

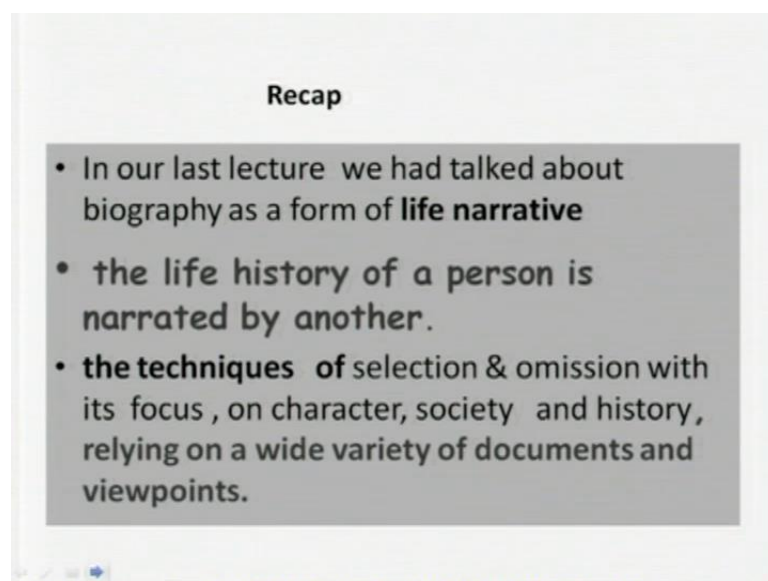
English Language and Literature
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Lecture - 26
Literary Genres
Autobiography

Hello, welcome back, we are on the series of lectures, which is being inactive by n p t e l, national program on technology enhance learning, haunted by the ministry of human resource, and a joint venture of Indian institutes of technology and Indian institute of science. We are on the module of literary genres, and this is a part of the module, of the lecture series of English language and literature. I teach, English literature in the department of humanities and social sciences, at i i t g Guwahati.

And it has been all throughout and in we correcting experience, teaching literature to engineering students, I do believe that this lecture series, we clearly open up, the appreciation of literature as such, and not only that, that literature and language are correlated with systems and structures, and a different understanding of a chronology of systems. We are in the last part of this module of literary genres. And today I would like to concentrate on autobiography, which is one of the most personal branches of literature.

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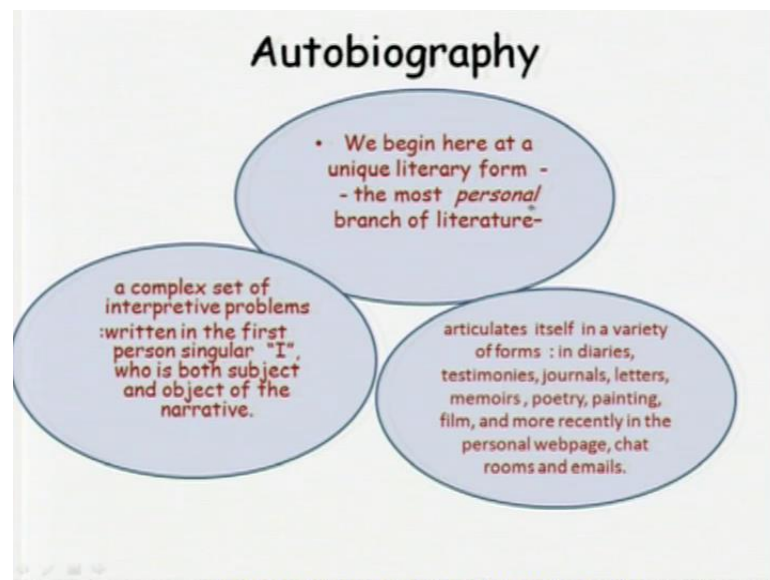
Recap

- In our last lecture we had talked about biography as a form of **life narrative**
- **the life history of a person is narrated by another.**
- **the techniques** of selection & omission with its focus , on character, society and history , relying on a wide variety of documents and viewpoints.

Before we proceed with the lecture, I would like to recap to I recap, that in our last lecture we had talked about biography as a form of life narrative. Autobiography is also a form of life narrative, but it is not personalize, because in biography, we had done that it was the narration of a life history by another person. So, the question of the other was very important here, and the question of object and subject became the marginalize.

But here in autobiography, we find that, it is where the object and the subject becomes almost the same thing. In a last lecture, we had also talked about the techniques of selection and omission, and it is focus on character, society and history, relying on a wide variety of documents and viewpoints, this was what biography was about.

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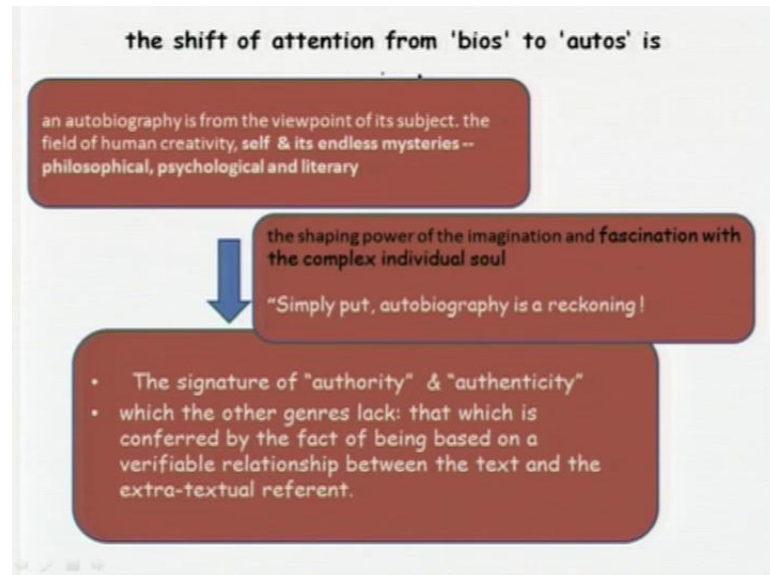


And let us see, what autobiography has to say, about it is own genre, at does it feet into a genre of fiction, or poetry, or drama, or does it have it is own knish by itself. So, as the most personal branch of literature, when we say personal, when we speak of personal, then we see that the question of self identity and so many psychological and philosophical issues come into here. And it also opens up to us, at complex set of interpretive problems, how we interpret the text, written because mostly this written the first person singular I, which is both subject and object of the narrative.

When we ask, where does autobiography resides, we cannot say that it is only in the textual form; it may be in a visual art form; it may in a painting; it may be in diaries, testimonies, journals, letters, memoirs, poetry. Even scientific papers, they had said now,

there are new variations that even scientific papers or autobiographical words. And more recently especially in the personal web pages, chatrooms, and emails.

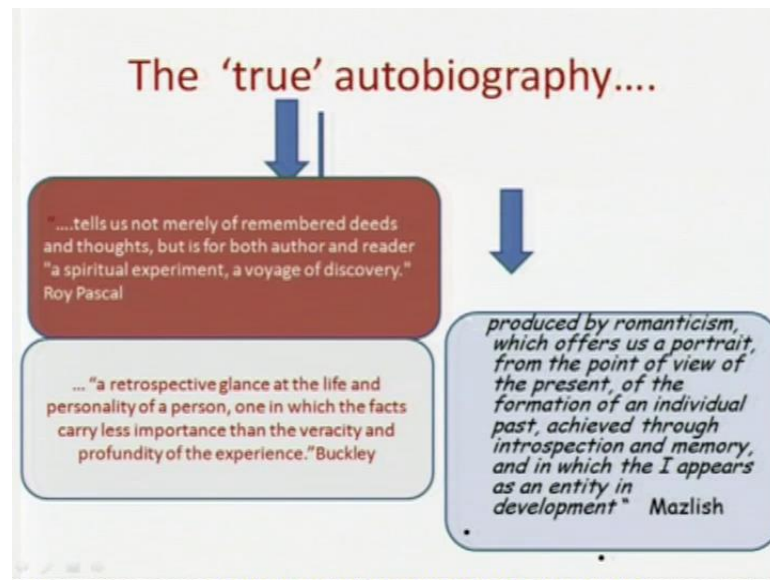
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Now, does this shift of attention from bios to authors, is it a recent phenomena or is it something that was going on for some time, when we see, an autobiography, it is from the view point of a subject, the field of human creativity it takes in. And the most important aspect is this emphasis on self, the meaning of self, and is endless mystery; self cannot be documented as such. So here, comes the question of do we invent the true, do we invent the self or not, because there are no answers of the philosophical, psychological and literate. And that is why I believe autos or autobiography is had becomes, so much arise now days in English departments.

Now, the shaping power of the imagination and fascination with the complex individual soul, simply put if we really put it in this genre, autobiography is a reckoning. You are somehow putting it before the people, how yourself is. Now, the significant fact again, of this shift of attention is the authenticity of the signature. The signature of authority, because it is authentic, you are writing your own life, and because one is writing one's own life, there is the responsibility of authenticity and authority. And which the other genres do not have; that which is conferred by the fact of being based on a verifiable relationship or in experience between the text, and the extra textual referent.

