



ESSENCE OF SOCIO-CULTURAL LIFE IN SOME INDIAN ENGLISH WRITERS IN THEIR AUTOBIOGRAPHY

Language

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ABSTRACT

An autobiography is a narrative of the author's own life in which the author, at a certain time in his life, looks back on his history and, using his recollection, develops the character of himself. One learns about the character of the author from the memoirs of suppressed people, including how he handled the challenges and conflicts in his life and the influences that shaped his personality. The oral and written forms of the autobiographical narrative are two such formats. In written autobiographical narrative mode, which is monological, characterized by passivity, and lacking any possibility of interlocutor intervention during the narration, the narrator does not have the option of being interrupted or intervened by the interlocutor while narrating the stories of his life. Unquestionably, a written tale is more potent and leaves a lasting impression on both the reader and the author.

KEYWORDS

Fictional, Autobiography; Lejeune; Narrator; Interlocuter; Protagonist; Ontological;

INTRODUCTION

Autobiography offers a reflection of identity that is as free from distortion as a mirror's surface. Accordingly, it has been assumed that autobiography is a transparency through which we see life as it truly is, unfiltered and undisturbed. The similar presumption had been made with self-portraits captured on camera. They're frequently thought to be just simple paintings in which the artist also serves as the subject. The autobiography has recently drawn a lot of critical attention as a literary genre. Autobiography is to be distinguished from memoir, which places more of an emphasis on the people and events that the author knew or had the opportunity to watch and experience rather than the author's evolving self. Another essential source is a private diary or journal, which is a daily account of events in a person's life written for personal use and enjoyment with little to no thought of publishing.

In addition to the dynamic interaction between memory, self, and culture, socio-historical changes throughout time within the same cultural environment also affect autobiographical remembering. In order to undertake cross-cultural studies on the beginning and content of adult autobiographical recollections, homogeneous age-segregated cohorts that lived during the same historical period but in various cultural contexts were mostly used. Historical comparisons, however, also include cultural comparisons because socio-cultural perspectives change through time.

The research has advanced thanks to the initial collection of significant data obtained from reading autobiography-related books. After analysing the literature, a critical assessment of the study topic was carried out by looking further into the topic to determine the significance of autobiographies in Indian English literature. Both empirical and descriptive research are used in this work.

This qualitative study's greatest strength, according to five crucial factors, is;

1. A thorough analysis of the offered idea
2. Gathering information or readings pertinent to the theory being proposed
3. Using effective tools for data collection
4. Cutting out extraneous data and gathering accurate findings
5. Several modifications to ensure topic clarity

A variety of sources, including books, journals, newspapers, magazines, the internet, etc., were used to gather the data or information. Others have been offered in modified frameworks, while some have been presented in their original form. The conclusion and summary were arrived at by a process of incremental exclusion, which was then followed by the classification of the pertinent data and observations. These included the factors required for comprehending the study topic, exact information sampling, and lastly building a correlation between the research's aims in order to potentially reach a conclusive conclusion.

DISCUSSION

A long-lasting, extremely important creative form, life writing has a

wide range of forms, subgenres, and relationships with other genres.

Autobiography writing is a relatively new phenomenon in our nation and is largely a product of English schooling. What is referred to as literature of self-revelation includes the autobiography, the memoir, diary writing, and letter writing. The memoir primarily focuses on the relationships of a small group of people, frequently from high society. An autobiography is a work of literary personal disclosure, and its main focus is on the author's conscious or unconscious self-portrait. These narratives are not explanatory; people do not have to help the listener put together a cogent explanation of why this event occurred. One may have narratives of culturally significant changes, such as high school graduation and the birth of a first child. In fact, these stories typically consist of flat descriptions with minimal narrative suspense unless anything exciting or surprising occurred at this event (for example, stumbling and falling on the way to the graduation podium; spilling the wedding punch on your new in-laws). An explanation narrative is required when the person defies expectations and/or departs from the life script, and this story alters the life's trajectory from the culturally presumable life script. Master narratives offer a moral, ethical, and emotive framework for comprehending events. They are essentially cultural myths and motifs. Autobiographies provide readers a glimpse into a predetermined and ordinary existence.

