

A STUDY OF SELECTED INDIAN WOMEN'S ENGLISH AUTOBIOGRAPHIES



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ABSTRACT

The purpose of this chapter is to provide context for the subsequent analysis of the two chosen autobiographies by providing a brief historical overview of the genesis and development of autobiography in Europe and India. In addition to this, it provides a concise analysis of the idea behind autobiography as a literary form. It is remarkable that there is not already a sufficient theory of autobiography written down in the form of books, like there is for other types of creative works such as novels, short stories, comedies, one act

plays, and so on. The concept and theoretical study of the autobiographical form, on the other hand, is a meagre material presented in a stray and dispersed manner. However, in Dr. M. M. Kanwadkar's Ph.D. thesis, he made an attempt to gather and arrange such data in order to develop an acceptable theory of the form of autobiography. This was done in an effort to construct an acceptable theory of the form of autobiography. The theory of autobiography that is going to be covered in this chapter adheres very closely to this generally accepted notion.

The creative literary skill of autobiography human need to maintain one's monument throughout the course of time was the impetus behind its establishment. Autobiography is a very new literary genre, and the name "autobiography"

is extremely unique and uncommon. The wasn't used until 1809, when it was published for the first time in the English magazine Quarterly Review by the poet Robert Southey.

KEYWORDS: autobiography, novels, Robert Southey, establishment,

INTRODUCTION

The history of autobiography and the history of biography, in general, are quite similar and closely comparable to one another. The Confessions of Saint Augustine, which were written about the year 309 A.D., have the right to be termed the first existing autobiography. It is the first instance of autobiography, which paved the way for the development of many approaches to the writing of autobiographies. But substantial autobiographies are uncommon during the classical and mediaeval periods when they were written. As a literary form, autobiography owes a lot to the Western tradition. According to James Olney, "in the writings of three writers one may trace the centre line of the western world, St. Augustine, Jean-Jacques Rousseau, and Samuel Beckett; each of them is important no other are necessary," and these authors are St. Augustine, Jean-Jacques Rousseau, and Samuel Beckett. 2 The viewpoint of Roy Pascal is equally important to consider. He claims that autobiography is fundamentally rooted in European culture, stating, "It is an invention of European Civilization."

1.2 WESTERN AUTOBIOGRAPHY

This article makes an effort to outline, in a condensed form, the evolution of autobiography across the different centuries in Europe. The true beginning of autobiography may be traced back to the Renaissance in the 15th century. Autobiographies and other forms of autobiographical writing flourished throughout the Renaissance period because individuals in Europe were interested in individualism and their place in the world. This curiosity led to a proliferation of autobiographical literature during this time period. The Book of Margery Kempe (1436), The Autobiography (1558 -69) of Benvenuto Cellini, Patriarch's Literal Postero (C. 1367-72), and The Autobiography of Lord Herbert of Cherbury (1764) are some

of the greatest examples. The 16th century saw the widespread publication of autobiographies. Beginning in the 17th century, writing personal accounts of one's life, such as diaries, notebooks, memoirs, and autobiographical tales, became common practise. The late Renaissance and the beginning of the 18th century are generally considered to be the golden periods of autobiographical writing.

The book *Grace Abounding to the Chief of Sinners* (1666) written by John Bunyan and the book *Religuae Baxterianae* (1696) written by Richard Baxter are two excellent instances of religious autobiography. Both "Apology for My Own Life" written by Colley Cibber in 1740 and "Autobiography" written by Benjamin Franklin in 1766 are good examples of secular biographies. The late 18th century and the early 19th century saw the publication of the first great modern autobiographies. An autobiography is a highly self-conscious, retrospective analysis of an author's life of some crucial aspect of it written as a complete work.