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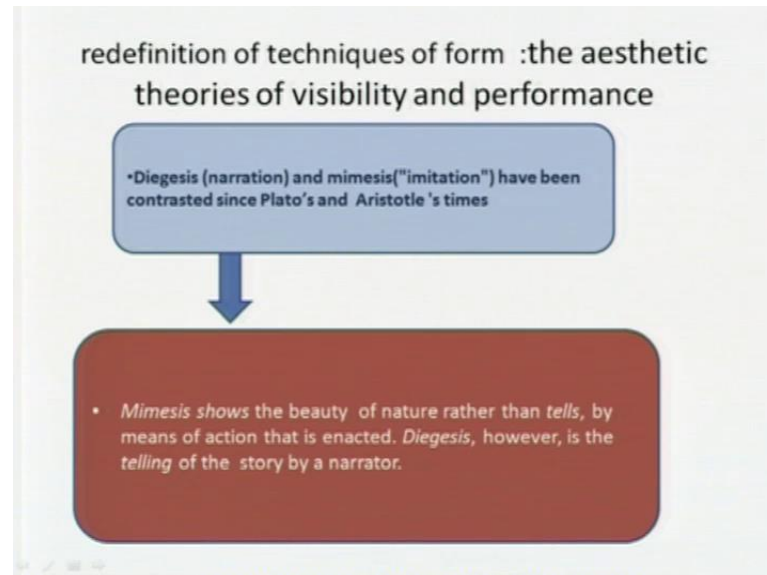
Well, so the true autobiography let us see, does it tell us not merely of remembered deeds and thoughts, or use it both author and reader, a spiritual experiment, a voyage of discovery. Now, Roy Pascal has been in this line, as a critic of autobiography for a long time, and we will be discussing his idea of autobiography, through the lecture. And he tells us, that do you think that autobiography is just of me, remember deeds what is happening near youth or in your childhood, and thoughts, but each for both at an reader, it becomes almost an act of exorcism.

And act of spiritual experiment, it is a voyage of discovery, where the narrator also discovers himself, and vice versa the subject also discovers the author. According to Buckley, he differs his things it is the retrospective glance at the life and personality of a person yes, one in which the facts carry less importance, then the veracity and the profundity of the experience. So, this quite become this idea relies upon the selection and omission of some of the experience.

As Mazlish says, why it has autobiography becomes so eminent now, and it has really become by it popular, it is mostly something which is fired by the romantic imagination, produced by romanticism that was, where you dwelt mostly with what a self is, which offers us a portrait from the point of view of the present, of the formation of an individual past. At the same time, achieved through introspection and memory, so the past is being modified by the present, as well as your own thinking introspection, as well

as a very significant aspect of memory, and in which the eye appears as an entity in development.

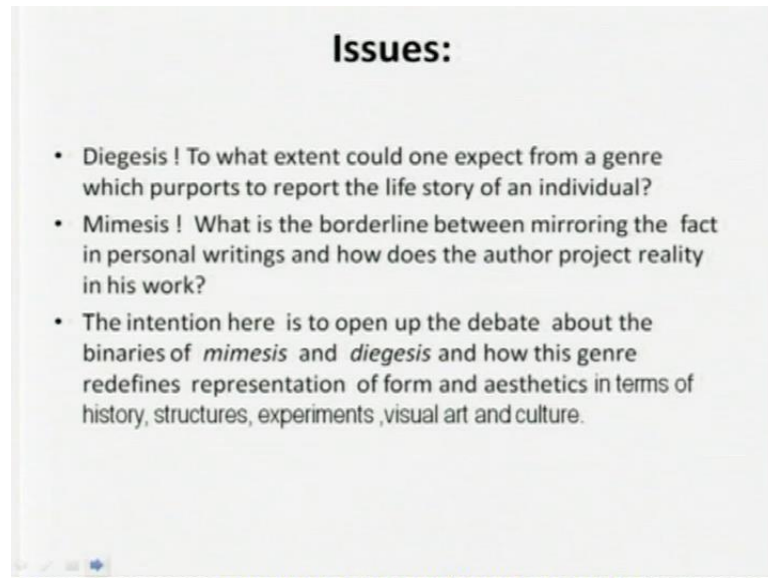
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So, the redefinition of techniques of forms, now we come to the, that two for the lecture is about, this techniques of forms, when we talk about it, the aesthetic theories of visibility and performance, we go back to the Greeks, we go back to Aristotle, we go back to Plato, when they had brought in the techniques of form, the initial example in specially in western literature, about diegesis, which is about narration.

And mimesis, which is imitation, so this conflict, the binary forms, that have been contrasts in plato's and Aristotle's time. And we will try to engage these concepts, in our lecture. Mimesis shows the beauty of nature, rather than tells, it is an imitation of nature, and it shows. So, it is visible, it is more performative, why diegesis; however, is the telling of the story by the narrator.

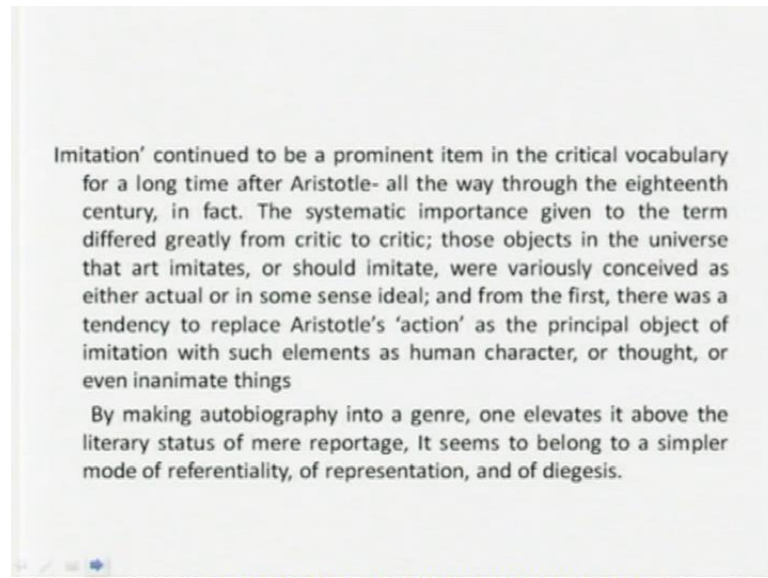
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So, the issues that we have to consider now, is diegesis to what extent could one, which is narration, to what extent could one expect from a genre, which purports to report the life story of an individual. So is it narration; or is it diegesis; or is it mimesis, just then imitate. Mimesis what is the border line, between mirroring the fact in personal writings, and how does the author project reality in his work. So, how much of it is manipulated, how much of it is, what would you say is, selected for the sake of portraying as self. So the intension here is to open up the debate, about the binaries of mimesis, which is imitation and diegesis which is narration.

And how this genre, redefines representation of form, because everything is the representation, and when we look at this genre of autobiography of life narrative, else a form of representation, then we have to take into account, that does the author narrate or does he perform. In terms of history, in terms of structures, in terms of experiments, in terms of visual art, and in terms of very important culture. In the lecture on biography, you had already noted that a cultural indicator of a biography is as important as the political indicators.

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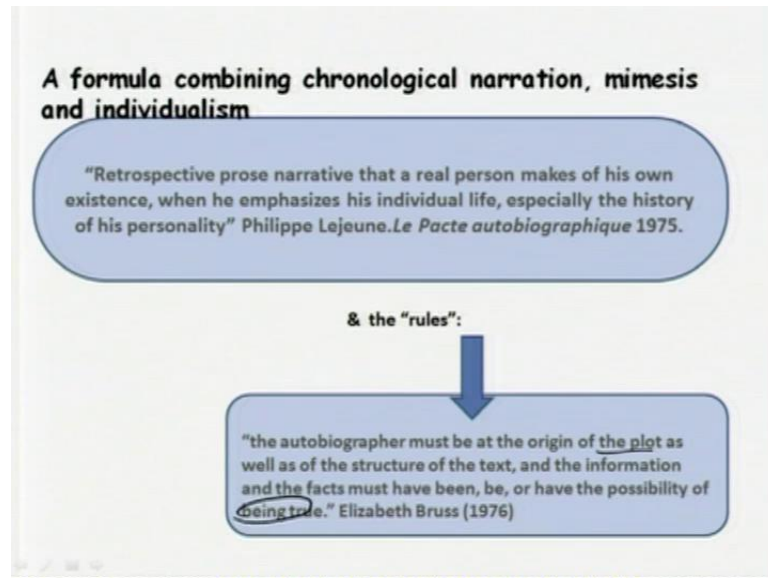


Here, in autobiography, we believe that, there are many things which comes across, and there are the things where, we have to see it in a new form. Thus when we were talking about imitation as such, it had been problem all throughout in critical vocabulary, for a long time after Aristotle. Even, now in the twenty first century, we are not being able to get out of it, so the systematic importance given to the term differed greatly from critic to critic.

Now, those objects in the universe that art imitates or life, if you call it All right, for the first there was tendency to replace Aristotle's action, as the principal object of imitation. But, when we tried to go into shift it to human character; or thought; or even inanimate things, does shift was, it was a paradigm shift of different form of represent, so by making autobiography in to a genre, we at now trying to put autobiography into a genre, All right.

And one who relive, so we were talking about imitation to be a prominent item in the critical vocabulary, for a long time after Aristotle, where action was replaced by such elements as human character; or thought; or even inanimate. So while we want to make autobiography in to genre, one anyway sees it about the literary studies, of mere reportage. It seems to belong to a simpler mode of referentiality, of representation, and of diegesis, of narration.

