

# An Attempt to Find Out the Literacy Genre of Autobiography

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**Abstract – Autobiography holds a place of need, in reality many would state prevalence, among the English literature. These come at the subject from a few viewpoints, recorded and ideological, literary and philosophical, sociological and mental. This decent variety confirms the genre's multifaceted nature, the challenges in characterizing its assortments, and the mines of data and knowledge contained. Much has been said about the literary genre of autobiography. Would it be a good idea for it to try and be seen as a genre? Consistently, numerous endeavors have been made so as to set up a working definition or to choose whether to put autobiographies in the class of fiction or nonfiction.**

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## I. INTRODUCTION

The French word genre implies a grouping of literary works as per type—lyric, narrative, dramatic – which are additionally separated into novel, short story, epic lyric, tragedy, etc. As indicated by Meyer H. Abrams, genre is useful to the peruser on the grounds that it "makes a lot of desires which . . . empower the peruse to make the work comprehensible". As it were, if the peruser knows beyond a shadow of a doubt that Angelou's I Know Why the Caged Bird Sings is an autobiography, at that point the peruser additionally anticipates the spin-off, Gather Together in My Name, to have reasonable qualities of the genre, for example, first-individual portrayal, a chronological order, and an accentuation on oneself.

Autobiography, a standout amongst the most significant and prevalent types of literature in twentieth century, is utilized as a methods for 'self-articulation'. The readers show extraordinary enthusiasm for autobiographies since they are eager to know the individual existence of auto biographer, high points and low points throughout his life, his thoughts and convictions, his heart and psyche, and his interests and biases. Indeed, even the writer composes his autobiography since "it offers a perfect degree for fulfilling that human desire and journey and interest about human instinct."

Gotten from three Greek words signifying "self," "life," and "compose," autobiography is a style of writing that has been around nearly as long as history has been recorded. However, autobiography was not delegated a genre inside itself until the late eighteenth century. Robert Southey instituted the term in 1809 to portray crafted by a Portuguese poet. In his book, Inside Out, E. Stuart Bates offers a

practical meaning of autobiography as "a narrative of the past of an individual by the individual concerned"

Notwithstanding differences concerning how comprehensive the classification of autobiography ought to be, there are qualities that are basic to most of autobiographical works. These highlights are the linguistic point of view of the work, the personality of oneself, and self-reflection and contemplation.

Most autobiographies are composed from the main individual solitary point of view. This is fitting since autobiography is normally a story one tells about oneself. It would not normally pursue then that the essayist would relate his or her past from a second or third individual point of view. Jean Quigley affirms this point in her book The Grammar of Autobiography by saying that "When we are gotten some information about ourselves, to tell our autobiography, we begin to recount stories. We determine what occurred, what we stated, what we did".

M.H. Abrams in his A Glossary of Literary Terms and Lee T. Lemon in his A Glossary for the Study of English offer comparative definitions accentuating the 'job' of the writer in writing his autobiography. Reference book Britannica centres around the standards of self-investigation and self-examination and conscious choice and creative homogeneity in an autobiography:

"It (autobiography) must endeavour to overview, in review disposition, an extensive segment of life, if not a whole life, and it must appear as an ordered narrative, with conscious determination and moulding of material (however not built as fiction) to form an imaginative entirety. Most importantly,

its fundamental guideline must be examination of oneself, with outside happenings, people experienced, and perceptions conceded basically as they encroach on the cognizance of the individual on whose character and activities the writing is engaged."

## II. EVOLUTION OF AUTOBIOGRAPHY

Since 1945, autobiography is one of the most extravagant, most uncovering methods of dark articulation in present-day America. The date alludes, obviously, to the production of *Black Boy*. Its conveyance to more than 325,000 individuals from the Book-of-the-Month Club and its energetic basic gathering were a milestone in literary history. Significantly more effectively than with *Native Son*, Wright got the awareness of America at the war's end, convincing it to encounter through his memory and creative energy the torment, hardship, and triumph of will of his young Mississippi self.