It is possible that the romantic moment and a renewed interest in self-examination contributed to the publication of these autobiographies. The best of these include Edward Gibbon's *Autobiography* (1796), *The Confessions* (1781-1788) of Jean-Jacques Roussau, Cardinal John Henry Newman's *Apologia Pro Vita Sua* (1864), Edmund Gosse's *Father and Son* (1907), John Staurt Mill's *Autobiography* (1873), and the *Education of Henry Adams*. Other notable biographies include Cardinal John Henry Newman's *Apologia Pro Vita Sua* (1864), the *Education of Henry Adams* (1907 (1907)). There is a possibility that some of the works, such as Wordsworth's *Prelude* (1850) and autobiographical passages from Lord Byron's *Child Harold's Pilgrimage* (1812-18), will be included. 4 At the tail end of the 19th century and the beginning of the 20th century, a number of different kinds of writing might be considered autobiographical works. The temptation to write one's autobiography appears to be more prevalent than it has ever been. In this day and age, it has developed into a widely used form. However, the most obvious examples are the personal recollections of famous people, such as sports, actors, politicians, and other public characters from history. They are fun to watch while also imparting valuable knowledge to the audience. But creative autobiographies and "autobiography proper" are very seldom seen in the mass-production and mass-popularity of the genre as a whole. Many excellent memoirs were written during and after World War I. *Memoirs of an Infantry Officer* (1930) and *Memoirs of a Fox-Hunting Man* (1828) by Siegfried Sasson and such other ones are only a few examples. Other examples include.

1.3 INDIAN AUTOBIOGRAPHY

Even though there was some kind of indigenous tradition of writing autobiographies in India before the arrival of the British, it wasn't until after a new system of English education was introduced and the consequent assimilation of western ideas in this country that autobiography seems to have cast its spell on the majority of Indian writers. This was because of the assimilation of western ideas into this country. The introduction of English education and culture to India marked the beginning of a literary renaissance in the country, as well as a strengthening and hastening of the inclination among Indians to write autobiographical works. The autobiographical tradition of the West had a significant influence on the writing of the autobiographies that were produced in India. One of Gandhiji's closest friends made the observation that "writing an autobiography is a habit peculiar to the West." I am not aware of anyone in the East who has written one, with the exception of individuals who have been influenced by western culture. 5 But R.C.P. Sinha believes that India's indigenous culture was already practising a distinctive form of autobiographical writing prior to the impact of the West.

There were autobiographical works included in the secular literature that was published before the Vedas and the Vedic literature. There is a wealth of autobiographical writing that pertains to the Muslim period in Indian history. In India, autobiographical literature was brought to a new level of sophistication by Muslim authors in the fourth century. The Sultan Firoz Shah of Delhi is credited as being the first Indian author to independently publish their autobiography. The autobiographical sketch that was written by Raja Rammohan Roy was the first example of its kind in Indian writing that was done in English. Since then, during the course of the past 150 years, a significant number of autobiographies have been written by Indians in the English language. Autobiographers such as Lai Bahart Day, Lala Lajpat Rai, and Rabindranath Tagore are just a few of the few names that come to mind. Mahatma Gandhi, Pandit Jawaharlal Nehru etc. It is not accurate to say that the first two decades of the 20th century were a particularly fruitful time for Indian autobiography. The first fifty years of the 20th century saw the release of two well-known autobiographies: Surendranath Banerjea's *A Nation in Making* (1925) and M.K. Gandhi's *The Story of My Experiments With Truth*. Both of these books were written by the authors themselves (1927). Another important landmark in the development of Indian autobiography written in English is Jawaharlal

Nehru's *An Autobiography*. At the close of the 20th century, a large number of autobiographies written by Indians who have achieved success in a variety of disciplines have been published.

Quite a few of these autobiographies were written by illustrious men of literature, such as R.K. Narayan's *My Days* (1975), Dom-My Moraes's *Son Father* (1971), and Kamala Das's *My Story*. Some of the other notable autobiographies include: (1976). To put it succinctly, "Indian autobiography written in English is also rich." According to William Walsh, "It provided to the world three finest works viz. M.K. Gandhi's *The Story of My Experiments With Truth* (1927), Nehru's *An Autobiography* (1930), and Nirad Chaudhari's *The Autobiography of an unknown Indian*" (*The Autobiography of an Unknown Indian*) (1951). These three autobiographies are among the greatest autobiographies that have ever been written anywhere in the world.