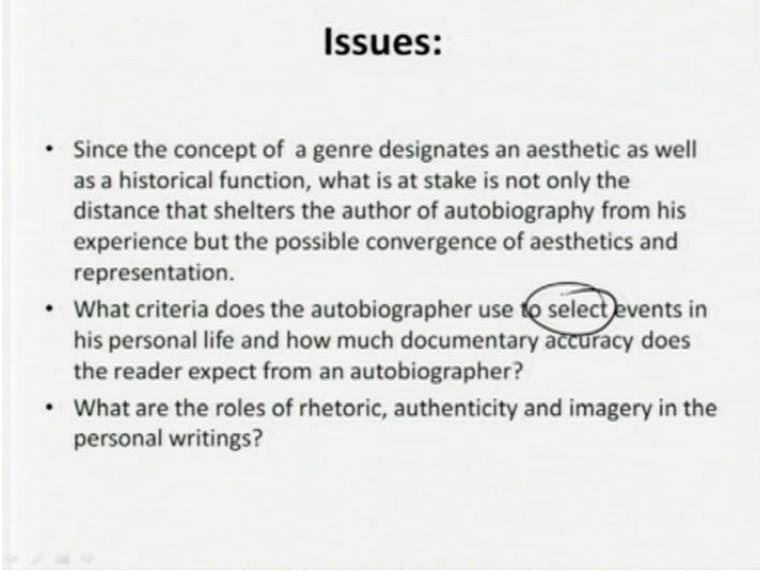
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A formula therefore, let us see, does it combine chronological narration, when we talk of chronology, will be talking of time two mimesis, which is imitation plus psychological, fascination with the self, which is individualism a very romantic fascination maybe with a varying no answers of how self and identity is being put up into representation. Well Philippe Lejeune, who was one of the pioneers in the autobiographical criticism, says concludes that retrospective. It is the retrospective prose narrative that a real person makes of his own exist, when he emphasizes his individual life, specially the history of his personality.

And the rules as Elizabeth Bruss says, that autobiographer must be at the origin of the plot, as well as the structure of the text, and the information and the facts must have been, be or have the possibility of being true. So, this is the question, which is being ask by my students, that how is it that I can write about a life narrative, how to we know that it is the true or not, I can make it a...So, this question of the signature being autobiographical pact is a very important part of the life narrative.

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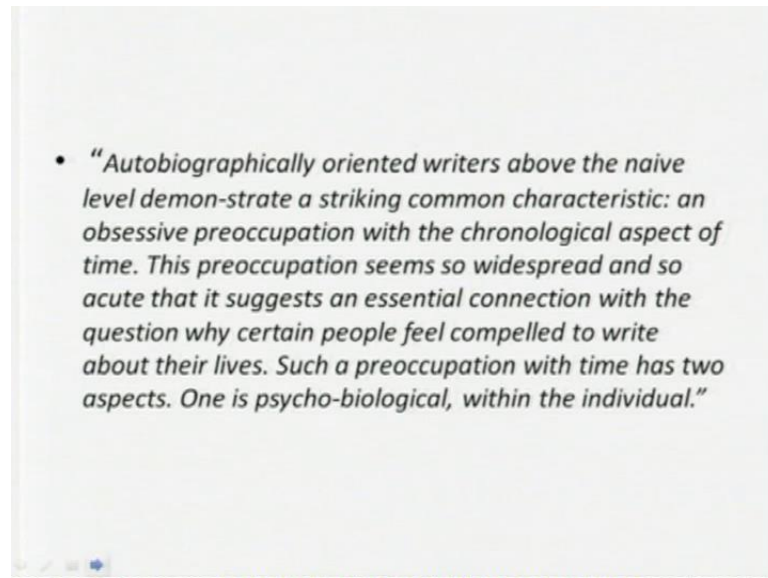


Issues:

- Since the concept of a genre designates an aesthetic as well as a historical function, what is at stake is not only the distance that shelters the author of autobiography from his experience but the possible convergence of aesthetics and representation.
- What criteria does the autobiographer use to select events in his personal life and how much documentary accuracy does the reader expect from an autobiographer?
- What are the roles of rhetoric, authenticity and imagery in the personal writings?

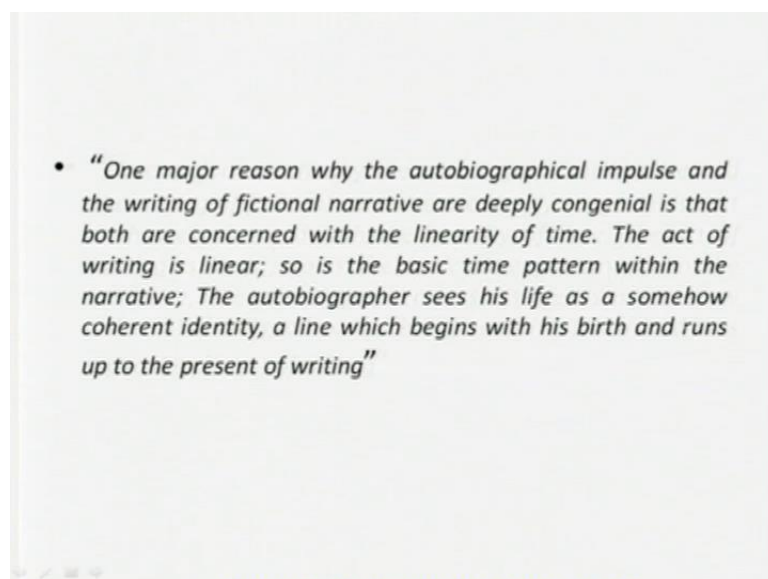
Now the issues that we will deal with, since the concept of this genre designates an aesthetic as well as a historical function, what is at stake now, is not only the distance that shelters the author of autobiography from his experience, but the possible convergence of aesthetics and representation. So, how we do it, where we do it, the meaning of genre; the meaning of perspective; the meaning of representation of form, what criteria does the autobiographer use to select events in his personal life. So, this question of selecting events, in his personal life, and how much documentary accuracy does the reader expect, from the autobiographer? What are the roles of rhetoric now, the language, the form and the manner, authenticity and imagery in the personal writings?

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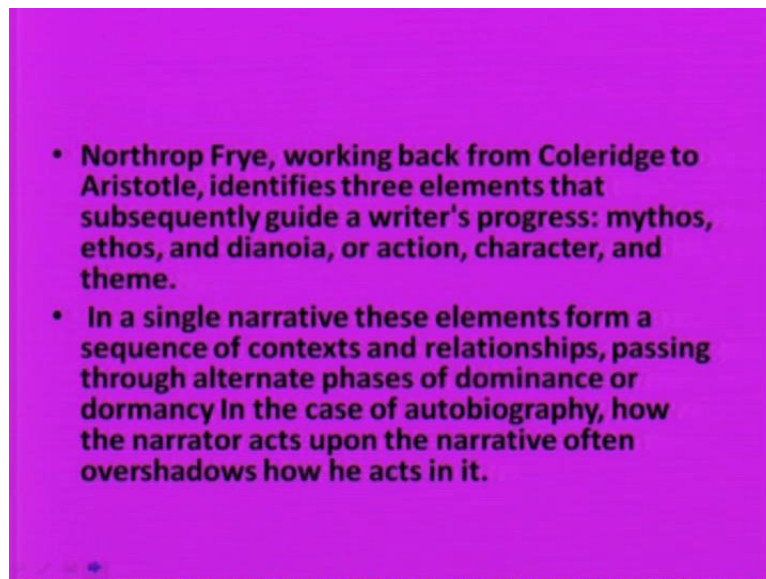
Autobiographically oriented writers this is quotation from Pike, above the naive level demonstrate a striking common characteristic, what is that? An obsessive preoccupation with the chronological aspect of time, when you read in autobiography, any life narrative, you will naturally find that one goes back to childhood; it is like a retrospective portrayal of what one is trying to show. And this preoccupation seems so widespread, and so acute that it suggests an essential connection with the question, why certain people feel compelled to write about their lives. Such a preoccupation with time has two aspects; one is psychobiological within the individual.

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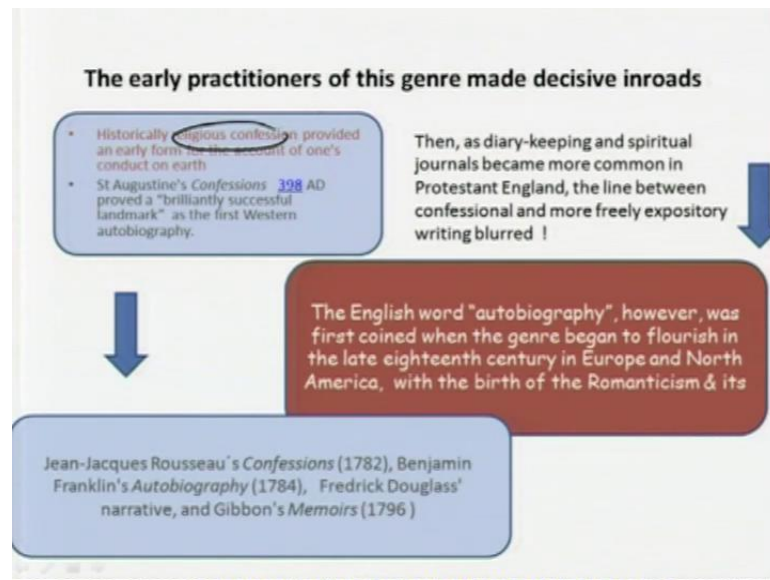
And the other is, why the autobiographical impulse in the writing of fictional narrative are deeply congenial, is that both are concerned, with the linearity of time. It is not circular as such, but somewhere it comes into faces of development. And that is where we find, that the autobiographer sees his life as a somewhat coherent identity, as if there is coherence, and this is which will be refuted by modern autobiographers like, Maya Angelo a language begins with his birth, and runs up to the present writing.

