

Revelations of the Pastoral Enriching Backgrounds, British Empire & Indian Culture in Nirad C. Chaudhuri's *The Autobiography of An Unknown Indian***Dr. Ashok K. Saini, Ph.D.***Department of English Language & Literature,
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This research paper attempts to delineate and outline the revelations of the pastoral enriching backgrounds, British Empire & Indian culture in Nirad C. Chaudhuri's *The Autobiography of An Unknown Indian*. Chaudhuri's autobiography divulges him such as an individual in setting. Chaudhuri has engraved his life story in the reminiscences of the British Empire in India which accomplished, perverted and accelerated whatsoever was virtuous inside the Indians in observation. The places that have maneuvered Nirad C. Chaudhuri's boyhood, the ancestors' qualifications, the pastoral enriching milieu, the state fervors in the wake of the partition of Bengal, the cold war between the ruling and the subject races, city and university of Calcutta, upcoming of Gandhi in addition to the upsurge of the new-fangled political opinions of the twenties—these ecological aspects take delivery of as much attention in it as the quirks and quiddies of Nirad C. Chaudhuri's individual spirits or the vicissitudes of his upbringing, boyhood, and formative years. Chaudhuri discovered that in every phase of Indian testimony an extraterrestrial preeminence became visible on the Indian panorama and obliged its own words, civilization and administration on the residents of the fatherland. In the foremost phase, the Aryans came to India and recognized the Hindu and Sanskrit domain and public assortment at this juncture, in the succeeding phase the Turks raided India and rehabilitated it into a fraction of the Islamic province by means of Persian as its widespread tongue, and in the third phase the British imperialists seized accusation of the regime of India and prepared English as the familiar tongue of the Indian group of people.

Key Words: British Empire, contemporary issues, Indian culture, pastoral enriching backgrounds

Revelations of the Pastoral Enriching Backgrounds, British Empire & Indian Culture in Nirad C. Chaudhuri's *The Autobiography of An Unknown Indian*

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Introduction:

Nirad C. Chaudhuri (1898 - 1999), is considered as one of the noted writers in English in India. He has written a variety of marvelous books on varied themes. Chaudhuri is universally recognized as the greatest master of English prose from India. He was born in East Bengal and died at the age of 101 in England. His works were an unabashed paean of English rule. Nirad wrote some of the finest prose and was conferred a CBE by Queen Elizabeth II. He is awarded the Sahitya Akademi Award, in 1975 for his biography on Max Müller called *Scholar Extraordinary*. In 1992, he is honoured by Queen Elizabeth II of the United Kingdom with the title of Commander of Order of the British Empire (CBE). His 1965 work *The Continent of Circe* earned him the Duff Cooper Memorial Award, becoming the first and only Indian to be selected for this award. In *The Autobiography of An Unknown Indian* Nirad C. Chaudhuri make public himself as an individual in landscape and the intact disclosure of the identity is resplendently comforting and intent. At the same time as allowed an autobiography, the volume goes further than the scope of the Chaudhuri's insubstantial recitation and covers a crucial intermission of the publicly owned record of Bengal.

Chaudhuri's *The Autobiography of An Unknown Indian* is written with the sole purpose and in the reminiscence of British Empire in India. Subsequently he dedicated it to the remembrance of the British Empire in India which conferred subject hood on us although withdrawn nationality, to which all of us threw out the challenge: *Civis Britannicus Sum* because all that was good and living with us was made, shaped, and quickened by the same British rule (V). In addition to this, Chaudhuri has written his autobiography amid the cognizant aim of execution the English-speaking humanity whose head possibly will be enthusiastic not only to be acquainted with the foundations of the send regrets of British tenet in India other than in addition to disseminate them by means of the circumstances of Indian's verve. Chaudhuri's autobiography, as a consequence, aims to venture his anti-Indian and pro-Western point of view on existence that colors his description of the decisive years of his existence. He further distinguishes and highlights as :

My personal development has in no wise been typical of a modern Indian of the twentieth century. It is certainly exceptional, and may even be unique. But I do not believe that on this account the value of my narrative as historical testimony is impaired. Rather, the independence of environment which I have always been driven to assert by an irrepressible impulse within me has given me a preternatural sensitiveness to it. In relation to modern Indian society I am like an aeroplane in relation to the earth. It can never rise so high as to be able to sever the terrestrial connexion, but its flight helps it to obtain a better view of the lie of the land (x).