1.4 DEFINITION OF AUTOBIOGRAPHY

The term "autobiography" is a combination of three words: "auto," "bio," and "graphia." These words mean, in implication, the genre - the description or the art of narration (graphia) of an individual human life (bios) by the individual himself. The term "autobiography" comes from the Greek words "auto," "bio," and "graphia" (auto). The topic of an autobiography is the author himself, and the subject of the autobiography is the life of an individual man. It tells the account of the author's personal life and the accomplishments that he or she has had. Its purpose is to portray the personality of the writer in an effective manner. An autobiography is "a account of a person's life given by the author himself," according to the standard definition provided by the Webster's World University Dictionary. Other dictionaries of the English language, glossaries of literary terminology, and encyclopaedias all provide definitions of autobiography that are, to a greater or lesser extent, comparable to one another. These definitions simply (donvery) emphasise that the author himself serves as the topic of an autobiography. However, the all-encompassing and conclusive definition of autobiography is not yet accessible. The meaning of the term "autobiography" has been the subject of much debate for a considerable amount of time. The following are a few definitions that have been chosen specifically because they attempt to shed light on the nature and characteristics of autobiography as an art form. An autobiography, according to J.A. Cuddon, is "an account of a man's life written by the man himself.

1.5 NATURE OF AUTOBIOGRAPHY

The genre of writing known as autobiography is non-fictional prose. In spite of the genre's widespread consumption, academics have paid insufficient attention to it. It is not considered to be an important or noteworthy kind of literary expression. However, despite its history of being overlooked, it has now emerged as a separate and respectable style of literary expression. Autobiography, on the other hand, is a type of self-expression that is both quite natural and highly appropriate. It is a chronicle of the author's day-to-day existence, including the incidents that he considers significant to the presentation of his personality. The genre of literature known as autobiography is one of a kind because it straddles the line between imaginative and non-imaginative writing, between facts and fiction, between history and novel.

This is due to the fact that autobiography possesses all of the essential qualities of history and novel, but it is neither history nor novel. Its narrative approach and its concern in character development are strikingly similar to those of the novel. It shares with the book an interest in individual human character, but it does not give itself, the freedom of imagination that the novelist has. In autobiography, many different events are braided together like they would be in a tale or novel. However, the events that take place in a fiction or novel are fictitious, but in an autobiography, there is no room for creativity because the truth is the autobiography's own essence. Autobiography is a lengthy book of life. It might be a brief or extensive recounting of the author's life story. There are not any limitations placed on the format of the autobiography in any way. The autobiographer is free to begin his account of his life at any point in time. However, the majority of autobiographers have for a long time adhered to the normal manner of writing. To write in chronological sequence is to start with the history of your ancestors, then your birth parents, your childhood, your family history, your early career, and so on. The author may write up to the moment of writing, or during any period of his life that he chooses, depending on his whims. The author's life story ought to make sense. There is no need that an autobiography be written in just a single book. It's possible to compose it in more than one book altogether. P.K.Atre's autobiography was written in five separate volumes. It is possible that it will be broken up into a number of volumes, chapters, or sections. There is no cap on the number of pages. Comparatively, the autobiography of Jean-Jacques Rousseau is broken up into twelve books, while that of Mahatma Gandhi is broken up into five sections. The autobiography does not just consist of a recounting of

events from the past. In the same way that fiction does, it gives an individual voice to greater truths through its writing while also pointing to those truths. It is a method for re-creating the events of the past. According to Roy Pascal, "an autobiography is a moulding of the past."

An autobiography can be written by any individual, from any walk of life, about any topic. In addition, writing an autobiography is something that may be done at any point or age in a person's life. R.C.P. Sinha has categorised Indian autobiographies under many distinct headings, including autobiographies published by I Men in Religion, (ii) Men in Politics, and (iii) Poets and Littereurs. These headings are based on the occupation or line of activity that the author was involved in. Joseph T. Shipley provides a classification of autobiographies published by different persons that is comparable to other classifications. for example, males in religious communities, athletic teams, military units, news organisations, artistic communities, literary communities, etc. However, a skilled autobiographer will write it with wisdom, taking into account both the past and the present.