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When we will look into the structure of autobiography as such, because as we had done biography, we had refer to Northrop Frye in a cenatomy of criticism, he had said that there are three elements with subsequently guide the writers progress, who are his mythos, ethos and dianoia or action, character and theme. Action can be taken up as the case technique over here, and in a single narrative therefore, this elements form a sequence of context. And it goes to and fro passing through alternate faces of dominants or dormancy in the case of autobiography.

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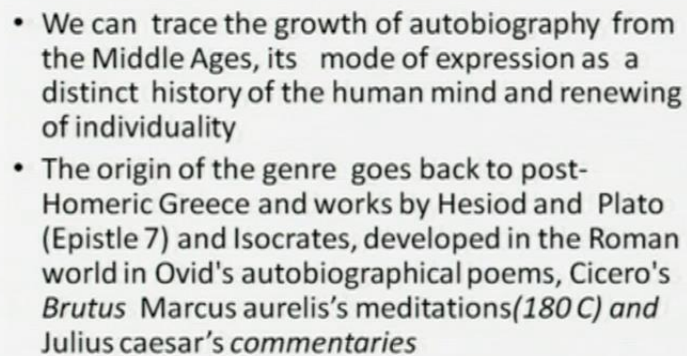
Let us go back now, to see what are the early, the early practitioners of this genre knocking back is, we have to see made decisive in roads. Historically religious confession provided an early form of the account of one's conduct on earth. And therefore, we can say that it started as confession, and which was intension religious, and the first autography in western literature, we can date it almost back to Augustine's St Augustine's confession. And he proved there brilliantly successful landmark as the first western autobiography.

Then as diary keeping and spiritual journals speaking more common in protestant England, the line between confessional and more freely expository writing blurred. And when we really look into the term autobiography; however, we see that as the term autobiography, it was first coined when the genre began to flourish in the late 18th century in Europe and North America. Let us go back to the early practitioners of this genre, which make decisive inroads, start it as a religious secret confession, and in St Augustine's confessions we find, that he proved brilliantly successful landmark in the, as the first western autobiography.

And the word autobiography; however, was first coined, when the genre began to flourish in the late 18th century in Europe and North America, with the birth of the, with romanticism, and it is different, different effects. Then as diary keeping spiritual journals became more common in protestant England, the line between confessional and more

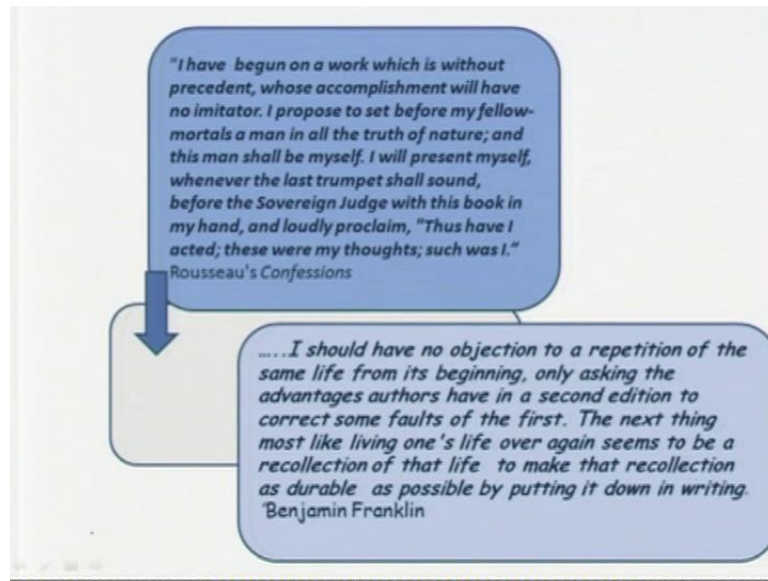
freely expository writing blurred. One of the most famous initiators of this form or of this genre, we can go to Rousseau's confessions in 1782 across Atlantic Benjamin Franklins autobiography 1784, Fredrick Douglass first live narrative, which as written around that time and gibbons memoirs.

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- We can trace the growth of autobiography from the Middle Ages, its mode of expression as a distinct history of the human mind and renewing of individuality
 - The origin of the genre goes back to post-Homeric Greece and works by Hesiod and Plato (Epistle 7) and Isocrates, developed in the Roman world in Ovid's autobiographical poems, Cicero's *Brutus* Marcus aurelis's meditations(180 C) and Julius caesar's *commentaries*

We can trace the growth of autobiography also to the, from the middle ages. It is mode of expression as a distinct history of the human mind, and renewing of individuality. Even though, it is more or less the preoccupation of the western sensibility, the origin of the genre goes back to post Homeric Greece and works by Hesiod and Plato, some of those which were not exactly autobiographical. But they were the record of lives, record of conduct, Ovid's autobiographical poems, Marcus Aurelia's meditations, and Julius Caesar's commentaries.

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Well, this was from Rousseau's confessions quite there was this great flourish of ratharic, when he thought that he had begun on a work, which is without precedent, whose accomplishment will have no imitator. I propose to set before my fellow mortals, a man in all the truth of nature, and this man shall be myself I present myself whenever the last trumpet shall sound, before the sovereign judge with in this book in my hand. And loudly proclaim, thus have I acted these were my thoughts, such was I, this was there a flourish of metrical you know.

Beginning of his autobiography, at a same time, we find more stayed, more matter of fact Benjamin Franklin, when he raise in his autobiography, that I should have no objection to a reputation of the same life from it is beginning, only asking the advantages, authors have in a second edition to correct some faults of the first. The next thing most like living one's life over again seems to be a recollection of that life, to make that recollection as durable as possible, by putting it down to writing.

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The 19th century saw a gradual alignment of autobiography with the value accorded to author ship

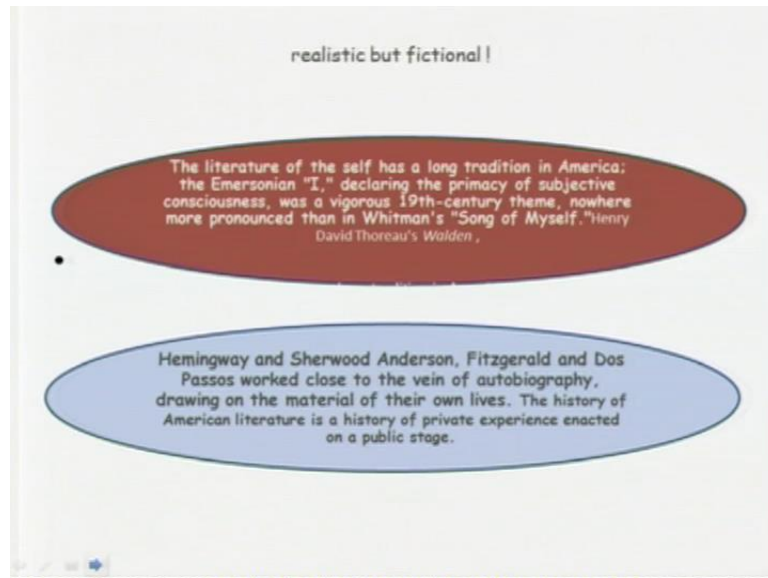
William Wordsworth's *The Prelude* (1799)
"Fair seed-time had my soul, and I grew up
Fostered alike by beauty and by fear:"

- Walt Whitman's "Song of Myself"

Dickens' *David Copperfield*
John Henry Newman's *Apologia pro vita sua* (1864),
Thomas Carlyle's *Sartor Resartus*,
Friedrich Nietzsche's *Ecce Homo*
John Stewart Mill's *Autobiography*
diaries of John Evelyn (1816), Samuel Pepys' (1893-1899)
and James Boswell

Well, so coming from the 18th century, when we look into the 19th century, we saw that it was the gradual alignment of autobiography with the value accorded to author ship. We come to a variety of forms, the most important was the pollute, the poetic journey by William words worth, fair seed time had my soul, and I grew up fostered alike by beauty and by fear. Walt Whitman's song of myself across the Atlantic, Dicken's again we have later in David Copperfield his fiction. John Henry Newman's Apologia pro vita sua; Thomas Carlyle's Sartor Resortus; Friedrich Nietzsche's Ecce Homo; John Stewart Mill's autobiography diaries of a John Evelyn; Samuel Pepys; James Boswell an a huge lot of others.