As both history and literature, autobiography has served the expressive points of numerous different abilities. The outcome is a social accomplishment limitlessly broadening and enhancing the convention Du Bois and Wright themselves acquired from Langston Hughes, Ida Wells Barnett, James Weldon Johnson, Booker T. Washington, and the nineteenth-century slave storytellers. The seventies masterworks of this overflowing are notable, for they have discovered their direction by means of soft cover into the libraries and study halls, the drugstores and grocery stores of the country. The autobiographies of Claude Brown, James Baldwin, Malcolm X, W.E.B. Du Bois, Dick Gregory, Maya Angelou, Eldridge Cleaver, George Jackson, Angela Davis, Billie Holiday, and Nate Shaw (Ned Cobb frequently beat the most mainstream white autobiographies at home and abroad. In the battle for individual, political, and social freedom, these and different autobiographies are assuming a noteworthy job in the correspondences system connecting the dark author to his different crowds. These narratives additionally well-spoken rising types of individual character which posture significant new issues for social researchers and scholars of character, race, and culture.

## III. NATURE OF AUTOBIOGRAPHY

Reminiscence and memoir are autobiographical in nature however they are not the same as the autobiography in their motivation and substance. The fundamental reason behind the writing of an autobiography is to draw a dedicated and direct depiction of the legend, though the writer of a memoir is keen on contemporary occasions and different people. So normally, it comes up short on the component of egotism and thoughtfulness. Despite what might be expected, an auto biographer is thoughtful person and gives more significance to

the development and improvement of his own self. In such manner, M.H. Abrams says:

"It (autobiography) is to be recognized from the memoir in which the accentuation isn't on the creator's creating sense, yet on the general population he has known and the occasions he has seen..."

So also, the author of a travelogue is more keen on the contemporary occasions than that of the development and advancement of his own character.

There are a couple of likenesses among admission and autobiography. Like autobiography, the primary reason for writing an admission is self-disclosure. The author of an admission attempts to draw his very own steadfast depiction and keeping in mind that doing as such, he uncovers his own self to the readers. The essayist himself is the saint of the admission thus the subjectivity turns into a basic part of his narrative. Additionally, an auto biographer is likewise emotional in his methodology. The distinction between an admission and an autobiography lies in the way that the previous has a progressively religious meaning, while the idea of autobiography is mainstream. The author of admission focuses on the good and scholarly issues of his life yet an auto biographer does not limit himself to good and scholarly issues as it were. The essayist of admission does not waver to uncover certain issues of his life to the readers which are not to be advised even to a chest companion, while an auto biographer stays held in such issues.

Autobiography is a troublesome structure to deal with in light of the fact that it isn't only one's very own account life told in a clear style nor is it a production of creative ability unadulterated and basic. Despite the fact that creative energy assumes some job in the making of autobiography, it is truth which assumes a fundamental job. Indeed, even the readers are additionally keen on reality in autobiography and assume that autobiography is an honest record of the writer's life. In this association, Susie Tharu composes:

"... (there is) an agreement between the peruser and the essayist, one resolved to come clean, the other approved to accept the content as truth not fiction."

## IV. AUTOBIOGRAPHY AND THE AUTOBIOGRAPHICAL

We should separate, at first, between the autobiography and the autobiographical component. The autobiography is a literary genre that has, whatever its slipperiness is, pivotal borders, certain shows, and a short history. Despite what might be expected, the autobiographical component is a literary mode and like every literary

mode it has obscured borders, questionable shows, and a long history. When we talk about mode nothing would be urgent; the term itself alludes to a few implications: a style, a method, a component, a frame of mind ... and so forth. The autobiographical mode or component might be joined with any literary or masterful genre. Along these lines, one may go over terms, for example, autobiographical sonnet, autobiographical film, autobiographical short story, or autobiographical novel.

For some reasons, there is a changeless disarray between the autobiography as a literary genre (or "kind" in Fowler's term) and the autobiographical component as a literary mode. For example, none can deny that the autobiographical components were utilized in the traditional Arabic literature long time ago. However, who can guarantee that

"the genre of autobiography was clearly settled in the Arabic literary tradition no later than the early twelfth century"? Or then again who can envision that

"the most punctual instances of Arabic autobiography can be followed back at any rate similar to the ninth century"?

The autobiography, similar to the novel and the short story, is a cutting edge literary genre that has its own social foundation, aesthetic shows, and outside structure. Despite what might be expected, the autobiographical component or mode is maybe less characterized than some other literary mode. It existed and was utilized long time before the ascent of autobiography as a literary genre that it appears to be like the well-known, essential, and slippery literary modes (lyric, epic, dramatic). Accordingly, when the autobiographical

novel is referenced today a few subtleties from the genuine author's life, not some formal shows of the autobiography as a literary genre, will be evoked. What characterizes the structure, finally, is the conventional term, not the modular term." The expressions for sorts", as Fowler notes, "perhaps with regards to their undeniable outside epitome, can generally be placed in thing shapes ("epigram", "epic"), while modular terms will in general be descriptive. In any case, the descriptive utilization of nonexclusive terms is a little muddle...