Both autobiography and autobiographical writing are included here. According to J.T. Shipley, everyone is capable of writing an autobiography; yet, not all autobiographies are considered to be true autobiographies; rather, some of them are classified as subcategories of the genre. Everyone writes about themselves at some point, but the act of doing so is not always equivalent to practising the art of autobiography. 10 Although there is a significant gap between 'autobiography' and other forms of 'autobiographical writings,' the term 'autobiography' is sometimes used interchangeably with other types of autobiographical writing. Because of this, Roy Pascal makes it very apparent that autobiographical works like these are not the same thing as an autobiography. The actual kind of autobiography is what Roy Pascal refers to as "autobiography proper," and it encompasses all of the criteria that define autobiography as an art form. The term "autobiography" is often used interchangeably with other forms of autobiographical writing such as "memoirs," "diary," "journal," "letters," and so on. This confusion is understandable. As a category of literature, "literature of personal revelation" might include things like memoirs, journals, diaries, and letters. The literary genre of autobiography may be distinguished from other types of writing by a number of distinctive characteristics. In the past, prominent literary critics such as Edgar Johnson saw autobiography as a sub-category of biography or a particular type of biography. A biographer will use the hero's diaries, other records, correspondence, and the personal recollections of

others who knew the hero as their primary sources of information. However, the only source material that an autobiographer needs to analyse his life's events is their own memories.

A diary is a form of autobiographical writing, although it is not considered to be a "autobiography proper." It is more similar to autobiography than not. The journal is very focused on the author's own life and experiences. It is similar to an autobiography in that it displays many aspects of the personality of the author. "A journal is an autobiography that is written day by day." In contrast to a diary, which consists solely of a record of events as they take place and does not have a logical link or sequence of events, an autobiography does have such a connection and sequence of events. An autobiography is a written account of the author's life, including both public and private experiences.

It is not a record that goes day by day in chronological order. On the other hand, a diary is a record of the events that occurred within a given time period, even if they are not directly connected to the author's life. A biography or autobiography can benefit greatly from the inclusion of information from a diary. Roy Pascal draws a distinction between diaries and autobiographies in a more formal sense as. "One may discover in a journal all of the ambiguities, false beginnings, and momentary lapses of attention, but autobiography is a cohesive structuring of the past." There are several similarities between autobiography and confession.

According to J.T. Shipley, a confession is a form of autobiography, and the goal of this style of writing can be either the truthful reveal of one's life or the creation of one's own picture for future generations. On the other hand, their strategies and objectives are dissimilar. However, autobiography is not limited to solely moral and intellectual experiments, and according to L.T. Lemon, "it least focusses on exciting and scandalous incidents." Confession places more of an emphasis on the writer's ethical and intellectual experiences, but autobiography does not. Roy Pascal views remembrance and memoir to be one and the same thing, and he believes that they are extremely similar literary genres to autobiography. He describes the differences in approach and purpose between autobiography and these two types of writing. "In the appropriate autobiography, emphasis is concentrated on the author, but in the memoir and in memory, it is focused on other people." The autobiographical novel is not the same thing as an autobiography since its genre requires it to share more criteria with the form of a book than it does with the form of an autobiography. First and foremost, it is a book, and then, it becomes an autobiographical writing. There is a "co-relation between the author's

own life and experiences with the life and experiences of a character in the fictional recreation," which means that there is a connection between the two sets of events.

The perspective in these texts takes a turn that deviates from its primary objective, which causes the attention to shift. There is no transition of this kind from the "self" to the "outside world" in a "autobiography in its right form." The 'self' serves as the primary focal point of autobiography, which is also the genre's defining characteristic. Both the memoir and the remembrance are subordinate kinds of writing when compared to the autobiography. They are considered to be "more of a jumbled collection of personal writings."

1.6 OBJECTIVES OF THE STUDY

1. To evaluate and assess the national-level digitization and digital library projects in India;
2. To evaluate and assess the national-level projects in India aiming at open access to knowledge and scholarly literature;

REVIEW OF LITERATURE

Amal Robancy (2018) When one reads a book, whether it be a novel or a poetry, the reader's job is to put themselves in the shoes of the writer and appreciate the aesthetic value of the literary work. Poetry, novels, and short stories written by Kamala Das have always carried a message of self-transformation and women's empowerment. In these works, she asserts her rights to freedom and expresses a desire to be freed from the clutches of traditions and cultures that suppress women in Indian society. This dissertation attempts to study an outspoken and contentious autobiography as well as an unheard cry for independence on the part of many Indian women. Additionally, it demonstrates how unveiling the inner self of a woman may free her from the tyranny of Caste, class, race, and sex. In the 20th century, it has established itself as a cult classic. It makes an effort to understand the feminist perspective of the literature.