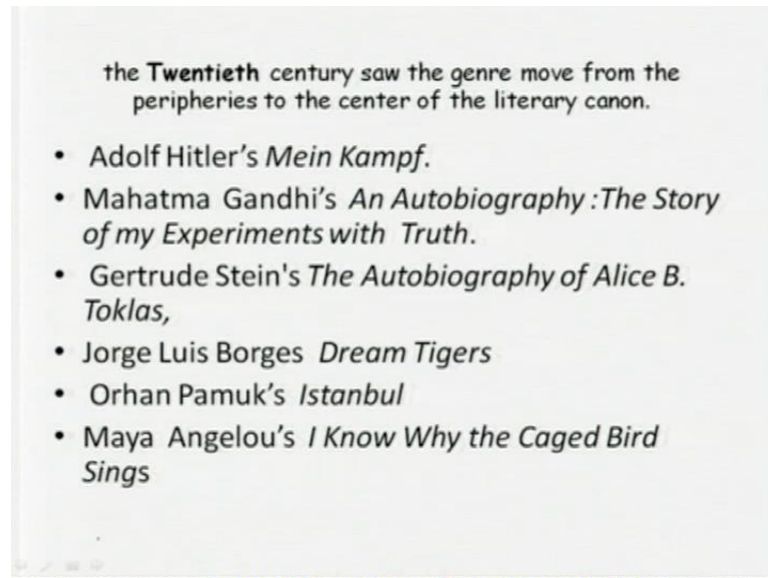
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So we come to this position, where we see the border line between realism and the fictional, the meaning of whether autobiography is inventing the truth, or the truth is being manipulated to suit the firms of the author. Now, so the literature of the self, if we see, it has a long tradition in America, because of the inference of the philosophical speculation of Emersonian I, declaring the primacy of subjective conscious. And that was the 19th century theme, and as we have just notice, that it was so Walt Whitman's song of myself.

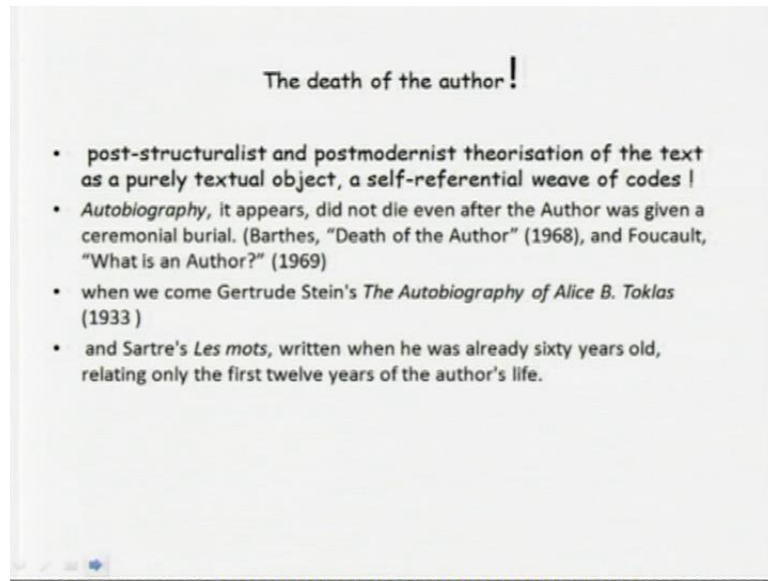
And Henry David Thoreau's *Walden*, it was a echo almost critics on ecology, nature, and self. Coming closer home to the 20th century, find the Hemingway Sherwood Anderson, Fitzgerald Dos Passos, they all work close to the vein of autobiography; we cannot say it is auto fiction. Yet we know that, it was drawing on the material of their own lives, the history of American literature as a critic had said, is more or less a history of private experience enacted, on a public stage.

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Well, so now we come to our 20th century. Now, as we see the phase that is going on, the 20th centuries saw the genre, move from the peripheries to the center of the literary canon. It is here that it has taken on importance; we see different, different types of life narratives, which are being brought about. We have Adolf Hitler's *Mein Kampf* written in the beginning of the 20th century, side by side with Mahatma Gandhi's an autobiography, *The Story of my Experiments with Truth*. We have Gertrude Stein's autobiography of Alice B. Toklas, we have very recent not very recentlier than after 20th century, Jorge Luis Borges *Dream Tigers*; Orhan Pamuk's *Istanbul*, Maya Angelou's, *I know why the caged bird sings* different forms.

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This is significant, when we come to the 20th century as such, why so, because this is the advent of the death of the author, what is an author, which was being brought about by births, and by Foucault. And when the author has been given ceremonial burial, where is the role of autobiography as such, as a genre, when we look into the post structuralist and postmodernist theorization of the text, as a purely textual object, self referential weave of codes.

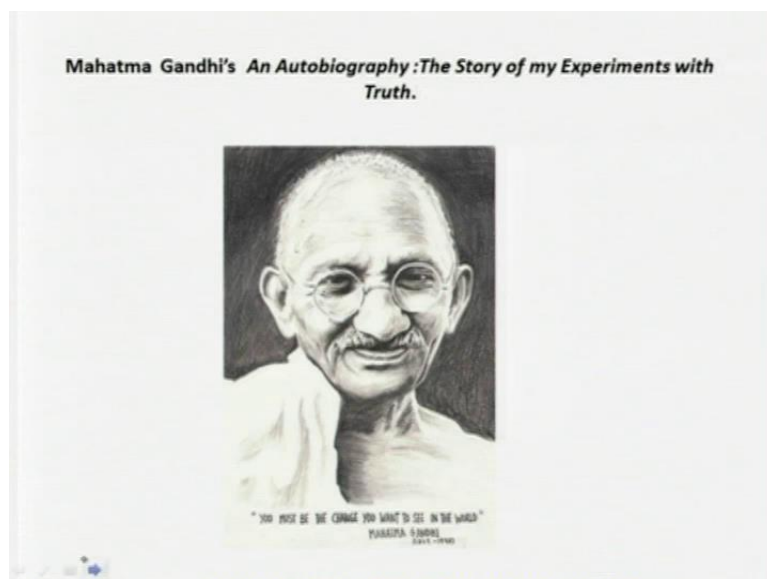
Then I think the entire genre of autobiography fails to deliver, when we come to Gertrude steins, the autobiography of Alice B. Toklas, we find that it is where there is the paradigm shift, from the self to the other. And even it is artist, autobiography written when you was already 60 years old, relating only the first 12 years of the author's life, what they want to point out actually here, is that

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- Mahatma Gandhi's *An Autobiography: The Story of my Experiments with Truth*.
- interpretation and reconstructions of truth as a series of negotiations of resistance, time and memory.
- What drove the transformation in Gandhi was his capacity for self-creation or, as he termed it, his fascination with "experiments" in living. If one looks at how Gandhi structured his weekly reflections, and how he looks back upon his life as a child, his years in London and South Africa it is almost reminiscent of his past selves.

While we are doing this text, it is write for us to sensitize ourselves to the varying forms of this genre, at the same time have the freedom to experience, how this form has taken different variations in the name, in the hands of the authors. Coming to Gandhi's autobiography, the story of my experiments with truth, which has been recorded as one of the most simple expressions of truth. And where, he has taken life as a series of experiments, where the connection with the public and the personal life has been projected in a manner, which is conducted with ethical values.

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It was a question of structure of how he had brought about into phases of life, and where the self evolves in a metaphorical, you can say as a sort of a pilgrimage towards the understanding of truth.

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- Hitler wrote his manifesto, *Mein Kampf*, (My Struggle) in 1924, and emerged less than a year later as a populist spokesman for economically depressed and nationalistic Germans.

Side by side, when we look into Gandhi's which was the simple narrative of honesty of pristine, essentialism, we find Hitler as a political autobiography, if we can term Gandhi's autobiography as political, and not so much as a model autobiography. We find that Hitler wrote his manifesto *Mein Kampf*, and emerge less than a year later as a populist spokesman for economically depressed and nationalistic Germans. So, he use this form, which he had written in prison, and how he tried to indoctrinate the.

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Jorge Luis Borges :Borges and I

He explores two selves,
public and private.

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The other one, the one called Borges, is the one things happen to. I walk through the streets of Buenos Aires and stop for a moment, perhaps mechanically now, to look at the arch of an entrance hall and the grillwork on the gate; I know of Borges from the mail and see his name on a list of professors or in a biographical dictionary.....

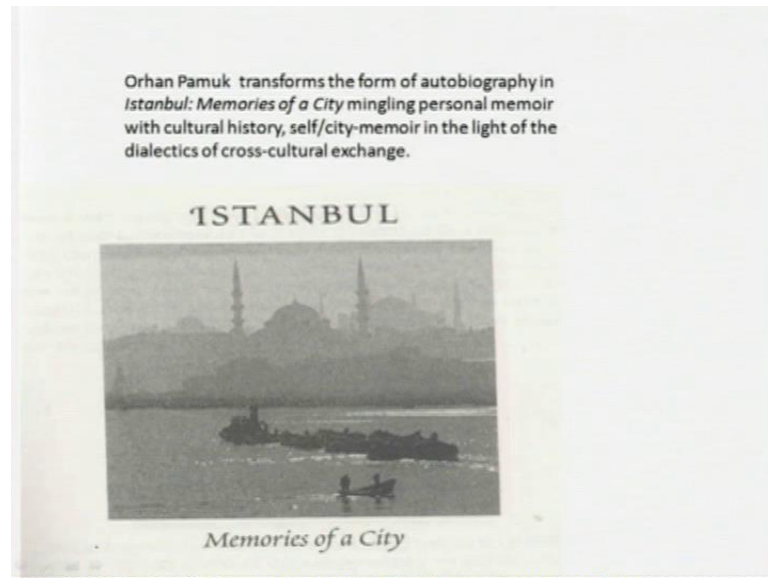
I do not know which of us has written this page

Jorge Luis Borges Labyrinths: Selected Stories and Other Writings, New York: New Directions, 1964.