The places that have maneuvered Nirad C. Chaudhuri's boyhood, the ancestors' qualifications, the pastoral enriching milieu, the state fervors in the wake of the partition of Bengal, the cold war between the ruling and the subject races, city and university of Calcutta, upcoming of Gandhi in addition to the upsurge of the new-fangled political opinions of the twenties—these ecological aspects take delivery of as much attention in it as the quirks and quiddies of Nirad C.

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On the other hand, Nirad C. Chaudhuri's materialization to Indian explanation is not at all intent however exclusively imbalanced and skewed. At the end of his autobiography Chaudhuri asserts that Indian traditions and fruition had been formed and unrelenting by foreign persuade precise from beginning to end, the itinerary of Indian history which is estranged into three consecutive other than deviating phases. Nirad C. Chaudhuri discovered that in every phase of Indian testimony an extraterrestrial preeminence became visible on the Indian panorama and obliged its own words, civilization and administration on the residents of the fatherland. In the foremost phase, the Aryans came to India and recognized the Hindu and Sanskritic domain and public assortment at this juncture, in the succeeding phase the Turks raided India and rehabilitated it into a fraction of the Islamic province by means of Persian as its widespread tongue, and in the third phase the British imperialists seized accusation of the regime of India and prepared English as the familiar tongue of the Indian group of people. Nirad C. Chaudhuri on these issues further detects and reveals :

The foreign influences in Indian history are exceptional in their character, and are also exceptional in their operation and results. These exceptional and significant features may be summarized under the following heads: first, three of the greatest historical movements have forced their way into India in successive ages and created three different types of civilization, secondly, the civilizations have remained essentially foreign even at the highest point of their development within India and have ceased to be living as soon as they have been cut off from the source and been assimilated by the previously existing population, thirdly, the civilizations have always been in conflict with the greater portion of the local population, and lastly, neither political order nor civilization has come into being

in India when a powerful external force has not been in possession of the country [592-593].

Chaudhuri subsequently adores by means of his proposition of the foreignness of Indian culture that he contemplated, “Even in the proto-historic age the civilization which flourished in India, the remains of which have been found at Mohenjo-Daro and Harappa, was only a cousin of the civilization of Sumeria” (558). He furthermore pondered that the Aryans or Hindus not only shared the linguistic, fabulous, civilizing as well as societal structure of the European peoples nevertheless in addition are attentive of their distant descent. Chaudhuri believed that, “In carrying out an inquiry into the group-consciousness of the ancient Hindus, there is nothing more striking than the persistent emphasis in all their sacred books, from the Vedas to the Dharmasutras and Dharmasastras, on the distinction between the Arya or Aryan and the Anarya or non-Aryan. In this matter the ancient Hindu reminds one of the modern Whites, more especially the Boer, in South Africa. The Hindu notion of a hostile internal proletariat was stronger than even the Hindu notion of foreigners as Mlechchhas” (565).

Nirad C. Chaudhuri discovered with reference to the sittings, four in all, which predisposed his early life. Kishorganj had nothing of the English country settlement concerning it, in view of the fact that it was merely an anthology of tin-and-mat huts or sheds, consisting of courts, offices, schools, shops, and residential dwellings rose up in the green and brown spaces of East Bengal by the British government. There is approximately Keatsian sensuousness in some of his revelations of his sights and sounds of Kishorganj. The boy sniffs the water of the river and finds it “charged with the acrid smell of cattle” (2), discovers how “clean and astringent” is the “smell of burning paddy-husk” which always hung about the country boats (5), holds the “soft deep dust, on the village roads in great affection” (9) and reveals the sights of the river-boats at night. He reveals that :

Across the river was a small temporary hamlet such as the peasants in our parts build on the sandbanks of the big rivers. All the huts in it were thatched with

bright gold-colored straw, there was a corn rick of the same happy colors in every homestead, the river between us and the village was rippling to a light breeze and shining like cut-glass in the afternoon sun. The scene almost brought tears to my eyes from a sensation of peace. I now come to the inexplicable part of the experience. It lay utterly forgotten and dormant within me for thirty-five years without being recalled even once, But that vision of the golden village across the river was brought back into my memory suddenly, at one stroke, one day in the terrible summer of defeats of 1940 by the tune of one of Haydn's quartets. How and why this happened I am totally unable to explain, because I can trace no perceptible link between the typical East Bengal scene and the snatch of a tune which was perhaps derived from a Croat folk melody (207-208).