According to Reitz (2008), "the process of transforming data to digital format for processing by a computer" is what is meant by "digitization." The term "digitization" is typically used in the context of information systems to refer to the process of converting printed text or images (photographs, illustrations, maps, etc.) into binary signals by means of some kind of scanning device that makes it possible for the result to be displayed on a computer screen. In addition to this, she offers an explanation of what a digital library is by stating that it is "a library in

which a considerable proportion of the materials are available in machine-readable format (as opposed to print or microform), accessible by means of computers.”.

(Kotler & Armstrong, 2006). As a result, this body of study was conducted without the use of any hypotheses. Within the scope of this thesis, a number of well-known projects have been appraised on the basis of certain criteria, which are outlined in Section 1.4 of this Chapter. In addition to various measures on the national level, some examples involving institutions are discussed in this thesis. These institutional cases powerfully embody the national ethos on the topic of developing areas.

Kamala Das is widely regarded as one of the most original and influential female authors of her day. One of the most brazen and unabashed works of self-disclosure to appear in recent years is her autobiography, which was published in 1976 under the title *My Story*. It is an effort to rethink the traditional roles of men and women in society. This is a difficult description of the writer's mental as well as bodily cravings, and it is told in first person. It tells the story of a lady who attempts to live a conventional life but is ultimately compelled to act against accepted societal norms in order to give in to her desires. Her youth was marred by racial prejudice and cultural norms that were unacceptable to her. Due to the fact that she was brown, she experienced prejudice in her European school. She was subjected to cruel treatment by pupils from Britain, as well as torture on several occasions; when guests arrived to the school, she was covertly stashed away. Due to the fact that she was Indian, she was subjected to the colour bar used by British pupils and instructors. In an effort to socially integrate her and her brother into an Indian-British context, her father frequently resorted to harsh techniques. It is her assertion:

Rajmata Gayatri Devi (2019) was the final monarch to rule Jaipur in the Indian state of Rajasthan. Gayatri Devi was born into the "Koch" dynasty of Coch Behar. Her parents, Maharaja Jitendra Narayan and Maharani Indirea Devi, were the rulers of the region at the time. Her birthday is May 23rd, and she was born in 1919. After completing her primary education in India, she continued her studies in Switzerland and then London. At the age of 19, she found herself falling in love with Man Singh, who was the heir apparent to the kingdom of Jaipur. Because Man Singh already had two wives, both of whom were daughters of the Maharaja of Jodhpur, her parents originally did not approve of their decision to get married. However, her parents eventually gave in to her desire, and in 1939, she wed Man Singh.

INDIAN WOMEN AUTOBIOGRAPHIES: AN OVERVIEW

The woman is the source of all wealth on our planet. She is a creator as well as a guide for the entirety of the cosmos. Without women, there is no hope for the survival of the human race. Our sacred texts, the Vedas and the Upanishads, have appropriately referred to the female as "Nari tu Narayani," and she has been praised as "Yatra Naryastu Pujyate Tatra Ramati Devata," which translates to "Gods are delighted in places where females are adored." As a result, the divine has traditionally been associated with women. However, the picture that she presents in real life is very different. There has never been an instance of a woman demanding a privileged position in the hierarchy. She had simply anticipated that society will treat her in a manner befitting a human being. She has just requested that she be given "a room of her own."

In the process of writing a woman's life, Carolyn G. Heilburn says that a woman's life can be described in one of four ways: "... the woman herself may tell it, in what she chooses to call an autobiography; she may tell it in what she chooses to call fiction; a biographer, woman or man, may write a biography; or the woman may write her own life in advance of living it, unconsciously and without realising or naming the process."

