

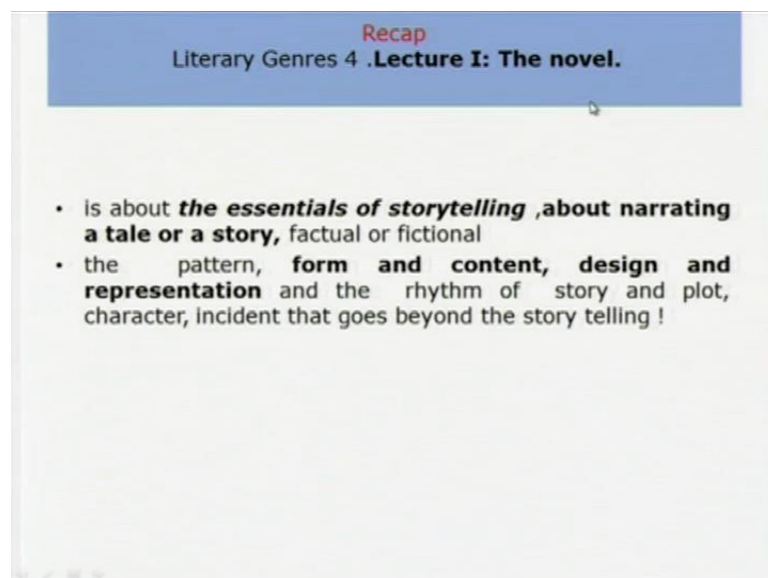
English Language and Literature
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Module - 4
Literary Genres
Lecture - 25
Biography

Hello and welcome back to NPTEL National Programme on Technology Enhanced Learning. As you are aware, this lectures or a series of lectures; I mean English literature and language and this lectures are brought to you by Indian Institutes of Technology and Indian Institute of Science, the lectures are for students in 99 colleges and Indian Institute of Technology and where humanities and social sciences are taught as core and elective courses. I am Krishna Barua I teach English at IIT Guwahati; today we are in the domain of the lecture series of English literature and language and the module is module 4 and the lecture is on biography which is the second last lecture of the domain.

Let us recap on what we have done on this module of literary Genres, Genre as we have seen is a specific type of classification used for works of art literature music or other creative pursuits, and we have also seen in the previous lectures, how we have touched a novel poetry drama short story essay and today we are going to do it on.

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Biography, first lecture we look at the essentials of storytelling, about the novel, about narrating a tale or a story and the techniques that go beyond narration.

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Recap
Literary Genres 4.
LECTURE 2: Poetry

What are poetic devices

- is there rhythm in the arrangement of words
- What kinds of comparisons (metaphors or similes) do you use?

In lecture 2, we covered poetry, and that poetic devices arrangement of words comparisons and the figures of speech which goes into the making of a poem.

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Recap
Literary Genres 4.
LECTURE 3: Drama

an art form that is **meant to be performed**

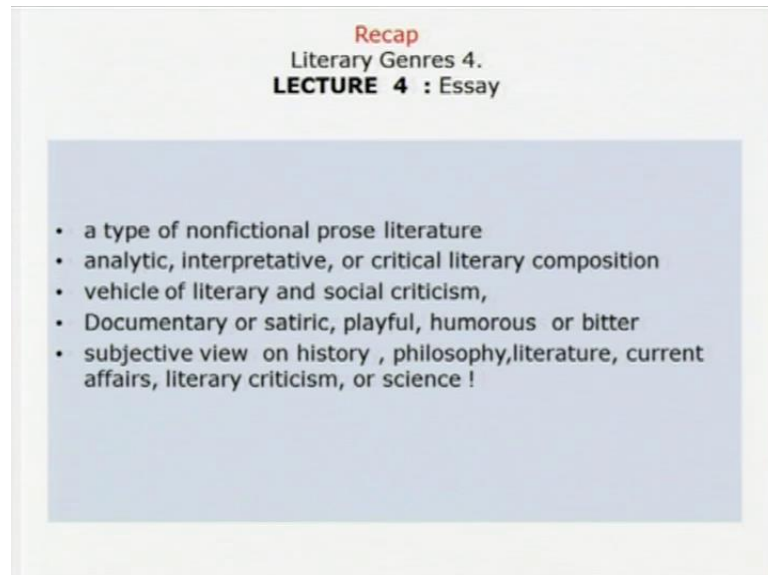
- collective experience; collaborative effort of design and stagecraft. The cumulative efforts of author, director, actor, technicians, lights and props
- **music and dance are integral parts of drama**

recreate the flow of human life before a live audience in a specific place

In lecture 3, if you remember we covered under performative nature of literature and the Genre of drama and art form that is meant to be performed and the cumulative

collaborative effort of design and stagecraft lights and props and how the place and setting in which drama is a drama takes place.

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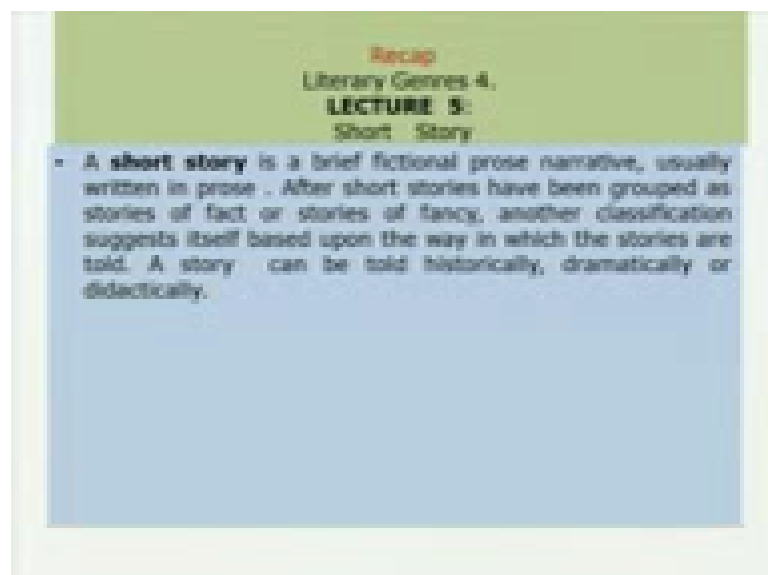


Recap
Literary Genres 4.
LECTURE 4 : Essay

- a type of nonfictional prose literature
- analytic, interpretative, or critical literary composition
- vehicle of literary and social criticism,
- Documentary or satiric, playful, humorous or bitter
- subjective view on history , philosophy,literature, current affairs, literary criticism, or science !

In lecture 4, we took on the nonfictional prose literature essay form of the Genre which is usually very analytic interpretative and composed of critical literary compositions and subjective view on history and very close to current affairs and literary criticism.

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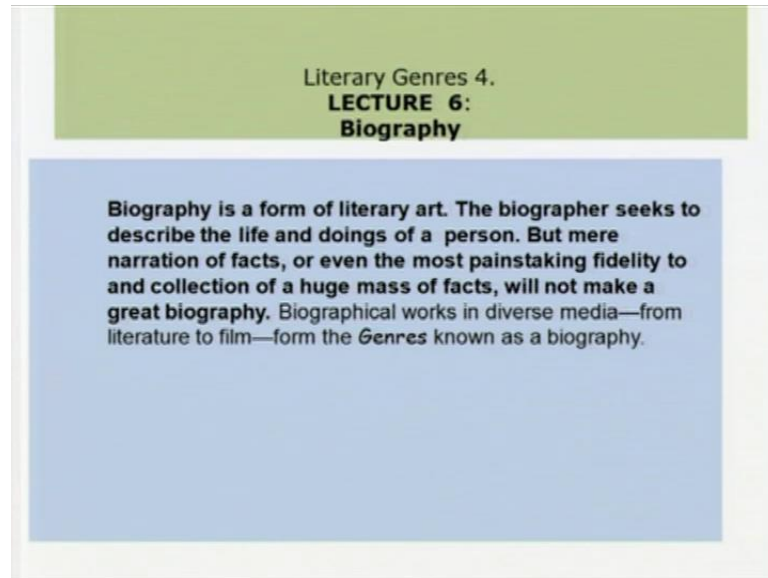


Recap
Literary Genres 4.
**LECTURE 5:
Short Story**

- A **short story** is a brief fictional prose narrative, usually written in prose . After short stories have been grouped as stories of fact or stories of fancy, another classification suggests itself based upon the way in which the stories are told. A story can be told historically, dramatically or didactically.