To put it plainly, when a modular term is connected with the name of a sort, it alludes to a joined genre, wherein the general structure is controlled by the caring alone. There is only occasionally room, with the exception of by a unique visit de power, for two outer structures in a solitary work".

The autobiographical novel, at that point, is a consolidated genre, or a mix of genre and mode. Yet, basically it remains a novel, precisely as the

chronicled, the comic, the epistolary, the peaceful, or the lyrical novel.

## V. SELF-EVALUATION AND INTROSPECTION: TOOLS OF AUTOBIOGRAPHY

In spite of the fact that the plan of most of auto biographers is credibility, they, in contrast to biographers, are not expected to uncover about their subject. Auto biographers are allowed to shape their biography in whatever way they pick. They are at freedom to choose what they need to incorporate or discard. They can rearrange or intensify an occasion. Or then again they can forget the potentially disastrous secrets in the event that they want (Bates 3; Porter and Wolf 5). As Bates puts it, "he [the auto biographer] will regularly be developing exceptional parts of his life, for example, the impacts that formed him... or the administrations that he rendered to what he most thought about; a vindication for this world;... he may... transform his book into... a clothing for the messy material of his filthy soul". The way the individual in question sorts out and orchestrates the occasions of the story indicates what the writer thinks about significant.

The creator depicts realities about himself through his encounters and the manner in which the person in question portrays them. The manner by which the author delineates past occasions says much regarding "who he supposes he is"

Autobiography is a type of introspection. At the point when authors expound on their past, it isn't free from feelings. Uncovering character's aims, considerations, and feelings is another way that the storyteller assesses why occasions happened as they did. By clarifying what occurred previously, the writer can express to the peruser how the self-advanced. The self-now is the individual the person in question is a direct result of the occasions of the past. William Maxwell stated:

What we allude to certainly as memory-meaning a minute, a scene, a reality that has been exposed to a fixative and in this way protected from obscurity is extremely a type of narrating that goes on ceaselessly in the brain and frequently changes with the telling. Too many clashing enthusiastic interests are included forever ever to be entirely satisfactory and perhaps it is crafted by the storyteller to revamp things so they adjust to this end.

## VI. THE SELF MEMORY SYSTEM

The measure of research that has been done on the functions of memory is broad, to say the least. As per Ball (2010, p. 11), the principal exploratory examination of human memory was made as of now during the 1800s by Hermann Ebbinghaus,

who contrived three-letter drivel syllables which he at that point utilized as mental improvements. It wasn't until the 1970's, notwithstanding, that the emphasis on memory research moved to what Ball calls "true memory themes" and a systematic examination of autobiographical memory started.

Autobiographical memory is made out of records of who we have been, both physically and behaviourally, and who we intend to be later on, which join to frame the tale of our lives. All the more explicitly, these records include: (a) dynamic information about the self; (b) general or rundown types of individual learning, and (c) memory of explicit occasions

Memory researchers have suggested that autobiographical memories structure what they call the Self Memory System (SMS), in which these three sorts of memory records are composed progressively and separated into the accompanying three classifications: lifetime periods, general occasions and occasion explicit information. Things of occasion explicit learning are a piece of general occasions and general occasions are thusly part of lifetimes periods.

For quite a while, memoir has been treated by most faultfinders of autobiography as a poor relative of autobiography talk, an auxiliary type of life writing like journals, admissions, letters or diaries. As Helen Buss brings up in one of only a handful couple of basic books about memoir, "'memoir' has remained to a great extent unexamined by literary pundits and scholars [while] the term 'autobiography' has taken up a focal position in the historical backdrop of what we currently call 'life writing'

In light of that, we are currently beginning to move from the subject of union and recovery of autobiographical material in memory to how our minds construct life narratives so as to comprehend understanding and keep up a feeling of character. Huge numbers of our own memories are clear and affectively extraordinary, yet just a few memories have unique pertinence to our suffering concerns or uncertain clashes and, therefore, are progressively critical to self-definition: they are suitably called self-characterizing memories.

## VII. CONCLUSION

Autobiography is a famous genre. Writers of memoirs and biographies never come up short on a crowd of people. Anderson says that "autobiography [is] a type of seeing which matters to other people". Individuals are keen on the genuine existences of others and need to think about others' pasts and emotions and wants.

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