The gentleman who is endowed of encompassing this variety of an episode, was no dreamy-eyed zealous mislaid in the globe of prettiness. Chaudhuri's voracious intellectual peculiarity is discernible everywhere in his life story. As he further writes"

My leaning towards encyclopedic knowledge was disclosing them in every intellectual activity I undertook..... What I was primarily interested in even as a boy was the meaning and purpose of existence, and since existence had many facts my intellectual interests also became many-sided. Even without my being aware of its deep springs, my appetite for information and explanation became as varied as my mental detention became versatile. I could pass from physics to Sanskrit literature or from novels to astronomy with an agility which seemed like volatility to those who did not know me well...secondly, I was always very anxious to ascertain the position of any subject I was studying in the whole field of knowledge (393).

Nirad C. Chaudhuri makes known how a teenager at Kishorganj, he formerly saying a bunch of town prostitutes approaching, and "at once put my hands over my eyes and then, not satisfied

with that, ran into a hut to keep myself hidden until the group had passed by” (32). Chaudhuri has open concerning his father Mr. Upendra Narayan Chaudhuri. He was a lawyer by profession and a humanist by sincerity. Chaudhuri premeditated in addition a book concerning the divergence of Trafalgar and accordingly became recognizable with the name of Napoleon Bonaparte. Moreover, the verses of Colly Cibber, Wordsworth’s *Lucy Gray*, *We are Seven*, *Daffodils* and *Upon West- minister Bridge*, Shakespeare’s *Full Fathom Five*, Webster’s *Call for the Robin-red bread and the Wren*, Rupert Brook’s *Soldier* and Campbell’s *Ye Mariners of England!* Enthralled him and gave him an inspiration of the different aspects of England and English dynamism. Nirad C. Chaudhuri in relation to his father he inscribes:

In dress he was simple to the point of being shabby. I never saw him in anything but the conventional Bengali dress, except that when going to the courts he put on a chapkan and trousers. But in that he was only obeying long-established custom. In the cold season he wrapped a shawl round himself, sometimes also put on an ordinary coat and something even a chesterfield. But he was always giving away the more expensive articles of his clothing to us. He was a man who stood in need of very little personal service and even disliked too much attention of this kind from others. While my mother lived she looked to his personal needs. After her death he would rather be left to himself than made much of (165).

Chaudhuri explores that the nationwide interest group, subjugated by the Hindu middle-class, was diametrically opposed by means of the liberal nationalism, represent to some extent, by the Western trained Brahma scholar who predisposed Nirad C. Chaudhuri at positive phase in his life. He reveals also the roots of the Hindu Muslim divide in the national politics to the Hindu dominated national leadership. But he tends to undermine the role of the British rulers in exploiting the Hindu-Muslim conflict, as evident from his comment that the British rulers did not formulate exercise of it to the level they might have easily done.

Conclusion:

Consequently, this is predominantly a scholarly journeying of Nirad C. Chudhuri's attitude not in kindness of the back-ground of the Hindu viewpoint. These characteristic of *The Autobiography of An Unknown Indian* attach a label to it from the widespread autobiographies written by Indians in English. This is not immediately and evolutionary one in which a western protestant astringency put out of place, the warm plead of an Indian past—even though it undoubtedly is that. It was an undertaking which required on the part of Nirad C. Chaudhuri not merely scholarly dynamism and investigative legerdemain, other than overconfidence, resolve, heartiness, and to some degree straightforward enormity in him besides. The heartrending work of art or configurations which squabble is an completion of self-education and a replica of the seminal weight of argot, of its propensity to shock and tidy up at the lowest point of the personality.

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