Then in lecture 5, we had done on a very interesting genre that is after short story, as a brief fictional prose narrative usually written in prose after short stories have been grouped as stories of fact or stories of fancy upon the way in which the stories are told.

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Today of course, we will touch on biography as a form of literary art the biographer seeks to describe the life and doings of a person, but mere narration of facts as you all you know or even the most painstaking fidelity to an collection of huge mass of facts will not make a great biography you may have the material for narrating, but that does not make a biography. So, let us see what makes a biography significant genre by itself biographical works in diverse media from literature to film form the genres known as biography.

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lives of individuals !

- How biographers have portrayed and interpreted individuals' lives !
- recorded real lives--the lives of others, and of ourselves !
- From the "Epic of Gilgamesh" to "American Splendor," - famous biographical artists such as Plutarch, Saint Augustine, Sir Walter Raleigh, Samuel Johnson, Jean-Jacques Rousseau, Lord Byron, Sigmund Freud, Lytton Strachey, Virginia Woolf, Orson Welles, , Ted Hughes,

So, it does deal with lives of individual. How biographers have portrayed and interpreted individual's lives. They do have recorded real lives, the lives of others, and of ourselves! So, this division between autobiography and biography is quite 10 from the "Epic of Gilgamesh" which was a saga to "American Splendor," famous biographical artist such as Plutarch, Saint Augustine, Sir Walter Raleigh, Samuel Johnson, Rousseau, Byron, Sigmund Freud, Lytton Strachey, Virginia Woolf, Orson Welles, Ted Hughes, all of them have done through the lives of individual.

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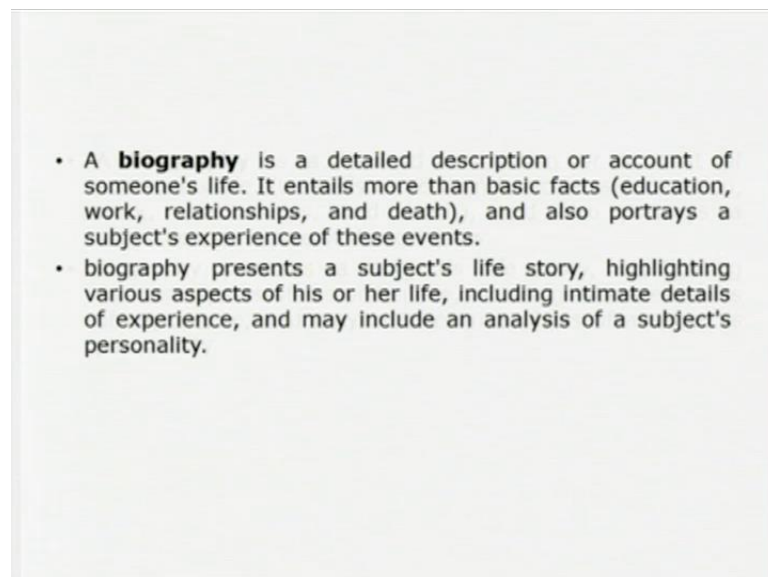
A well-written life," said Carlyle "is almost as rare as a well-spent one."

"The pioneer of modern method of analytical biography, Lytton Strachey, along with Emil Ludwig of Germany, lays stress on **selection of relevant materials**, rejecting others as unnecessary.

Biographical works are usually non-fiction, **but fiction can also be used** to portray a person's life.

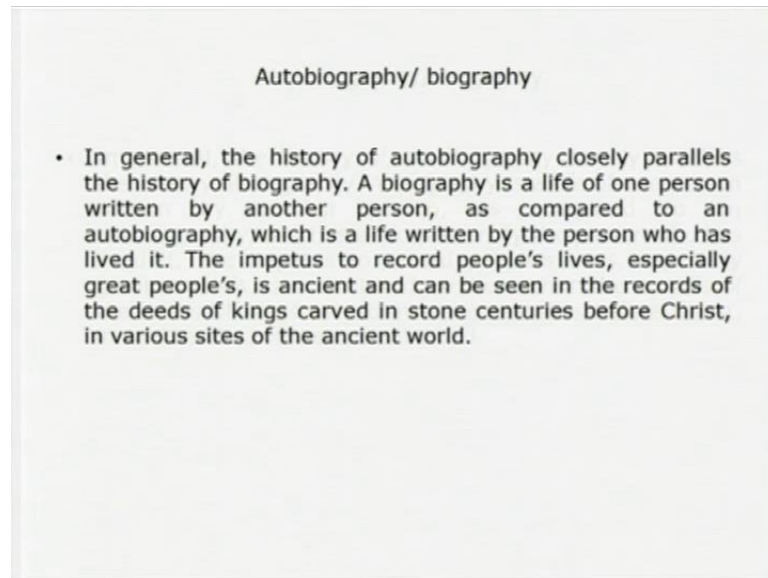
Carlyle had said a well-written life," is almost as rare as a well-spent 1. Carlyle 19th century literater and an critique in his lives of poet he had brought out new land mark in the writing of biography. The pioneer of modern matter of analytical biographer biography, Lytton Strachey, along with Emil Ludwig of Germany, lays stress on a very significant selection of relevant material. So, this is more on the selection and admission of relevant materials, rejecting others and unnecessary. It rest with the biographer therefore, to work to select and work to a meet and how well he can present it before the reader, biographical works are usually nonfiction, but fiction can also be used to portray a person's life. In the course of this module we have seen, how fact and fiction have intermingled and it is almost as if sometimes fact become fiction and fiction becomes fact.

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A great role that is played by imagination and the creative process, literature is about creativity and when we try to called a life, it is in the way of the narration of the life that makes a good biographer. Biography is a detailed description no doubt or account of someone's life, it entails more than basic facts; maybe you might follow a very linear conception of childhood education, work relationships, and that, but it also put trace as subject experience of this events. Biography does presents a subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of a subject's personality.

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So, we see that it also goes into the disciplines of psychology into the disciplines philosophy into the disciplines of literary art. In general, if we see the parallels or the comparisons between autobiography and biography, in the next lecture we will go into the genre of autobiography, but here let us see how there is a difference between autobiography and biography. In general the history of autobiography closely parallels the history of biography, it is almost the same a biography is a life of 1 person written by another person by the other, as compared to an autobiography which is a life written by the person who has lived it, his own attempt, it narration of his own life. The impetus to record people's life, especially great people's, is very ancient it is not that recent and can be seen in the records of the deeds of kings which have been carved in stone centuries before Christ, in various sites of the ancient world well.

