**Chapter 1**

In the primary chapter, "Listening," Author remembers and narrates the hints of her adolescence. She starts with her most punctual memories of the sounds from her childhood, working class home, and travels through encounters at home and school, finishing with her clarification of how she oversaw her feelings and learned to consider herself autonomous of her mom. Along these lines, this chapter is to a great extent about parts of Author's culture that she assimilated uncritically, those encounters that turned out to be a piece of her inventive existence without her very viewed as decision.

She starts this chapter with her traditional approach to make sure her readers know her well. But even as she recalls their disturbing memories of her childhood all through her home, she dislodges the amazingness of direct engagement. Since she isn't only the remembered kid yet in addition the remembering grown-up, this recalling of time's sound does not exist without anyone else but rather promptly streams into different tenses.

When she comes back to her family to a limited extent two, she seems to hover back to the absolute starting point of her book and of her life too, yet on her first page she doesn't accept the conventional open door to retell these removed causes. Rather, Author translates her memory of hearing time by its later resonation in her vocation: "This was good in any event for a future fiction writer, being ready to learn so penetratingly, and practically above all else, about chronology."

Precisely, it can be stated that the first chapter was the introduction of culture, home and personality of the author that will help in identifying the underlying causes of the challenges he had and how she overcame them.

**Chapter 2**

The second chapter, titled as "Learning to See," underscores her movement encounters of later adolescence, especially to the homes of her grandparents. Summer vehicle trips with her family demonstrated her a more extensive world, and knowing her relatives from various pieces of the nation augmented her feeling of human conceivable outcomes and helped her to see herself and her folks in an unexpected way. A gathering of photos in the book underscores these family outings and Author's precursors.

The chapter two isn't so much a movement log as a free-streaming trip into time past that interfaces occasions broadly isolated over numerous years to demonstrate that Author is the conversion of family ancestry. Despite the fact that collection of memoirs verifiably seems to declare that "I am I," Author can't characterize herself in narcissistic segregation yet just through her family. Her standing connections affirm Susan Friedman's contention that autobiographies regularly see themselves not just contrary to a universe of others yet additionally in connection to it. Elizabeth Fox-Genovese refines this feminist reading of lives that move toward becoming writings by underlining the specific social and authentic conditions that shape a lady's self-portrayal.

In chapter titled as "Learning to See" she expresses that "it was coordinating family faces." In name and highlights ages combined. Also, as Author compares memories, thoughtless of fleeting request, she more than once makes a similar sort of match. She writes her feeling of self- - public, recorded, territorial - into the structure of her self-portrayal by choosing, overlooking, and associating with the goal that broadly unique times throughout her life and family met and demonstrate their comparable personalities. As Author remembers her youth stumble into matrilineal history, her past of sixty-five years prior transforms into her mom's past lastly into her grandma's past.

**Chapter 3**

In the third chapter, "Finding a Voice," Author clarifies the starting snapshots of her writing vocation. She stopped to be a youngster when she understood that, as she rode a train over the scene, she was going through the lives of others, similarly as she saw them going through her life. By then, she found in herself a need to comprehend and be associated with the outside world. A procedure of instruction pursued this revelation, amid which she learned that she and her reality were not the same as she had at first accepted. This procedure incorporated her school instruction her first work for the Depression-period Works Progress Administration—writing and shooting in Mississippi—and the beginnings of her publishing profession. She confirms, nonetheless, that the procedure of instruction proceeds all through her long life and that she never stops making disclosures, about her fictional characters as well as about herself and her family.

Here she says "A good depiction prevented a minute from fleeing" (84). She is discussing how she utilized photography as an approach to remember. In the event that you take a good photograph when you take a gander at it by the memory is run and the memory is progressively clear. The photograph encourages you from losing a memory. She indicates how photography can be an extraordinary method to remember. She utilized photography alongside writing to gain experiences progressively concrete.

Memory is a basic piece of life. As readers glance back at the memorys, readers get a good feeling of where readers originate from. Through memory readers can learn from the past missteps and better themselves. The youth is a key piece of the existence readers learn many key qualities that assistance forms us into the general population readers are today. Without memory life would not readers have the capacity to work off the past occasions and push ahead. Readers commit similar errors and not can better the life.