Domma Stanton, in an article titled "Autogynography: Is the topic Different?," refers to the autobiographies written by women as "autogynography." Germaine Bree, Shirley Neumann, and Carolyn G. Heilburn are just a few of the literary critics who have discussed the process of writing women's autobiographies and analysed the level of gender bias that may be found in these works. There are a few concerns that have been bothering the reviewers for a considerable amount of time. Carolyn G. Heilburn, in her discussion on the fundamentals of an autobiography written by a woman, has brought up various issues, including the following:

"Which way should we go about it? At the time of her birth, was it a source of disappointment or a justification for having no such disappointment that she was a girl? Should we therefore slot her into the Freudian family romance, the oedipal configuration; or, if this is not the case, how should we approach her childhood? What exactly is the nature of the subject's complicated relationship with her mother, in a nutshell? The relationship with the father will be simpler, less complex, and more transparent in terms of its feelings and aspirations, and it will involve a smaller amount of either crushing pity or suffocating love. How does she deal with the knowledge that her value is directly proportional to the degree to which men find her attractive? If she does marry, what factors contribute to the success or

failure of their union?

Despite the fact that Carolyn G. Heilburn's questions were posed in reference to western women, it is possible to apply them to the context of Indian women as well. The socioeconomic and cultural backgrounds of western women are significantly more varied than those of their eastern counterparts. This is the primary distinction between the two groups of women. In general, autobiography is a type of writing that reveals the author's most private thoughts and feelings to the reader. It allows for introspection and growth. But is it possible for a woman to reach such a goal if she is socialised to be meek and compliant? Even in the realm of creative writing, Susan Stanford Friedman has remarkably brought attention to the issue of gender discrimination by stating, "A man has the luxury of forgetting his sex. He is able to think of himself in the sense of a "person." Women do not have this leisure since they are constantly confronted with reminders of their sexuality in our culture's vast hall of mirrors.

AUTOBIOGRAPHY OF AMRITA PRITAM’S AND KAMALA DAS

**“There was a grief I smoked in silence, like a cigarette
Only a few poems fell
out of the ash I flicked from it”**

Born into a Sikh family in the western portion of Punjab, which is now a part of Pakistan, in 1919, Amrita Pritam began her writing career at the age of 16. She has been variously referred to as the goddess of defiance, a rebel and recalcitrant, and even a revolutionary. She relocated to New Delhi during the time of the partition, and she eventually made that city her permanent home. She started writing in Hindi rather than in Punjabi, which was her primary language growing up. She remained employed by All India Radio until the year 1961. In 1960, she and her husband Pritam sing separated, and she thereafter devoted the last portion of her life to literature.

During the roughly fifty years that followed, the progressive movement had the primary influence on Punjabi literary production. Amrita's first collection of Punjabi poems was released in 1935, the same year that she married an editor named Pritam sing, with whom she had been involved since she was a young child. Whether it was in Amrita Leharan, *KagazTe Kanvas* (1970), *Suneherey* (1950), *Kal Chetna*, *Agyat ka Nimantran*, or any of her other works, Amrita Pritam never failed to challenge readers with her subversive ideas. For this book, she was given the Jnanpith prize.

Amrita Pritam was the first woman to ever write poetry in the Punjabi language. Her book of poems titled "Sunehere" earned her the prestigious Sahitya Akademi award, making her the first woman ever to do so. She was honoured with the Padma Shree award by the President of India in the year 1969. She was presented with the Bhartiya Jnanpith award for her collection of poems titled *Kagaz te Kanvas* in the year 1982. Recent years have seen her book, *Pinjjar*, adapted into a motion picture (1950). Her bibliography includes more than seventy-five published works.

Kamala Das's MY STORY: A Bold Assertion of the Self.

"Dress in saris, be girl. Be wife, they said. Be Embroiderer,
Learn to cook, and you'll be a miracle with the servants. The categorizers screamed out, "Fit in! Belong!"