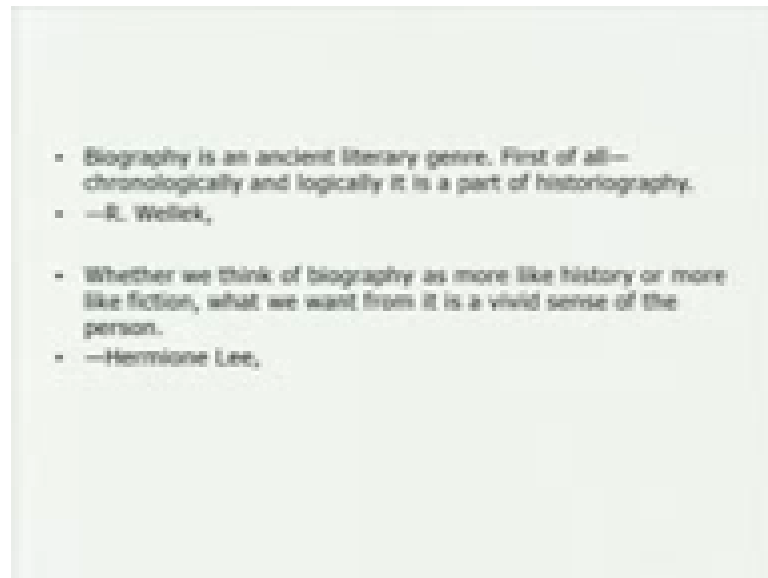
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Autobiography/ biography

- Autobiography is written in the first person singular by an **I** who is both subject and object of the narrative,
- while biography is written about a third person '**she**' or '**he**' who is quite distinct from a more or less invisible narrator.
- However there are also plenty of instances where writers choose to write about themselves as or through third persons (James Joyce and Gertrude Stein). It is therefore important to recognize that **there is a continuous and complex relationship between writing about oneself and writing about another**. The processes are closely analogous, even if not identical.

So, continuing with the way that autobiography and biography must just together, we see that autobiography is written in the 1st person singular by an I who is both subject and object of the narrative. So, the subjective and objective perspectives they merge while biography is written about a 3rd person 'she' or 'he' who is quite distinct from a more or less invisible narrator is almost like the omniscient narrator in fiction; however, they are also plenty of instances where writers use to write about themselves or through 3rd persons like in James Joyce portrait of an artist gertrude stein too. It is therefore, important to recognize that there is a continuous and complex relationship, please mind this between writing about 1 self and writing about another. So, this relationship is going on all the time the processes are closely analogist if not identical as renewal at headset.

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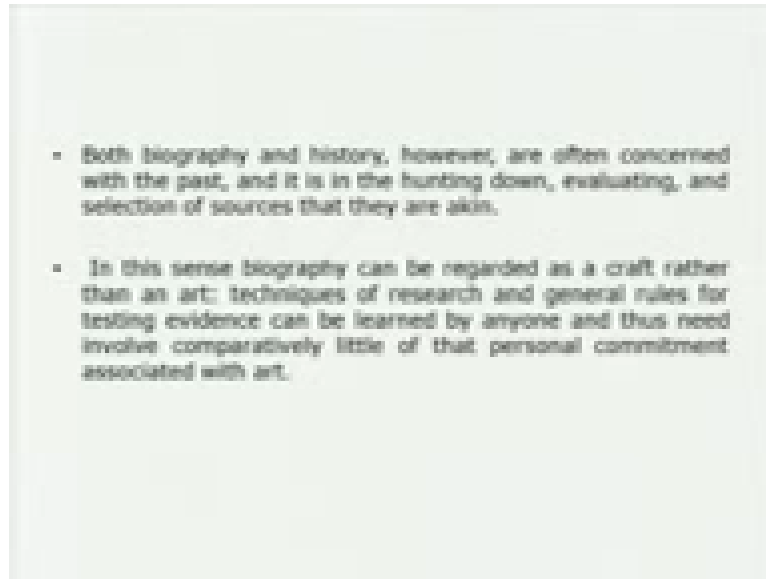
Biography is an ancient literary Genre first of all chronologically and logically it is a part of historiography. So, we come close to historiography now, when you record or narrate an event or a life it becomes history does not it and, but here we see that it is almost something which has been evolving from the ancient times. Whether we think of biography as more like history or more like fiction; what we want from it is a vivid sense of the person this is what Hermione lee had said.

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- Biography is sometimes regarded as a branch of history. Sir Winston Churchill's magnificent life of his ancestor John Churchill can be read as a history (written from a special point of view) of Britain and much of Europe during the War of the Spanish Succession. Biography, as a part of historiography, has to a large extent avoided such arguments.
- there is general recognition today that history and biography are quite distinct forms of literature. History usually deals in generalizations about a period of time (for example, the Renaissance); Biography more typically focuses upon a single human being and deals in the particulars of that person's life.

Well, therefore biography is sometimes regarded as a branch of history, as we have already seen in ancient times there was a record of evils of times of paper of great men, and when we recall Sir Winston Churchill's magnificent life of his ancestor John Churchill, it can be read as a history as well as a biography because there has been, so much of Britain and much of Europe that was been shown there during the war of Spanish succession biography as a part of historiography has to a large extent avoided such arguments well, there is general recognition today that history and biography are quite distinct forms of literature even though there domains do much at 1 point or the other, but now we find that in literary genres there is a distinction between history and biography history usually deals in generalizations about a period of time that is about renaissance at a modern or a period biography more typically focuses upon a single human being, and deals in the particulars of the person's life not withstanding even if it touches upon the events of that period even then we find that it does deal with the single human being .

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Now, therefore, both biography and history; however, are often concerned with the past and it is in the hunting down, in the evaluating and selection of sources that they are akin. We have already referred earlier, that there is a huge mass of materials data of materials that are being given to the biographer, and it is in the selection process that makes us successful biographer. In this sense biography can be regarded as a craft, it is almost in fronting the truth and you find that it is regarded as a craft a special creative process rather than an art techniques of research. A lot of research has to go into the making writing of a biography and general rules for testing evidence can be learned by any 1 and thus need involve comparative little of that personal commitment associated with art.

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- Within the bounds of given data, the biographer seeks to transform plain information into illumination.
- If he invents or suppresses material in order to create an effect, he fails truth; if he is content to recount facts, he fails art.
- This tension, between the requirements of authenticity and the necessity for an **imaginative ordering** of materials to **achieve lifelikeness**, is perhaps best exemplified in the biographical problem of time.

So, within the bounds of given data let us see how the biographer seeks to transform plain information into illumination. Which has to come alive it has to be a living document a good biography is always something which people go on reading, but 1 which is just a documentary evidence people will keep shy of reading it. If he invents or suppresses material in order to create an fact he fails truth; that is also to be taken into consideration. If he is content to recount facts he fails art. So, therefore, he is in a dilemma right and therefore, this tension between the requirements of authenticity and the necessity for an imaginative ordering of materials. Well as we have gone through this course, and this module we have all the time emphasized upon the meaning of imagination the meaning of the process of writing, the meaning of the form of writing, and the techniques which are involved in it; literature is about this, literature is how do you create something out of the material that you have got and to achieve life likeness is perhaps the best exemplified in the biographical problem of the time.

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sagas as the beginnings of the biographical act!

- sagas are the long oral stories of heroic achievement that have involved accounts of a series of incidents
- The epic of Gilgamesh is a saga about Gilgamesh's journeys, and it impacts biographical portraiture, even today.
- Examples date as far back as the impulse of Egyptian, Babylonian and Assyrian kings to record the digs and wealth in their own worlds.
- With these exceptions biographies were in the classical and medieval periods. The closest examples are the meditations of Marcus Aurelius and Julius Caesar that had autobiographical dimensions but were much closer to philosophy and history.