German mind and which was the advent of the Second World War. We come to a very different form, which was experimented by Borges Luis Borges an Argentine writer, in his essay Borges and I, this is the proverbial essay where he explores two selves, the public and private. I will just quote one part of it here, for your understanding, this is from case essay Borges and I a very short fiction it is called, the other one, the one called Borges is the one thing happen to.

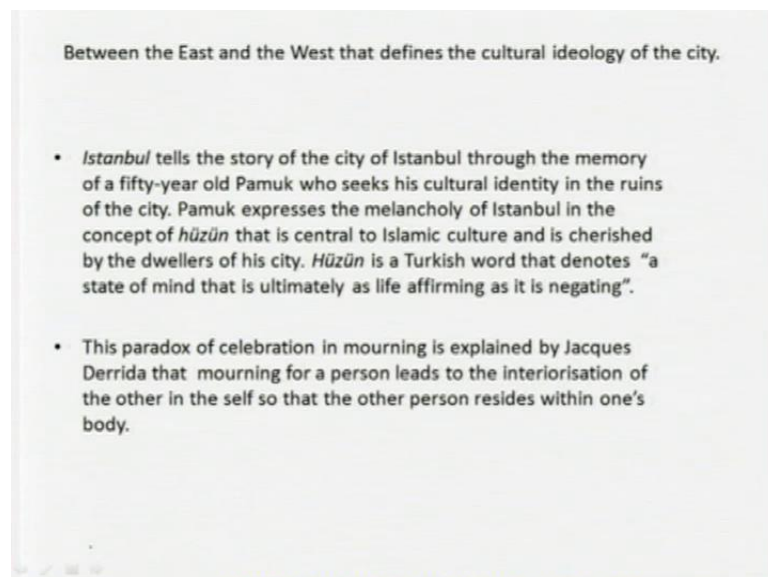
I walk through the streets of Buenos Aires and stop for a moment perhaps mechanically now, to look at the arch of an entrance hall, and grillwork of the gate. I know of Borges from the mail, and see his name on the list of professors or on a biographical dictionary. And this goes on the whole short essay, at the end he concludes, I do not know which of us has written the speech, so this paradox, this ambiguity of the self of the public self, and the self which is being projected in reality.

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We go to another text, interesting text by Orhan Pamuk's a Turkish author, noble Laure Aries Istanbul; we find this is a different text all together, it is then autobiography. But, here we find, that it is the city which becomes the background of projection, he transform the form of autobiography in Istanbul, way he mingles personal memoir with cultural history, so it is a, in the light of the dialectics of cross cultural exchange.

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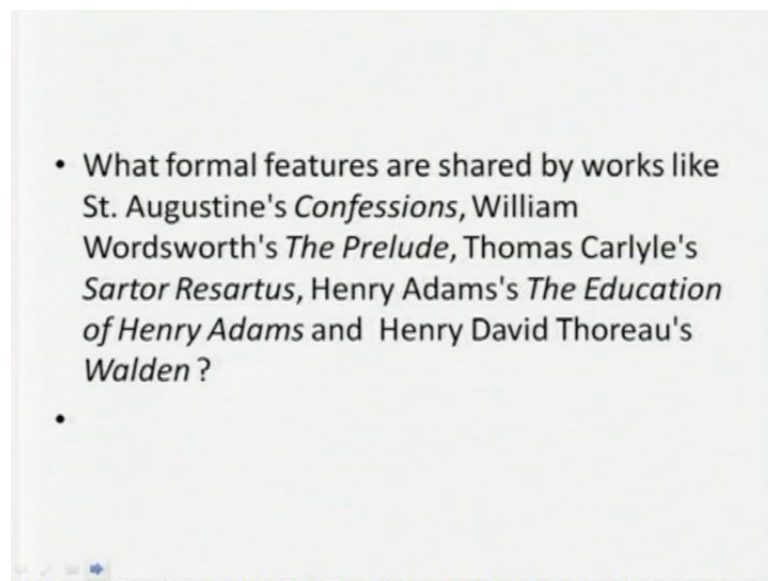


It is a wonderful actually, the way he had experimented with this form, there are beautiful minutiae, beautiful portraits of the city, and of rooms in the city, of the inner

rooms and the outer space of the city. And this is where he projects himself as a person, so this is an autobiography which takes on a different form all together, where he does not write about his self as such. He talks the city as a construct, he talks of course soon, which is up sort of a concept, which is the state of mind that is ultimately as life affirming, as it is negative, which is a melancholy, which pervades an which motivates the life of the people.

Now, when we talk about this paradox of celebration in Orhan Pamuk, will go into another critic of autobiography by Jacques Derrida, who had said that, when we write of oneself or when we write about the other, the other becomes an interiorisation of the self. And therefore, he said that mourning for a person leads to the interiorisation of the other on the self. So, that the other person resides within the, within one's body.

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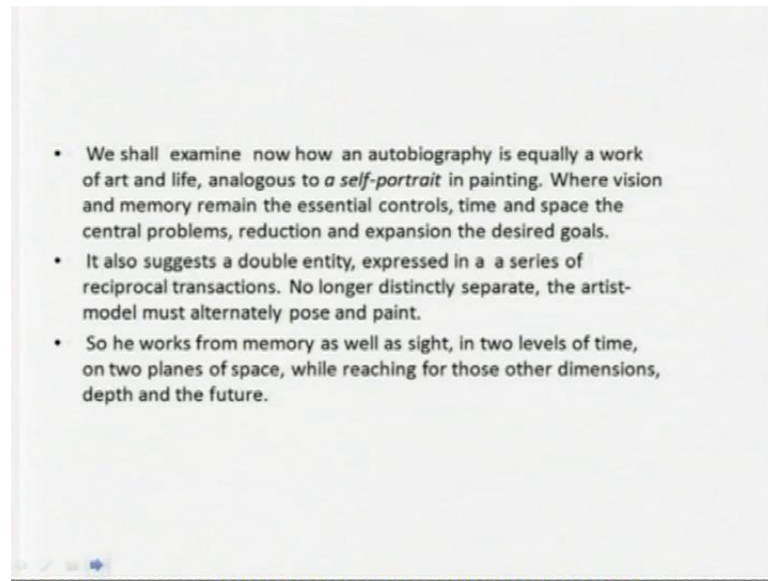
And therefore, it is a different form of construct which takes in; no taking into consideration all does different forms that had been experiment on. Let us see, what formal features are shared by works like Augustine's confessions, Words worth's prelude, Thomas Carlyle's Sartor Resartus, Henry Adam's education of Henry Adams and Thoreau's Walden.

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- **Yet** some autobiographies do appear under the guise of fiction, nor by the fact that authors may design their works to be classifiable under both genres.
- These experimental texts which go counter to the rigid norms of the genre (*Borderlands [La Frontera]* by Gloria Anzaldua, Maya Angelou's *I Know Why the Caged Bird Sings* (1970), show how it is possible to write autobiography using imagination as well as experience;
- Autobiography is thus hardly "factual," "unimaginative," or even "non-fictional," for it welcomes all the devices of skilled narration and observes few of the restrictions-accuracy, impartiality, inclusiveness-imposed upon other forms of historical literature.
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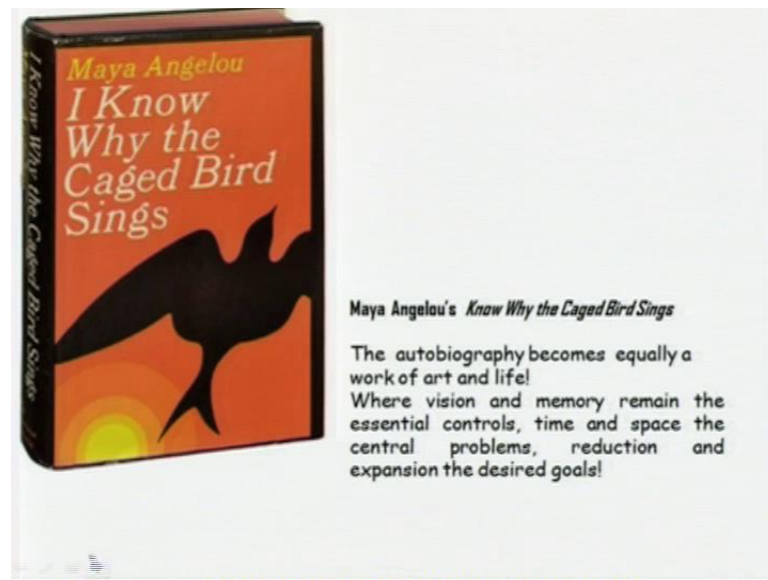
Yet will see that some autobiographies do appear, under the guise of fiction, nor by the fact that authors may design the works to be classifiable under both genres. These experiment texts, which go counter to the rigid norms of the genre, where they have taken it as a form of fiction. At the same time a form of documentation, is one of the most well known writers of today, Maya Angelou African American writer, and in her autobiography, the first in a series of autobiographies, *I know why the caged bird sings*, show how it is possible to write autobiography using imagination, as well as experience. Autobiography is thus hardly factual, unimaginative, or even non fictional, for it welcomes all the devices of skilled narration, and observes few of the restrictions of accuracy, etcetera.

