



REWRITING HER STORIES THROUGH AUTOBIOGRAPHY

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Autobiography is a record of the life story of an individual. The writer describes various experiences which he has come across. The writer narrates his own story and writes about himself/herself. Autobiography is based on the autobiographer's own life prior to the text and interpreted as such by both the author and the reader. The process of

writing an autobiography also serves as a pretext for self-discovery for both the author and the reader as they read the material and reflect on their own experiences. Writing an autobiography entail rereading one's past, making self-aware and selective recognitions, and then modifying the past to reflect the present.

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Autobiographies and biographies are important in Indian English writing for a variety of reasons. This genre was used by Indian leaders to communicate their worldviews to their people. A great example is Gandhi's *The Story of My Experiments with Truth*. Indira Gandhi's *My Truth* is yet another example of a single person's message reaching a wider audience. In India many autobiographies written by women writers like *Smritichitre: The Memoirs of a Spirited Wife* by Lakshmibai Tilak, *The Prisons We Broke* by Baby Kamble, *The Weave of My Life: A Dalit Woman's Memoirs* by Urmila Pawar, *A Life Less Ordinary* by Baby Halder, *My Story* by Kamala Das, *Once Upon a Life: Burnt Curry And Bloody Rags* by Temsula Ao, *Torn From The Roots: A Partition Memoir* by Kamala Patel, *Karukku* by Bama etc. Almost all the autobiographies in this list have been translated to English from their original languages. *Smritichitre: The Memoirs of a Spirited Wife* by Lakshmibai Tilak, translated from Marathi by Shanta

Gokhale. Lakshmibai Tilak was remarkable for leading an adventurous life while also being a homemaker and mother. Lakshmibai's life and outspoken revelations was all the more notable in a region that has produced a plethora of feisty women, from bhakti poets to doughty warriors to social reformers, for their distinct facets and for the life of adventure and challenge.

Lakshmibai displayed wonderful bravery. This woman, a widow, relocated to Karachi in an effort to start again. Her writing is restricted throughout by a sense of familial devotion, but she describes the prejudices she saw, including those of caste, faith, community, and patriarchy, without reservation. The effects of Mr. Tilak's conversion to Christianity were predicted, as were the social pressures put on her to avoid doing the same and the subsequent indignation when she did. She avoids venom but is upfront and honest about her sorrow, remorse, and sense of betrayal.



Baby Kamble, a Maharashtra-based writer, reclaims memory to place Mahar society prior to Babasaheb Ambedkar's influence and presents a stirring story of redemption brought about by a fiery brand of both individual and group self-awareness. The Prisons We Broke is a film that depicts the Dalit people's political, social, and cultural circumstances in Indian society. It draws attention to the plight of Dalit women, who face discrimination on all fronts. In Indian society, women are always treated as inferior and oppressed. Women in India are subjected to a variety of forms of exploitation, which is justified by ancient taboos. The situation is significantly worse for Dalit women, who face triple oppression as a result of their caste. In the novel she depicts Girls are usually married off at the age of eight or nine, and marriage is nothing but a disaster for them. The newlywed daughter-in-law's task was to prepare bhakris so she could demonstrate her culinary skills. She had to do all of the housework without being given the opportunity to complain. They can never expect a compliment from their in-laws, but if a girl could not do the housework, she was abused by her in-laws, especially if she failed to make bhakris, her mother-in-law would yell:

Look at the bhakris this slut has prepared. She cannot even make a few bhakris properly. Oh, well, what can one expect of this daughter of a dunce?

(The Prisons We Broke : 94: 2011)

The treatment given to women are doubly dominating and inferior as being a lady and victims of patriarchy in Dalit households. Baby Kamble criticised high caste Hindus for their dualistic lifestyle, saying that while they didn't care about being dirty, they were feathering their nests by taking advantage of the labour and sacrifice of

women. The Mahar Community is denied its basic rights to clothes, food, and shelter by high caste Hindus. They were assigned the incredibly taxing duty of skinning the deceased animals and were compelled to live in separate colonies. They consumed the deceased animals as food for themselves. Never were chapatis, curries, or other desserts provided to them. They suffered from their birth right poverty all the way up until their deaths. This can be reflected in her autobiography as:

When the Mahar women labour in the fields, the corn gets wet with their sweat. The same corn goes to make your pure, rich dishes. And you feast them with such evident relish! Your palaces are built with the soil soaked with the sweat and blood of Mahars. But does it rot your skin? You drink their blood and sleep comfortably on the bed of their misery. Doesn't it pollute you then? Just as the farmer pierces his bullock's nose and inserts a string through the nostrils to control it, you have pierced the Mahars nose with the string of ignorance. And you have been flogging us with the whip pollution". (The Prisons We Broke : 56 : 2011)

The other prominent autobiography by Kamala Das' *My Story*. My Story is an autobiographical book written by Indian author and poet Kamala Das, she is also known as Kamala Suraiyya or Madhavikutty. The book was originally published in Malayalam, titled *Ente Katha .My story* by Kamala Das can be viewed as a "women's tale of woe," a story about a woman's loneliness, and a subaltern's agony. The narrative of Kamala Das confirms that in order to effectively depict women, women's issues require a particular lens and semantic context. It takes courage to face controversy, humiliation, and character assassination head-on. They are battling as writers



and free women. Unquestionably, Kamala Das's works all bear a mark that helps them stand out as feminine in the culture of men with their free spirit. Because they study the pains and annoyances of love from a variety of deeply personal and slightly bodily angles, they do it more daringly than what a guy would do. the feminine viewpoint in Kamala Das's poems, which addresses her sense of loneliness and her failure to discover genuine love.

She expresses in her poetry a consciousness of the filth, ugliness, and selfishness of her surroundings. She finds an unloved person who rebels against everyone in her search for the ideal companion. She suffers because of her flawed self, which longs to be in touch with her divine nature. Both her family and her close relatives were astonished by her candour in "My Story" regarding her extramarital affairs. Both fact and fiction are included in her memoirs. She considers urban life to be both corrupt and civil. Her poetry is similar to My Story.

The above discussion clearly focuses the struggles of these writers and their experiences in double standards of societal structures where their voice and their stories are expressed without any boundaries through this autobiography. *In Smitrichitre Tilak* describes the prejudices she saw, including those of caste, faith, community, and patriarchy, without any reservation. Baby Kamble in *The Prison We Broke* The construction of a person's complete identity is hampered by the denial of all fundamental rights as well as the necessities for food, water, clothing, and

shelter. Also, the community as a whole is marginalised as a result of such denial and degradation. The rise of the Ambedkar movement brought about a fresh perspective on development, which laid the groundwork for the Mahar women's achievement in breaking free from a cycle of suffering and speaking their truths. In Kamala Das's *My Story*, she is essentially known for her bold and frank expression. Das describes her marital struggles and her harrowing self-awakening as a woman and writer. Her quest for the perfect partner leads her to an unloved individual who rebels against everyone. She suffers for her flawed self, which yearns for connection with the divine self. Her candour in *My Story* regarding her extramarital relationships has shocked both her family and her close relatives. All these autobiographies make us to think that instead of 'His - stories ' Her-stories to be understood from humanistic perspectives.

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