Well, let us go into as we have done in the early lectures of how biography evolved into the modern text or in a modern Genre. We have seen that sagas could can be seen as the beginnings of the biographical act; sagas are the long oral histories stories of heroic achievement that have involved accounts of a series of in incidents. The epic of Gilgamesh is a saga of Gilgamesh's journeys, and it impacts biographical portraiture even today. Examples date back as far back as the impulse of Egyptian, Babylonian and Assyrian kings to record the digs and wealth in their own world; with this exception biographies were in the classical and medieval period. The closest examples are the meditations of Aurelius and Julius Caesar that had autobiographical dimensions not to talk a biographical, but we are much closer to philosophy and history.

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- The word "biography" is formed from the Greek words meaning "life", and "depiction". D. R. Stuart said that biography excludes "historians' point of view and home life."
- Educated Greeks and Romans were biographers, because they could deliver a eulogy or write about significant people of the day and in the past. In ancient times, the only professional biographers were compilers .
- Plutarch said biography let him "treat history as a mirror", because he could help his own life by looking at others.

The word "biography" itself when we look at the etymological meaning of the word is formed from the Greek words meaning "life", and "depiction". So, how you depict life; D. R. Stuart said that biography excludes "historians' point of view and home life". Educated Greeks and Romans were biographers, because there was a passion in them to record the lives of great man, because they could deliver a eulogy or write about significant people of the day and in the past. In ancient times the only professional biographers were the compilers; Plutarch said that biography let him "treat history as a mirror", because he could help his own life by looking at others.

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- Biography is sometimes regarded as a branch of history, and earlier biographical writings—such as the fifteenth century French councillor of state, Philippe de Commines, or George Cavendish's 16th-century life of Thomas Cardinal Wolsey—have often been treated as historical material rather than as literary works in their own right.
- Some entries in ancient Chinese chronicles included biographical sketches; imbedded in the Roman historian Tacitus most famous biography of the emperor Tiberius;

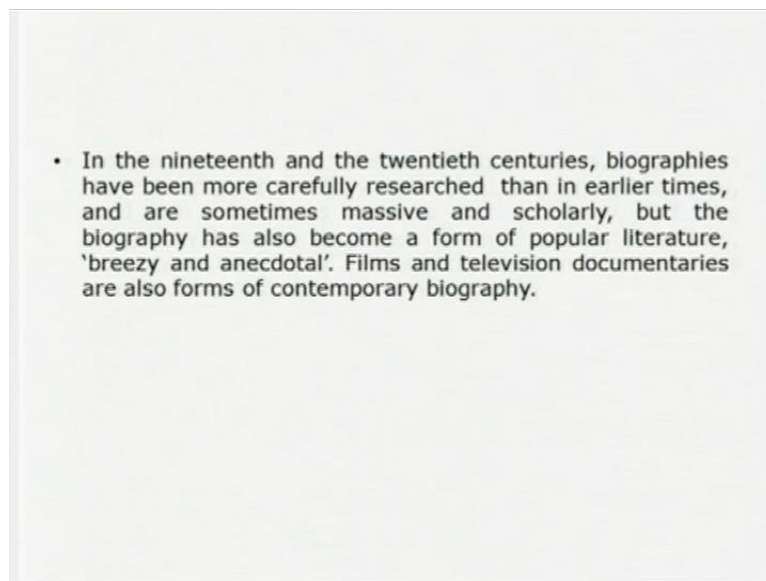
Well, as we have already mentioned biography has been and will always be regarded as a branch of history, and earlier biographical writings such as the fifteenth century French councillor of state or George Cavendish's sixteenth century life of Thomas Cardinal Wolsey have often been treated as historical material rather than literary works. Some entries in ancient Chinese chronicles included biographical sketches; imbedded in the Roman historian Tacitus was famous biography of the emperor Tiberius.

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- 18th century
- James Boswell knew comparatively little about Samuel Johnson's earlier years; it is one of the greatneses of his **Life of Samuel Johnson** (1791) that he succeeded, without inventing matter or deceiving the reader, in giving the sense of a life progressively unfolding.

In India we have the Genres of Baber and we find that and also some of the ways that the Moghal Empire ruled. In the 18th century we find that this biography as a Genre really took his fall James Boswell knew comparatively little about Samuel Johnson when he tried, when he wrote his lives of Samuel Johnson, and earlier years it is one of the greatneses of his life of Samuel Johnson published in 1791; that he succeeded without inventing matter or deceiving the reader in giving the sense of a life progressively unfolding, not which standing the earlier period was not much that touched upon.

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In the nineteenth and twentieth century's, biographies have been more carefully researched than in earlier times, and as sometimes massive and scholarly, but the biography has also become a form of popular literature, and it has become very 'breezy and anecdotal'. It is almost like a story form in a form, of a fiction films and television documentaries are also forms of contemporary biography.

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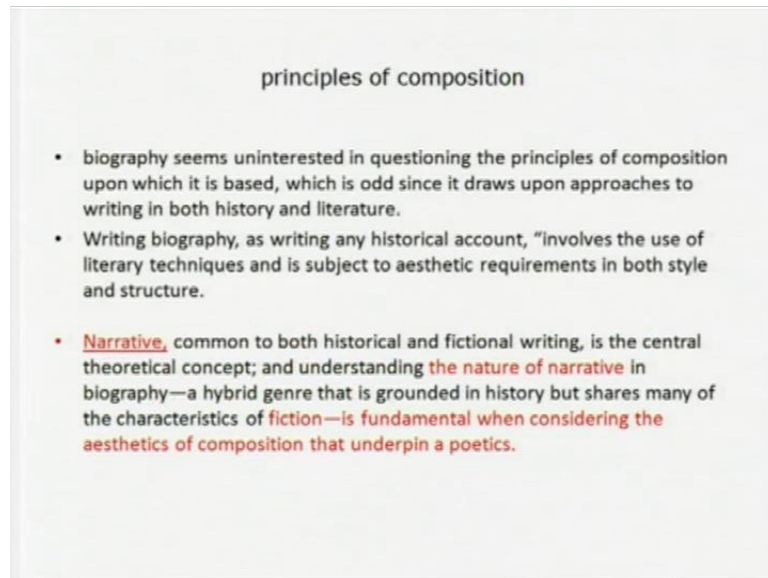
the apparatus of psychological **revelation**

- Biographers of the 20th century have had at their disposal the psychological theories of Sigmund Freud and of his followers and rivals. The extent to which these new biographical tools for the unlocking of personality have been employed and the results of their use have varied greatly.
- On the one hand, some biographers have deployed — **analysis of behaviour symbols, interpretation based on the Oedipus complex, detection of Jungian archetypal patterns of behaviour, and the like.**
- [Erik Erikson's *Young Man Luther* \(1958\)](#) and
- [Gandhi's *Truth on the Origins of Militant Nonviolence* \(1969\)](#),

So, coming to the 20th century when we are looking into the way that is Genre has flourished; we will see that it becomes the apparatus of psychological revolution. In our next lecture, we will go to autobiography we will see how the autobiographical impulse plus the biographical impulse has taken on and enlarge the scope of creativity. Biographers of the 20th century have had at the disposal the psychological theories of Freud and of his followers and rivals. So, there are the different perspectives the different dimensions which are being looked at and are being looked attended to in the writing of biography.

The extent to which this new biographical tools these are absolutely novel biographical tools and when we look at the psychological understanding of a person's life then we see that the biographer has a different way of unlocking the personality of the person that he has attended to or he has written about. On the 1 handsome biographer have deployed analysis of behavior symbols interpretation based on the Oedipus complex, detection of Jungian archetypal patterns of behavior the collective unconscious. What have you and the liked we have 2 very well known biographies Erik Erikson's young man Luther and Gandhi's truth on the origins of militant nonviolence in 1969.