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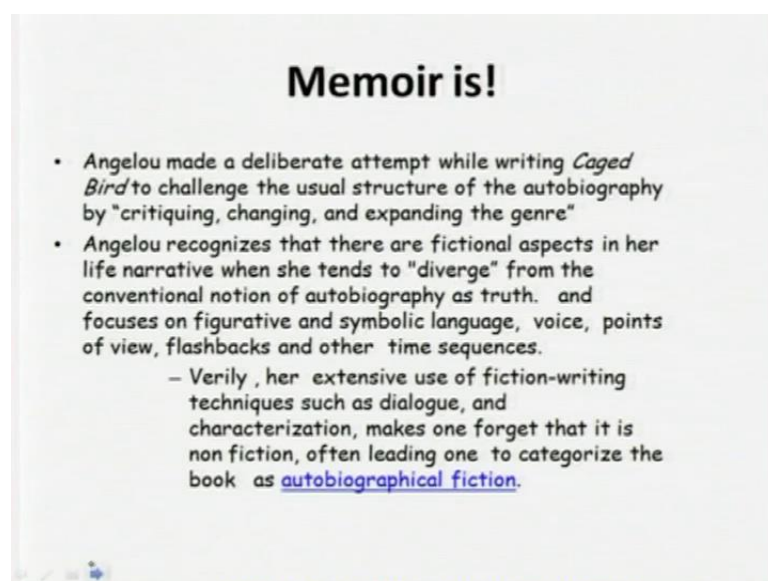
Now, while going into Maya Angelou will take it as an illustrative text, let us see, how she identifies it with that of self portraiture in painting, from the visual arts. We shall examine now, how it is equally a work of art and life, for vision and memory remain the essential controls. Time and space the central problems, reduction and expansion, the desired goals. It also suggests a double entity, the object as well as the subject, the subject looking at the object, as the subject and object looking at the subject, as the object. So, it is the reciprocal transaction, no longer distinctly separate, the artist model must alternately pose and paint. So, he works from memory, as well from everything else.

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So, when we go into this text, Maya Angelou's I know why the caged bird sing, I know that each one of you, if you get opportunity you should be able to read this book. And when you go through half of it, it has to be, did not into a mine, that it is an autobiography, that it is real. It is not fictional, the way the art of narration, the ways he had developed it. So, this becomes equally a work of art and life, this is, what would you call the forms of representation of mimesis, as well as diegasis being brought together, where vision and memory remained essential controls, time and space the central problems, reduction and expansion the desired goals.

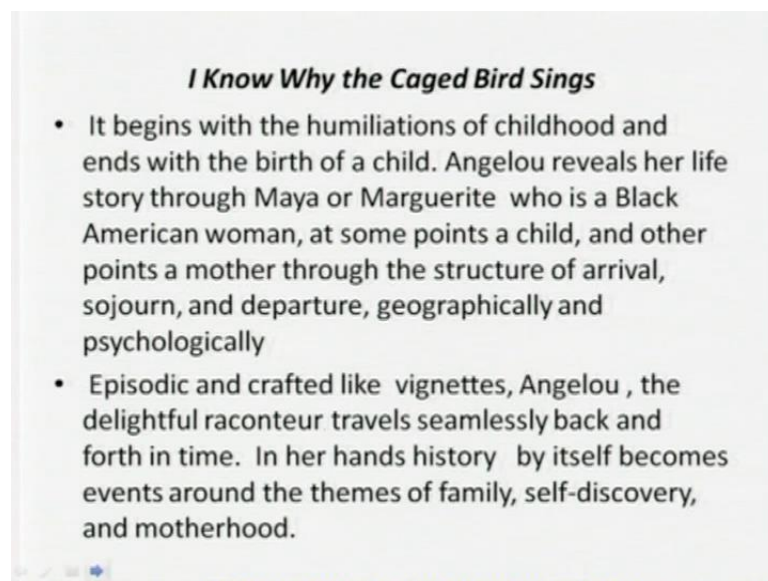
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Well, to have she was almost challenge into writing this autobiography by bold win, who told her that you are a poet, I do not think you will be make be able to make your life as poetry. And let us see, whether you can take the challenge or not, and she chatter self up and then we find that after two years he wrote, the cage bird. And here it is how attempt to challenge the usual structure of autobiography, by critiquing, changing and expanding the genre. We had talked a few minutes back about the linear component of autobiography, how it goes to phases of initiation, experience or redemption or a consultation.

This is absolutely being challenge by Maya Angelou and she recognizes that they are fictional aspects in a life narrative, when she tends to diverse from the conventional notion of truth, and focuses on figurative on language, symbolic languages, voice, different points of view, flashbacks, and other time sequences.

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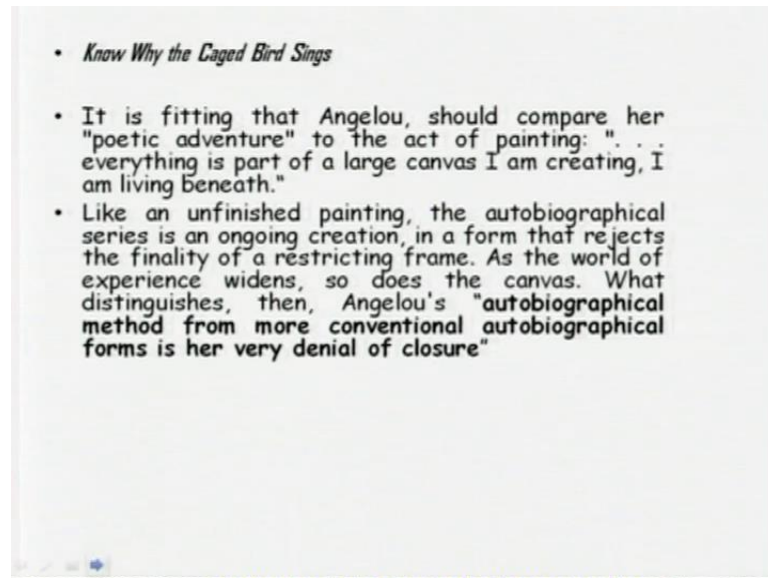


I Know Why the Caged Bird Sings

- It begins with the humiliations of childhood and ends with the birth of a child. Angelou reveals her life story through Maya or Marguerite who is a Black American woman, at some points a child, and other points a mother through the structure of arrival, sojourn, and departure, geographically and psychologically
- Episodic and crafted like vignettes, Angelou, the delightful raconteur travels seamlessly back and forth in time. In her hands history by itself becomes events around the themes of family, self-discovery, and motherhood.

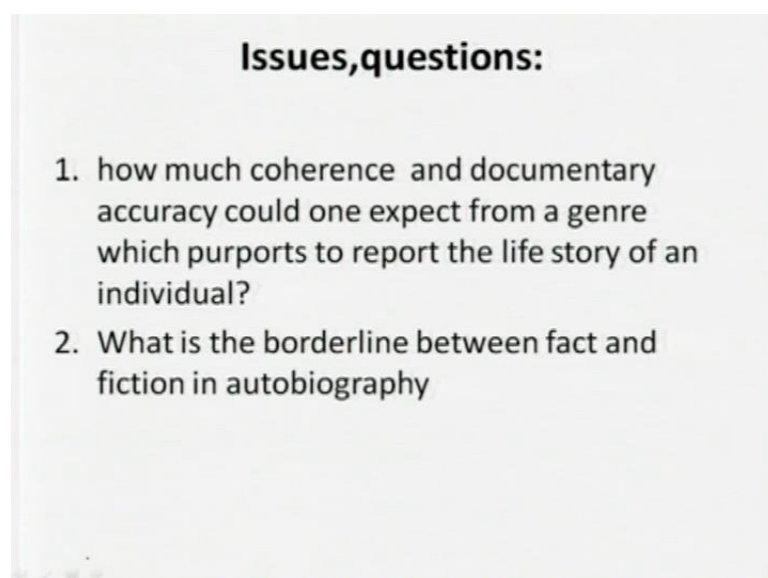
So it begins, if you read it, with the humiliations of childhood yes, but then again the time goes on in a varying scale of flashback, and again reality. And it is episodic and crafted like vignettes, it is like fragments, and we will have to please them together, and delightful it is raconteur travels seamlessly back and forth in time. So it is almost like it happens in real life, it is not that everything happens in a linear position.

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So, it is fitting that Angelo should compare her poetic adventure to the act of painting, everything is part of a large canvas I am creating, I am living beneath, what happens in a painting? What happens in a visual art or in something which we one depicts life. We find that there is hardly any closer, you cannot put the pull stop to your experience. So, we find that Angelou's autobiographical matter, from more conventional autobiographical forms is hard very denial of closer, that it cannot stop, because consciousness is evolving, consciousness is somewhere being going on enough in a flex in a form of river of different experience.