In addition to being the writers' "lives," autobiographies also represent their "personal experiences." For instance, Chaudhuri's autobiography goes beyond just being a personal account and turns into a history of the Bengali race and its interactions with several other races, such as the Muslim and the British. Instead of painting an isolated figure, Chaudhuri seeks to situate him among the historical and cultural influences that have shaped his culture. In order to make his point more explicitly, Chaudhuri states in the prologue of his book, "The story I wish to tell is the story of a civilization's struggle with a hostile environment, in which the fate of British rule in India became inescapably linked. My main intention is therefore historical, and since I have written the account with the utmost honesty and accuracy of which I am capable, the intention in my mind has mixed with the hope that the book may be seen as a contribution to contemporary history" (The Autobiography of an Unknown Indian, 2005). This makes it one of the most remarkable examples of this genre in Indian English literature - and all the more so because the 'Unknown' Indian proves to be a real person. The expression of Chaudhuri's individuality is missing from his memoirs. It does not thoroughly detail Chaudhuri's life. The goal of Chaudhuri's book is not to showcase all of the elements of his personality. However, this book's overarching goal can be historical. Chaudhuri has depicted "the conditions in which an Indian grew to manhood in the early decades of this century" rather than "painting his personality."

R. K. Narayan is a visionary by nature. His native culture, heritage, and way of life have influenced his creative vision. The Indian culture serves as Narayan's constant frame of reference and the source of his artistic inspiration. He is regarded as one of India's greatest and most renowned novelists. He is one of the most popular Indian novelists and

is known for his straightforward, unadorned English language. His tales emphasised the hilarity and vitality of everyday life and were based on a caring humanism. Narayan's work was characterized by its clarity and understated humour. He shared tales of common individuals attempting to lead straightforward lives in a changing environment. R. K. Narayan is mostly a humorous author who is concerned in South India's lower middle classes, in a setting that is largely free of the awful suffering, political strife, and financial difficulties. Narayan believes that South India is a fundamentally traditional Hindu civilization that is evolving due to the influence of the West, industrialism, and contemporary ideologies. He views Indian life exclusively from the perspective of "art for art's sake," preserving absolute objectivity and immaculate impartiality. Without any bias, he represents the people as they actually are. In *My Days*, Narayan admits that *The English Teacher* is more autobiographical in content than any other work, with only a small portion of it being fiction. Although Krishna, the English teacher in the book, lives in the imaginary city of Malgudi, he experiences the same thing.

Khushwant Singh's reality is more down to earth. His story stinks of the smell of his beginnings, as he has said that his "roots are in the dunghill of a tiny Indian village." His harsh, brisk approach includes colorful Punjabi expletives. He is a keen observer of nature, and as a result, flora, wildlife, and natural phenomena are frequently included in his work. Singh always writes about what he is most knowledgeable about, thus he only mentions things he has personally seen. This witty gem does a wonderful job of capturing the dialogues, the conflicts, the brotherhood that goes beyond religion in the villages, and the complexity of human nature. Khushwant Singh highlights the more sinister and hypocritical facets of Indian culture. *Truth, Love & Little Malice* by Khushwant Singh is a complete collection of the author's views, understanding, and life experiences as told via the life of a fearsome lion. From the moment he was born, to his upbringing with his grandmother, to his education in Lahore and London, to watching nations fight and divide, to his earning a living in a profession that he wasn't in love with, to his self-discovery of the writing instinct within him, to the break about his first book's publication, to the enormous number of friends and enemies he made, to the exorbitant number of disclosures about people (even the really famous ones) out there in. He also discusses the interactions between people of various racial and religious backgrounds, including Hindus, Muslims, Sikhs, and Christians, as well as Indians and the English. As a result, the predominant impact on his life and works has been Punjabi culture, which added an earthy flavor as well as warmth, vitality, passion, gaiety, and an unrestrained attitude towards sex, which is beautifully portrayed in his style. His metropolitan lifestyle, western education, and global perspective have had little impact. His writing is given life by the comedic muse, who takes the form of wit, humour, and exaggeration.

CONCLUSION

The numerous autobiographies' contributions to the field of memory support the widely held notion that genius and memory are closely related. This chapter serves as a conclusion. It demonstrates how the social concision and complex relationships in the autobiographies of these three authors represent modern Indian society. We learn that India is a multi-cultural nation after examining the various cultures in these three writers' autobiographies. There are many different social customs, beliefs, superstitions, political ideologies, and religious principles. Modern literature is a reflection of modern culture. We are aware that every culture is built around a set of firmly established traditions and ideals that are regarded as timeless and universal. Depending on the needs and demands, each community applies these ideals and traditions.

Like all great literature, a good autobiography must originate from the author. When a person's life experiences—pain, joy, suffering, and waiting—overwhelm them, they compose an autobiography.

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