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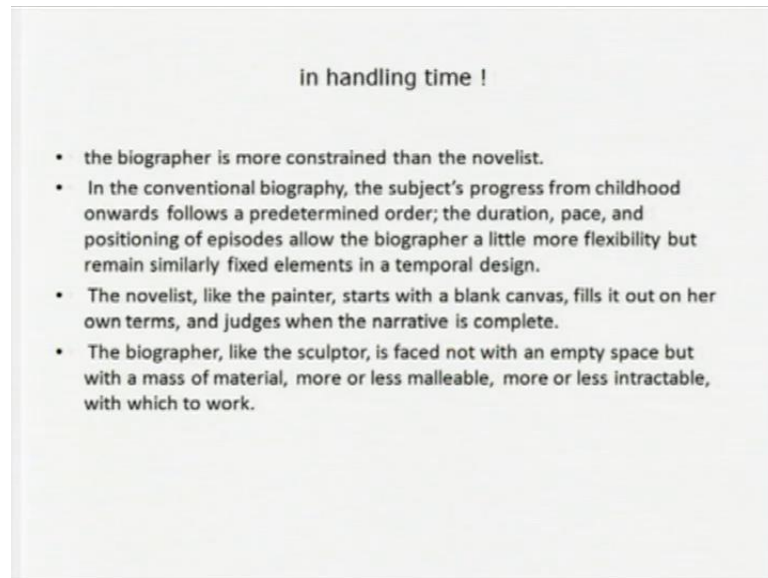
principles of composition

- biography seems uninterested in questioning the principles of composition upon which it is based, which is odd since it draws upon approaches to writing in both history and literature.
- Writing biography, as writing any historical account, “involves the use of literary techniques and is subject to aesthetic requirements in both style and structure.
- **Narrative**, common to both historical and fictional writing, is the central theoretical concept; and understanding **the nature of narrative in biography—a hybrid genre that is grounded in history but shares many of the characteristics of fiction—is fundamental when considering the aesthetics of composition that underpin a poetics.**

The principles of composition when we go into look into it, biography seems uninterested in questioning the principles of composition upon which it is based, which is odd since it draws upon approaches to writing in both history and literature. Writing biography as writing any historical account, involves the use of literary techniques; in the beginning of this module I had said that when we study literature and it is imperative that you have to study language and when we study language it is imperative that you have to study literature. So, the manner and the method, both this form is equally important and they coexist side by side in the appreciation of literature. In whatever Genre therefore, writing biography as writing any historical account, involves the use of literary techniques it does have its own code of rules and is subject to aesthetic requirements in both style and structure.

Narrative common to both historical and fictional writing, is the central theoretical concept; how you tell the story, how you narrate, whether it is mimeses, whether it is digests, and understanding the nature of narrative in biography which is the hybrid Genre by itself is grounded in history, but shares many of the characteristics of fiction therefore, now we have 3 triage of you can say, interest or areas; one is biography, then we have history, then the other part is fiction; is fundamental when considering the aesthetics of composition that underpin a poetics of writing.

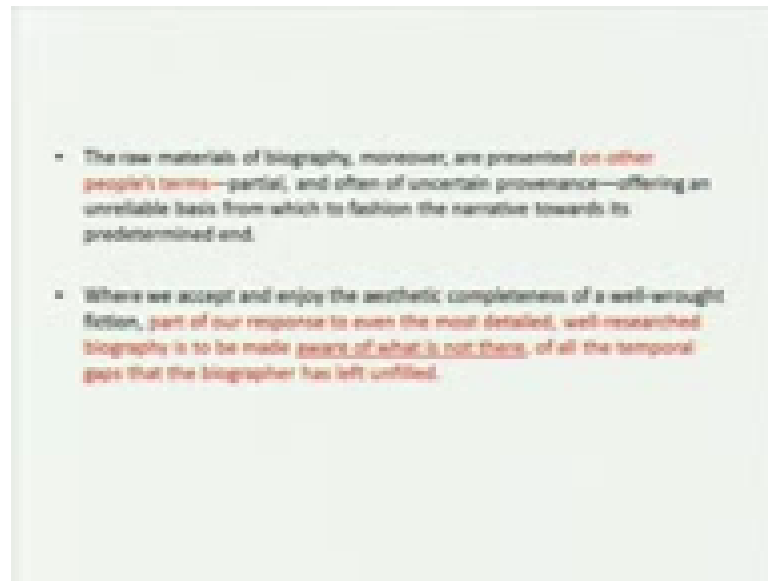
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Very important while dealing with biography and autobiography is the way that you compose time how handling time, the biography is more constrained than the novelist because in the conventional biography the subject's progress from childhood onwards follows a predetermined order does not it because you follow almost a linear development you cannot just start with the middle and go with the past. The duration, the pace, the positioning of episodes allow the biographer a little more flexibility, but on the whole it remain similarly fixed in a temporal design.

So, the design is almost temporal and also linear and the biographer has to have his own understanding of the flexibility of the technique of how to present it. The novelist like the painters, starts with a blank canvas let us see how we can compare the biographer to a sculptor not to a painter, but the novelist we can compare to a painter fills it out on her own terms, and judges when the narrative is complete. The biographer liked a sculptor, is faced not with an empty space, but with a mass of material, more or less malleable, more or less intractable, with which to work here we can said as that big difference between autobiography and biography; autobiography can be compared to a self portrait made by a painter, because the painter becomes the module as well as the creator of himself. While in the biography he is more like a sculptor, than a painter because he is trying to form out of material, which is already there from which to work on.

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So, the raw materials of biography moreover are presented on other people's terms, they are partial and often of uncertain provenance, sometimes there may be interviews, there may be ways at the people have talked about him, there may be the autobiographical element too where the person himself, himself may have written about his life offering, and unreliable basis from which to fashion the narrative towards its predetermined end. Where we accept and enjoy the aesthetic completeness of a well wrought fiction part of a response, to even the most detailed well researched biography is to be made aware of what is not there. So, when we look at the well researched biography it is not that documentation, after real facts; it is of the teams, which is not there of all the temporal gaps that the biographer has left unfilled.

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- In affording the biographer an essential strategy, the conventional features of narrative form—**selection, continuity, coherence, and closure**—enable the life story to be told.
- But writing biography also **requires some narrational tactics** in order to implement this strategy !
- with its blending of fact and fiction, memory and amnesia, the referential and the textual, the historical and the rhetorical.
- In fact, the biographical impulse, or the urge to tell or read other people's stories is essentially of a high performative nature.

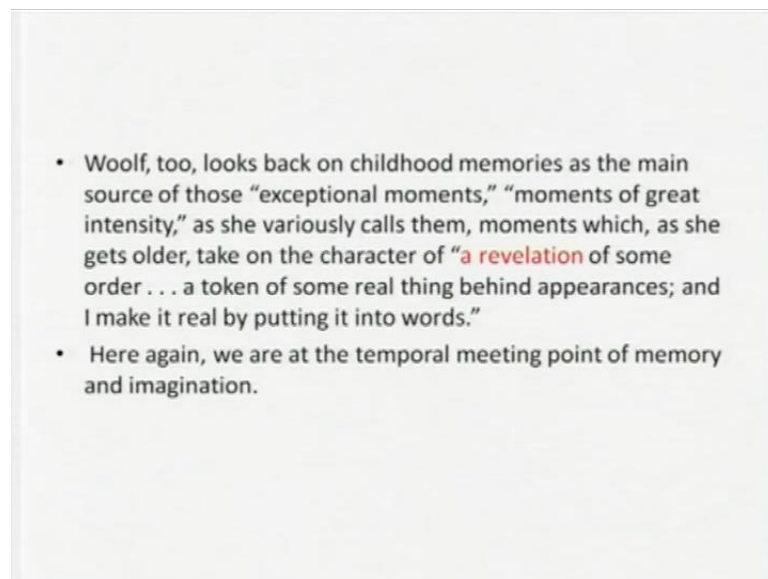
So, these are the things that the biographer has to be very careful of... For the difficulties, the way of writing a good biography are indeed great often a biographer has at his disposal an enormous mass of materials, such for example, is the case with the biographer of Gandhiji or Rabindranath Tagore, here his problem is one of selecting again, what to choose, and what to select, and what to admit; he must focus attention on facts that will reveal some essential traits of character or some aspect of personality.