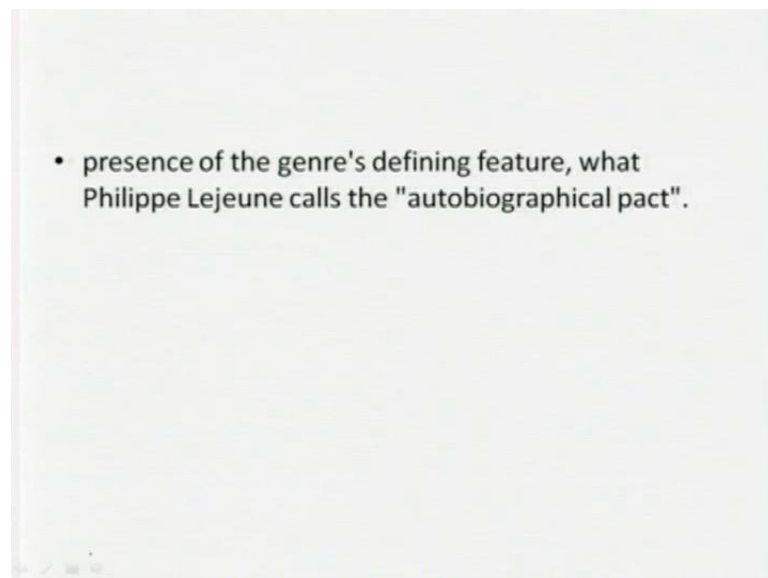
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So, let us now, look at the issues and questions, which we will develop, how much coherence and documentary accuracy could one expect from a genre, which purports to report the life story of an individual. So, do expect coherence definitely yes, and how much of documentary accuracy, the documentary accuracy of course, is all almost debatable in the sense that we can make it into alternate realities.

We can manipulate it into a different form of consciousness; we can make it into a different form of authenticity. And what is the border line between fact and fiction in autobiography, detail the truth, the border line is very thin, because in reality when you have different aspects of consciousness working, then we find that there are always this amalgam of the fictional with the real.

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And one of the main things, which Lejeune had a really insisted upon was the autobiographical pact, when we know about this autobiographical pact, when we know that the truth, that is invented already invented has to have some basis on authenticity. And therefore, this pact is between the reader, the text, and the writer.

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- how does the author project reality in an autobiography?
- What is the criteria for selection and rearrangement of events in his personal life and how much does the reader expect from an autobiographer?

How does the author project reality in an autobiography? What are the matters he takes in, does he take fictional forms, does he take documentary forms, does he take it from the form the constructs of history, what is the criteria for selection and rearrangement of events, in his personal life. So, rearrangement is matter to be seen here, which are the events that he likes to a, glorify or once to project, which are the things which he deliberately forgets or deliberately omits, and how much does the reader expect from an autobiographer.

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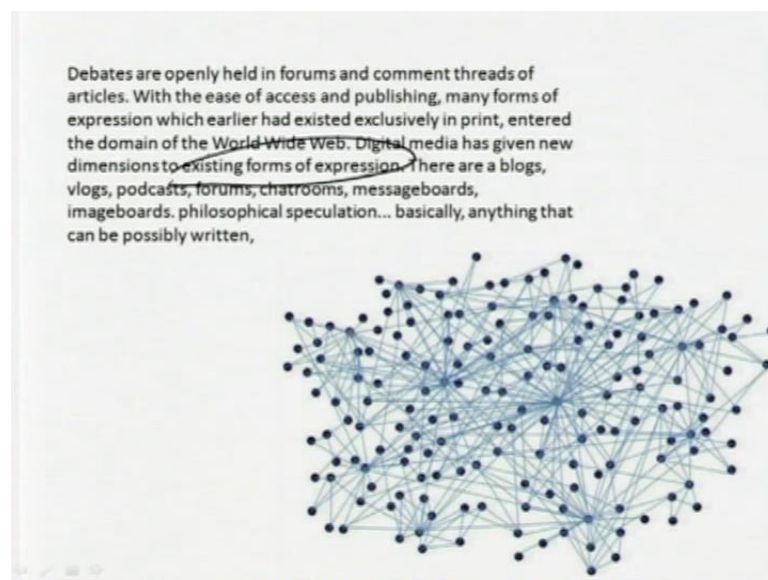
Traditionally, an autobiography has been a *book* about the life of a person written by that person. However, in contemporary times, the book is no longer the **sole** source of dispensing information.

- The internet, which has given many people unprecedented access to information is rivalling what has been the traditional privilege of print Information is freely available, and opinions can be posted by anyone by various internet-means-expression.



Traditionally now, when we ask this questions, at the same time we had talked about the history of the form yes, but let us see where autobiography has come to now. We may say that everywhere we have a life narrative, we have the chat rooms; we have the face book; we have all thus emails. Where people are discovering themselves, showing what they do every day, even the smallest things like baking a cake, or going to a market is a main put in face book, do not we think that this are, it is a autobiographical discourse. The internet which has given many people unprecedented access to information is rivaling, what has been the traditional privilege of print information, and it is freely available.

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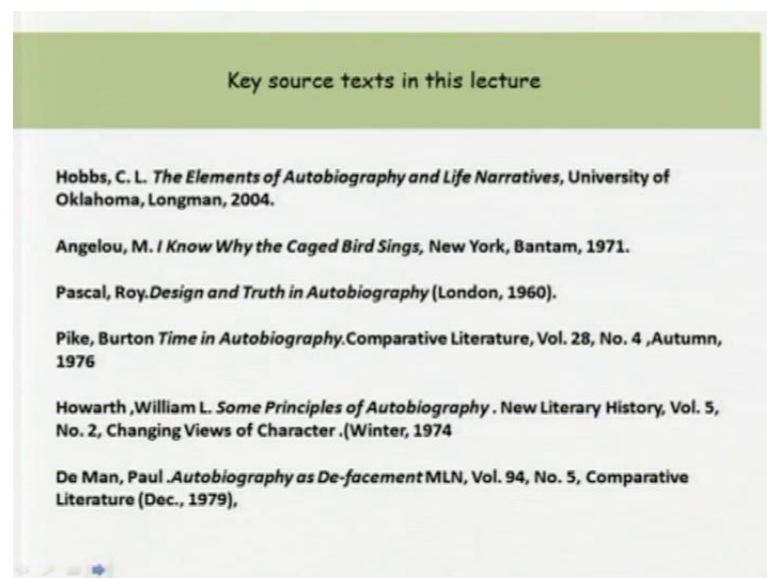
And debates openly held in forums and comments, threads of articles. And there, every opinion is being projected with the ease of access and publishing many forms of expression, which we have seen exclusively in print, entered the domain of the World Wide Web, digital media has given a new dimension, and existing forms of expressions this is a very new form of expression. So, the autobiographical discourse that we are talking about, has become almost digital, there are blogs, blogs, podcasts, forums, chat rooms, message boards, part have you.

Basically, anything then that can be possibly written, so the questions that we have ((Refer Time: 38:53)) with whether autobiography is fiction or autobiography is fact is a matter of conjecture. And we find that based on authenticity, based on his own

experience of his own life, autobiographer, a writer, a scholar has the independence sort of freedom to rearranges life in such a way, that it makes viable to the author to experiences is life in that way.

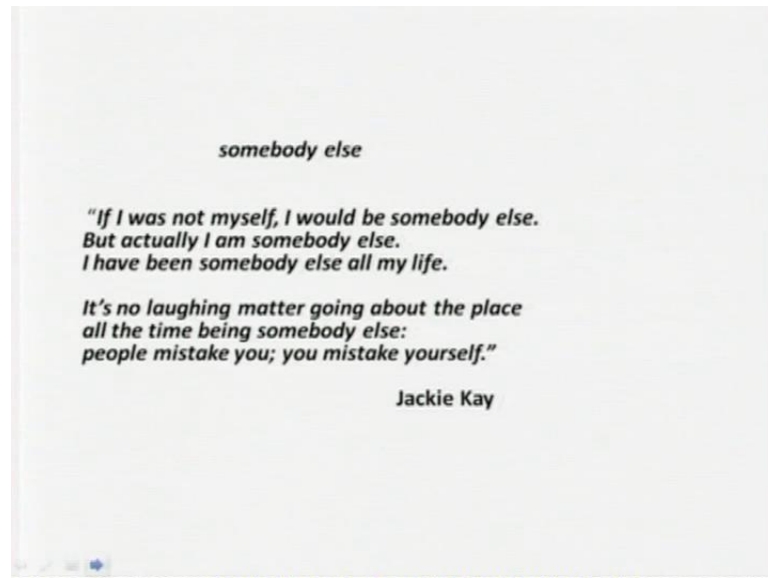
We have so many other autobiography is which had been written by scientist; by entertain by people in an entertainment by celebrity. And we have found that they have become best salutes, it is not because people want to know the life of this people, but because of the way that it has been written, and also the way, that people want to experience the life that has been shown.

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The key source takes in this lecture, I have C.L Hobbs elements of autobiography, Maya Angelou's I know why the caged bird sings, why Pascal design and truth in autobiography. And Burton pikes time in autobiography, which talks more of western autobiography, and the way that it has developed today, just and some principles of autobiography of Howarth, and Paul De Man's Autobiography as defacement. There are possibilities of seeing this life narrative as a different form all together as a very invigorating, strong form of narrative.

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And we conclude with poem by Jackie Kay, which is a Nigerian Scottish writer, poet and this poem is very, very reflective of this domain, of this genre as such, I always code this in class. And the students really introspect, and think about it all the time. So, for you I want to share it with you, this poem, short poem somebody else. If I was not myself, I would be somebody else; but actually I am somebody else; I have been somebody else all my life. It is no laughing matter going about the place, and all the time being somebody else, people mistake you; you mistake yourself.

Thank you.