The phrases that have been mentioned above express Kamala Das's defence against preexisting canons of feminine identity. In the past, women who held influential positions in society, such as princesses, political leaders, and social workers, were responsible for publishing their life histories, but these memoirs were not provocative. Such life tales included the individuals' social relationships, religious beliefs, families, or, at the very least, political stances. Several female authors took a stand against the norms that had previously been established. But most importantly, a woman's autobiography continued to be a delineation of her subjectivity in contrast to the background of something more powerful. When we encounter the works of Kamala Das, we come across a new sort of woman's literature that is brazen, audacious, tantalising, and self-assured. This is a woman who is not only aware of her femininity but also resolute in her mission to defend it against male dominance. For Kamala Das, it was essential to have a body and a soul in order to fulfil her role as a woman and a lover. The autobiography serves as a vehicle for the expression of innermost thoughts and feelings.

The autobiography titled "My Story" written by Kamala Das indicates that a woman is naturally creative and that if she is provided with a space of her own, she is capable of defending her selfhood and fearlessly narrating the story of her life. Although a woman's literary originality is not on par with her biological creativity, there is nothing inherently unnatural about it. Instead, it simply cannot compete. "...the literary professions were first to be opened to women, the standing of the women writer has long functioned as a measure of

a society's views on female skills and rights. The radical feminists are correct when they believe women's creativity to be a greater endowment. Writing has never been seen as an accomplishment that is more appropriate for men, but women writers have always faced greater hostility from the critical community than men writers have. 2

Even Kamala Das was forced to face the naysayers of her day and the unfavourable looks of so-called civilised society during her lifetime. Despite this, she continued to write openly about her bodily cravings and the sensations that were closest to her heart.

Kamala Das Surraiya was born on March 31st, 1934, in Malabar, Kerala. It has been said that she is one of the most accomplished Indian poets to write in the English language. Additionally, she penned poetry in Malayalam, which is her native tongue. Her works in Malayalam were published under the pseudonym Mahdhavikutty for the most part. She is the daughter of V.M. Nair, a former managing editor of the widely circulated Malayalam daily 'Matrubhumi,' and Nalapat Balamani Amma, a famous Malayali poetess. Her maternal grandmother was Nalapat Balamani Amma. Her great-uncle Nalpat Narayan Menon, a well-known author, was a member of the Menon family. It was his encouragement when she was young that sparked her interest in poetry. Her mother's passion for poetry and the sacred books that were preserved by the matriarchal society of Nairs were also significant influences on her work. She received her education in a non-public setting up until the age of 15 years old. She got married to K. Madhava Das while she was the same age as him. Her first child, a son, was born when she was 16 years old. However, she lacked the maturity necessary to deal with the circumstance. Her husband frequently took on the role of a father figure for Das as well as for her sons. After completing her responsibilities around the house, Das would spend the evenings writing at the table in the kitchen. It is likely that she is the first Hindu woman to talk about sexual cravings in such an open and honest manner. She is regarded as one of the most iconoclastic figures of her generation. Her decision to become a Muslim in 1999 catapulted her into the centre of a storm of criticism. She was admitted to a hospital in Pune on April 18 of this year, and she passed away on June 31, 2009, following a protracted bout with illness.

CONCLUSION

As a student of women's autobiographies, it was necessary for me to develop my understanding of a number of words related with the idea of a woman. In the field of women's studies, concepts like Female, Feminine, and Feminist, as well as Sex and Gender,

play an important role. Professor Harbinder Kaur is of the opinion that there is a connection between the word "female" and biology. There is no question that every woman is a female, but this does not mean that every woman is feminine. The term "female" refers to a biological category. 'Feminine' refers to a collection of characteristics that are culturally determined. It is a term that refers to the behaviours and patterns of sexuality that are ingrained in people as a result of societal and cultural conventions. 'Feminine' signifies 'nurture'. A new women's movement began to form in the 1960s, and this new movement is referred to by the political name of feminism or feminist. Therefore, someone who pushes for equal rights for women is called a feminist. The distinction between male and female genitalia is a result of biological processes, whereas gender is an intellectual or social construction. Ideology is the primary tool that is used in the process of socially constructing gender roles. Culture plays a role in determining gender roles. It is a reference to the social categorization of "men" and "women" into the categories of "masculine" and "feminine." According to patriarchal ideology, masculinity is synonymous with authority, autonomy, self-assertion, dominance, and activity. The characteristics of docility, sensitivity, reliance, and submissiveness are connected with the feminine. The demand for dominance that men feel is served by gender-defined roles.

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