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- Spots of time," "epiphanies," "moments of being"—
- these revelatory experiences described by Wordsworth, Joyce, and Virginia Woolf are the most subtle and elusive challenges that their biographers encounter.
 - They are instances of acute temporality refracted through an autobiographical lens, offering the biographer potential access to the innermost workings of the subject's imagination.

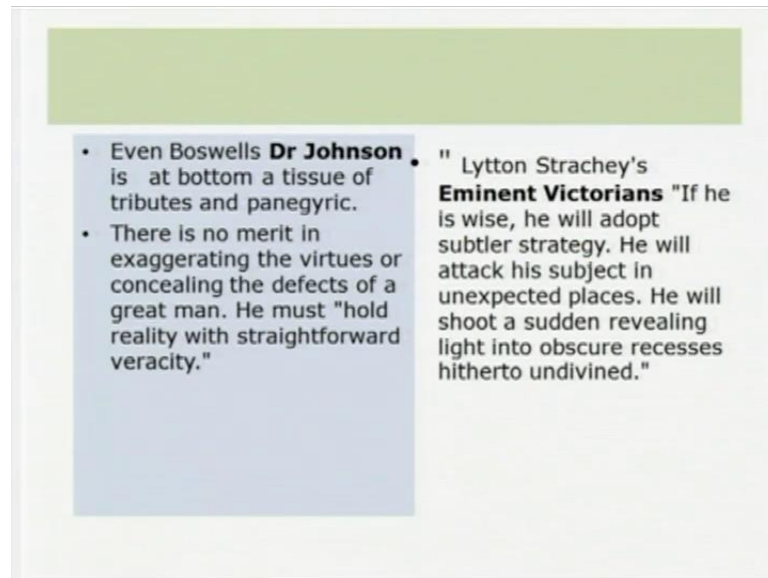
In selecting these epiphanies, you can call it those heightened moments of time or heightened moments of events or aspects of the personality moments of being as it is called. These revelatory experiences described by wordsworth, Joyce, and Virginia Woolf are the most subtle and elusive challenges that their biographers encounter. So, what are these epiphanic moments, that I have to record or have to narrate or have to show, they are instances of acute temporality refracted through an autobiographical lens offering the biographer potential access to the innermost workings of the subject's imagination .

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When he becomes a poet himself, he becomes the subject himself in writing about the person he has attended to. Virginia Woolf, too, looks back on childhood memories as the main source of those emotional “exceptional moments”, going back to a childhood whether it is painful, whether it is pleasant, all days are the memories or retrospective lens that you look into the way that your life has projected. As she variously calls, the moments of great intensity, moments which as she gets older take on the character of a revelation. So, it becomes like an illumination and “a revelation of some order is token of some real thing behind appearances; and I make it real by putting it into words. Here again we are at the temporal meeting point of memory and imagination.

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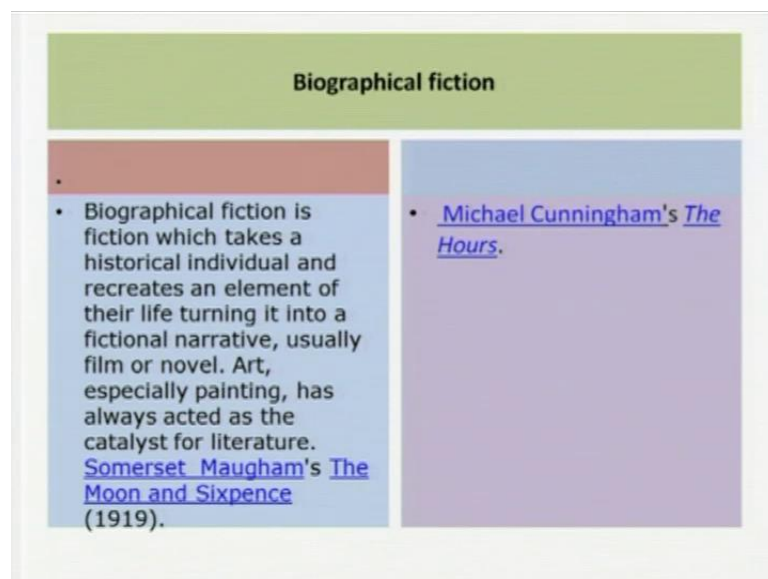
A slide with a light green header bar. Below it, there are two columns of text. The left column is on a light blue background and contains two bullet points. The right column is on a white background and contains a quote.

- Even Boswells **Dr Johnson** is at bottom a tissue of tributes and panegyric.
- There is no merit in exaggerating the virtues or concealing the defects of a great man. He must "hold reality with straightforward veracity."

" Lytton Strachey's **Eminent Victorians** "If he is wise, he will adopt subtler strategy. He will attack his subject in unexpected places. He will shoot a sudden revealing light into obscure recesses hitherto undivined."

Even Boswells Dr. Johnson is at bottom a tissue of tributes and panegyric. There is no merit in exaggerating the virtues of concealing the defects of a great man. He must “hold reality with straightforward veracity they cannot be any quite version”. There cannot be any lying about what the person has been. Lytton Strachey’s Eminent Victorians “if he is wise he will adopt subtle subtler strategy. He will attack his subject in unexpected places, this is what Lytton Strachey had said he will shoot a sudden revealing light into obscure recesses hitherto undivided”.

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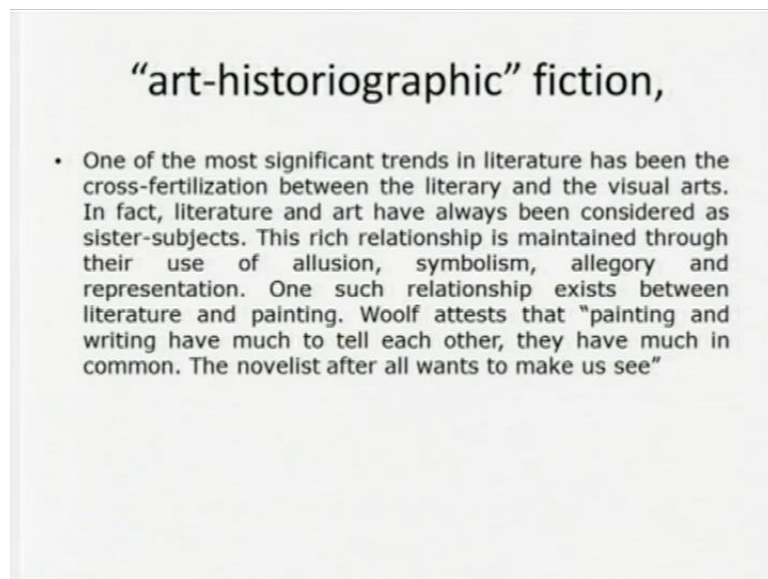
A slide with a light green header bar containing the text "Biographical fiction". Below the header, there are two columns of text. The left column is on a light blue background and contains a definition of biographical fiction and a reference to Somerset Maugham's work. The right column is on a light purple background and contains a reference to Michael Cunningham's work.

