiography of Mrinal Pande and Taslima Nasrin is a memoir of their youth. It lays out the hope that it will be able to access the earliest childhood memories and, such that it catches up with the self as it enters consciousness and provokes more self-exploration makes self-fashioning a never-ending process. as youngsters, They were intrepid explorers named Amrita Pritam, Kamala Das, Mrinal Pande, and Taslima Nasrin and inquired about the social constraints, and as a result a path was formed the child's sense of self and connected them to the outside world emerge in their relationships with people, places, and things throughout their daily lives events. Instead, they would skulk in the

shadows, listen in, and serve as an unspoken mediator. Shobhaa De, Kamala Das, and Amrita Pritam did not wish to spend their time participating in the challenge of being a meek and resentful wife while their marriage's various facets are at play were very inadequate. They were not interested in remaining silent or submitting.

III. CONCLUSION

In a sense, autobiography is a "critique of existence." As with poetry, the author invites the audience to critique during the writing process and this bold and assertive writing Their lives were lived in transcendent ways. In the open, they appeared to be in good health. realm as opposed to the typical Indian woman. They established a pattern that was later adopted. They displayed independent gender identification, displayed ground-breaking features, and weren't by means of their writings, mere shadows of men entered the realm that was ruled by men primarily.

An autobiographical writing exercise is usually therapeutic. Writing an autobiography enables the author to relive and examine their past. being oneself. These authors have covered an incredibly wide range of topics contribution to fostering awareness for contemporary women worldwide. These five female authors utilised their autobiographies to expose their worst flaws in Additionally, they created a venue to explore their perceived feminine sensibility. from infancy to old age. They have articulated the sincere aspirations, wishes, and struggles. and women's self-realization freeing themselves from gender stereotypes; community differences. Despite addressing a variety of interesting themes and they have been successful in announcing and reaffirming the authority of women. These authors' methods were unorthodox and contentious thinking. Kamala Das and Amrita Pritam disobeyed the sociocultural expectations of India value set. The duplication was revealed by MrinalPande, Shobhaa De, and Taslima Nasrin, and hypocritical behaviour These women's autobiographies served as a mental food source, emotional release, social interaction, material advancement, and preservation of their old recollections.

A creative woman's freedom of expression is frequently curtailed by the pressure of the sociocultural ethos in her environment. In its most basic form, autobiography gives women the chance to indulge their drive for self-expression, self-love, and love expression that they had a life. To modern observers, such an endeavour appears to be a forceful protest gesture. In women writers have frequently been required to adhere to the norms of they were forced by men. They have not been able to get past their fear of their efforts to put what they have been thinking into writing. But the selected autobiographies are one such form of literature that violates the sociocultural norms of evaluation. They also undermine the morality of society and the ideals of women.

However, even they go so far as to "striptease" or "extrude" their own selfhood autobiography. Protest and love are the two most crucial, connected topics of They have lived a very brave life, which they have bravely narrated in their narrative. Their socio-cultural ethos, geographic setting, and language diversity are all highly dissimilar. They are all highly different, and their answers vary greatly different and special in their own right. But these authors have certain traits in common with other women creative minds had unorthodox lives and adhered to dubious practises thinking.

In their creation, they have enhanced their feminine selves by exploring them. memoirs' portrayals of oneself without regard for the fictitious moral norms of Several people in the society have investigated the reality of family life, relationships, spirituality and religion. They are to blame for the feelings of fear, misery, and loss that they actually had childhood, adolescence, and young adulthood. They create writing about the innate need for independence, loss, self-expression, autonomy, and Identity-searching represents the universal dilemma of the feminine self. They were intense, ardent, and impassioned, becoming a voice and a mirror for other socially marginalised women.

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