Biographical fiction

- Biographical fiction is fiction which takes a historical individual and recreates an element of their life turning it into a fictional narrative, usually film or novel. Art, especially painting, has always acted as the catalyst for literature. [Somerset Maugham's *The Moon and Sixpence* \(1919\).](#)
- [Michael Cunningham's *The Hours*.](#)

So, now we come to a very interesting part of biography which is biographical fiction. Well, biographical fiction is fiction which takes a historical individual as a subject and recreates an element of their life turning it into a fictional narrative, usually film or novel. Art, especially painting, has always acted as the catalyst for literature, as we see in Somerset Maugham's *The Moon and Sixpence* which was written in 1919 Michael Cunningham's *The Hours* which is based again on Virginia Woolf's novel which is tell away.

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So, here we come to the domain of art historiography fiction, 1 of the most significant trends in literature has been the cross-fertilization between the literary and the visual arts. In fact, literature and art have always been considered as sister-subjects. This rich relationship is maintained through their use of allusion, symbolism, allegory and representation; it is more the poetics of representation, the aesthetics of representation, that this 2 streams share the common ground literature, and art. 1 such relationship exists between literatures and painting Woolf Virginia Woolf attests the painting and writing have much to tell each other, they have much in common the novelist after all wants to make us see the same thing that we have of the gage or the site in which we see the world.

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- This has subsequently resulted in the formation of a new literary sub-genre which may be called "art-historiographic" fiction, and the narrative often features artists as central characters. The fictive narrative fills up the gaps left blank by history and comments on the process of artistic creation, be it that of writing or painting.
- Tracy Chevalier's *Girl With a Pearl Earring* (1999) is perhaps the most well known re-imagining of Dutch painter Johannes Vermeer's work. This novel is based on Vermeer's famous painting "Girl With a Pearl Earring" (circa 1665-1675).

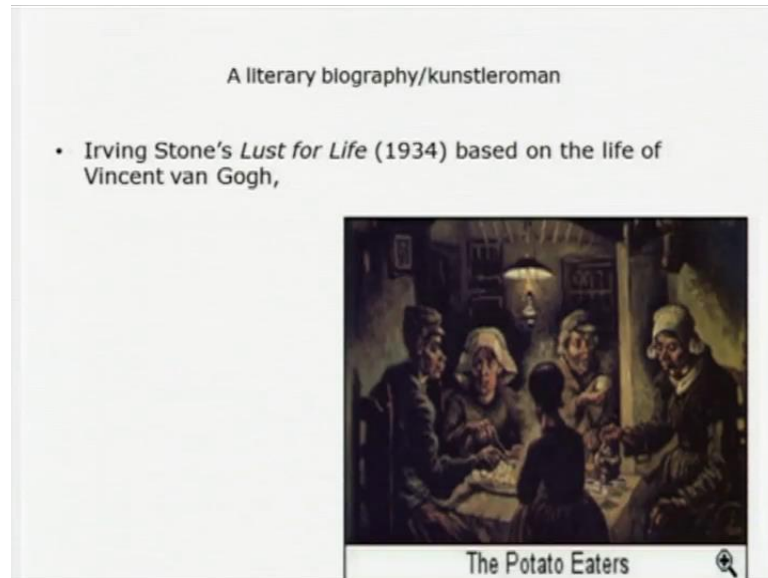
Well, this has subsequently resulted in the formation of a new literary sub Genre which we may call art historiographic, fiction and the narrative often features artist as central characters. The fictive narrative fills up the gaps left blank by history, and comments on the process of artistic creation be it that of writing or painting. We have been seen Bangkok have been stones last for life Tracy Chevalier's girl with a pearl earring in 1999 is perhaps; the most well known reimagining of Dutch painter Johannes Vermeer's work.

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This novel is based on Vermeer's famous painting, girl with a pearl earring, which was painted around the seventeenth century and up and down seventeenth century. This is the painting by Vermeer girl with a pearl earring.

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Out of this the novel had come out which is almost like a Kunstleroman, you can say is part, is a sought of evolution of the creative process. The growth of the artist based on the German, which is like a story of initiation. We can give you another example, of Irving Stone's *Lust for Life* which I had just mentioned based on the life of Vincent van Gogh.

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This is the painting by the Vincent van Gogh and which becomes a literary biography, some of the paintings which were refer in the in the biography.

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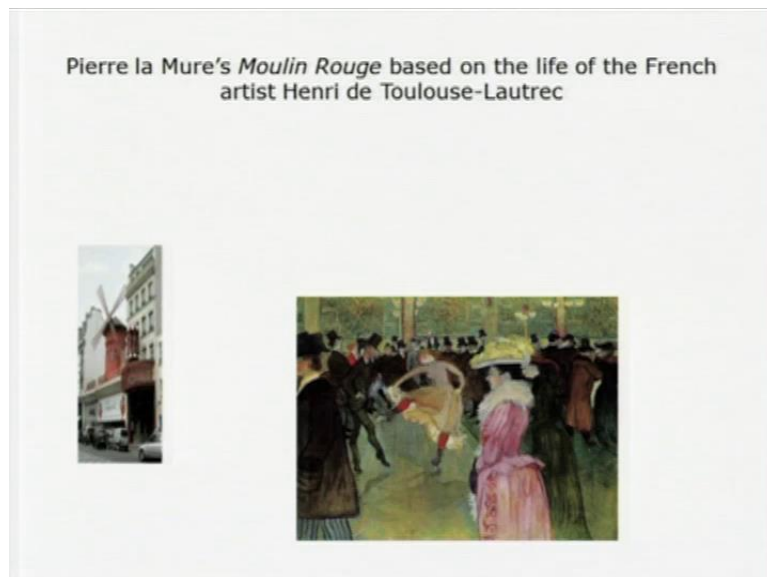
Michelangelo's compelling portrait in Irving Stone's the agony and the Ecstasy published in 1961.

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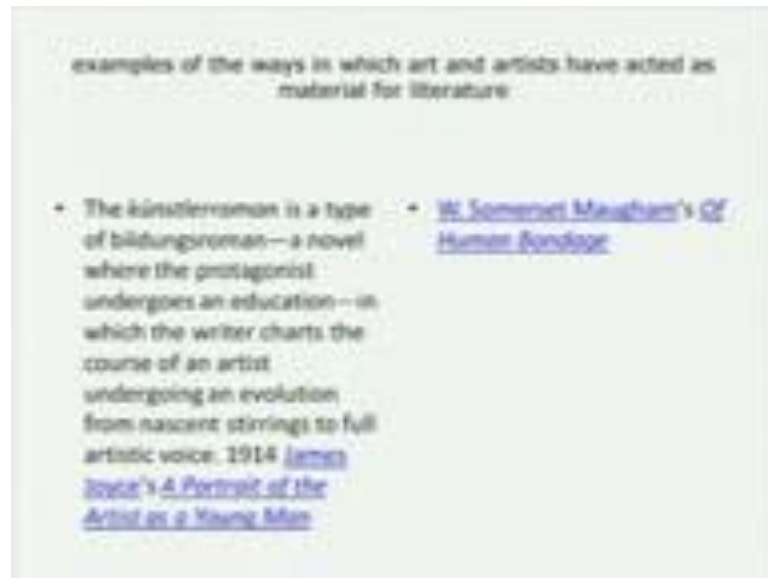
His sculptures, this was the 16 subtle in row.

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Then we have *Moulin Rouge* based on the life of French artist Henri Toulouse-Lautrec Pierre la mare's, and this is again the creative the way that the artist works; the innovations, the boatel next, the different ways of the life that takes place. A literary biography Somerset Maugham's *The Moon and Sixpence*, we has just mentioned just now, based on the life of Paul Gauguin, some of his paintings here, one of his paintings here.

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Examples of the ways in which art and artists have acted as material for literature; the Künstlerroman, which we had just said and we had given example to you, is a type of Bildungsroman a novel, where the protagonist undergoes an education. So, from the stage of initiation, to the stage of understanding, or enlightenment, in which the writer charts the course of an artist undergoing an evolution from nascent stirrings to full artistic voice. James Joyce's a portrait of the artist as a young man another one of Somerset Maugham's novel of human bandage.

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But a good biography is the passport to immortality. The individual passes into history and lives forever. Further more, a biography gives us the social picture of an age. It is a window through which we look into interesting segments of a period that urge us on to novel work. Hence Carlyle said that history is the essence of innumerable biographies;

But a good biography is the passport to immortality no doubt; the individual passes into history, does not he and lives forever. Further more a biography gives us the social picture of an age, it is a window through which we look into interesting segments of a period that urge us on to novel work hence, Carlyle said that history is the essence of innumerable biographers. So, even though we draw a line between history and biography yet we know that history is the essence of innumerable biography.

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A Beautiful Mind by Sylvia Nasar

- Princeton Mathematician John Nash. Nasar's main source of information was a large number of interviews .Nash himself did not cooperate---the biography is "unauthorized"---though his ex-wife and constant companion, Alicia Nash, and other family members and friends did
She gives an intelligent, understandable exposition of his mathematical ideas and a picture of schizophrenia that is evocative but decidedly unromantic.

Let us look into a very popular film made out of this biography, a beautiful mind by Sylvia Nasar Princeton Mathematician John Nash, which was based on the life of John Nash. Nasar's main source of information was a large number of interviews, Nash

himself did not cooperate at all, the biography is unauthorized to say the lives though his ex-wife and constant companion Alicia Nash, and other family members and friends did. So, here Nasar gives an intelligent every intelligent, understandable exposition of his mathematical ideas, as well and a picture of schizophrenia that is evocative, but decidedly unromantic.

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This is from the film a beautiful mind Russell Crowe was the actor.

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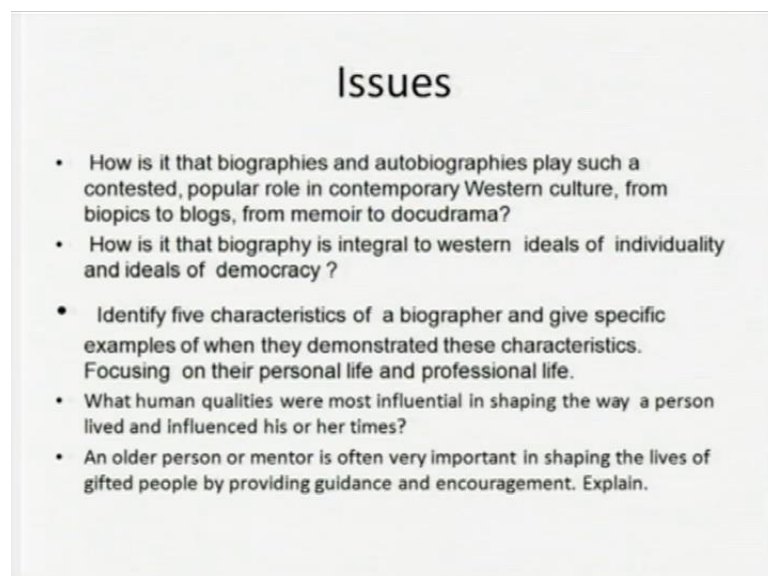
And Saluting Survivors John Forbes Nash of how he escaped a Nobel award, but later he got it for economics game theory.

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How here, there is a recount of a childhood, Johnny was always different from John Nash's sister, it was based on an interview, my parents knew he was different, and they knew he was bright. He always wanted to do things his way, mother insisted I do things for him that I include him in my friendships, but I was not too keen on showing off my somewhat odd brother.

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The issues; therefore, that we are going to deal with here, now is how is it, that biographies and autobiographies play such a contested popular role in contemporary Western culture, from Biopics to blogs from Memori. To Docudrama, how is it? that biography is integral to Western ideals of individuality and ideals of democracy, the question of identity the question of individuality, the question of nationalism which many say are Western concepts of modernism.

Identify if we can, if you get time to 5 characteristics of a biographer, and give specific examples, of when they demonstrated these characteristic of how, and when you pick you can pick up those qualities, and you can pinpoint them, and read and interpret the texts accordingly. Focusing on their personal life and professional life, what human qualities were most influential in shaping the way a person lived and influenced his or her times? So, you can when you read or try to interpret a biography, like to see the human qualities the ways which had motivated the person on his, in his life.

An older person or mentor is often very important in shaping the lives of gifted people by providing guidance and encouragement. Explain if you have read any biography which has said that a person or a book or an event has influence and how it has lead to his becoming what he was, then you can trace the development at evolution of a character in that way.

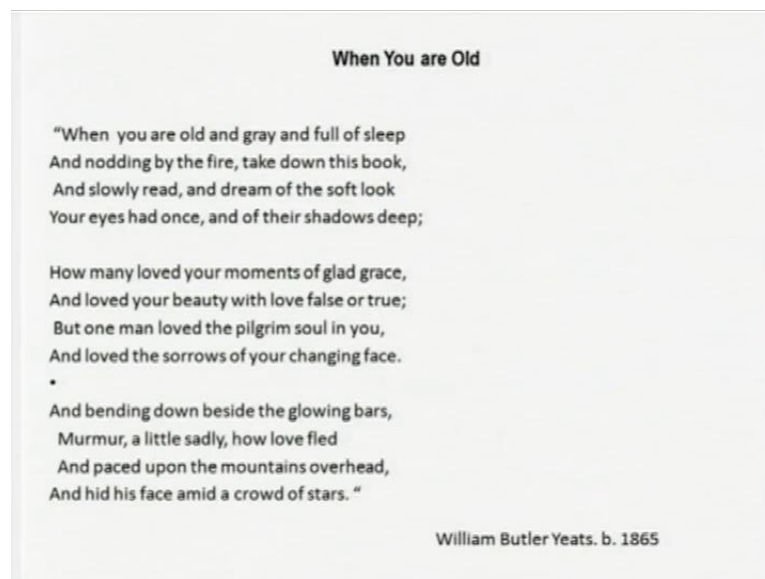
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Key source texts in this lecture

- Abrams, M. H. *A Glossary of Literary Terms*. Bangalore: Prism Books Pvt, Ltd, 1993.
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Key source texts in this lecture have been Abrams Glossary of literary texts to what is a poetic sub literary biography by Michael Benton, reflection on biography, but backscheider, and Margaret drabble distribute. The concise Oxford companion to English literature very helpful book need Nigel Hamilton's, a brief history biography, then literature in introduction to fiction poetry drama and rob pope the English studies book and amee sinroja's studying autobiographical a critical study.

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I end this lecture with a beautiful poem by William Butler Yeats. Who Irish poet the beginning of 20th century, and this is very representative of the role of biography, and after way of narration of a life. When you are old and gray and full of sleep and nodding by the fire, take down this book, and slowly read, and dream of the soft look your eyes had once, and of their shadows deep; how many loved your moments of glad grace, and loved your beauty with love false or true; but 1 man loved the pilgrim soul in you and loved the sorrows of your changing face; and bending down beside the glowing bars, murmur a little sadly how love fled and paced upon the mountains overhead, and hid his face amid a crowd of stars”.

Thank you.