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At one major publishing house, there is a running joke that the second book published on the Gutenberg press was about the death of the publishing business.

While this joke is an obvious exaggeration, there is a certain amount of truth that with each advance in technology, with each printing innovation or invention, a similar death dynamic occurred. This was most noticeable during the

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tumultuous years of the eighteenth century when a veritable flood of printing techniques, business practices, reading formats, and sources for reading material was introduced. The cultural reaction to each new technological change, while not exactly the same in all respects, exhibited a series of characteristics that closely mirrored each other. In each case, readers reacted in various ways against the innovation and supported the traditional publishing industry and, in their reaction, created, modified, and maintained a sense of their own identity. This collection addresses

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key questions in women's theatre history and retrieves a number of previously "hidden" histories of women performers. The essays range across the past 300 years--topics covered include Susanna Centlivre and the notion of intertheatricality; gender and theatrical space; the repositioning of women performers such as Wagner's Muse, Willhelmina Schröder-Devrient, the Comédie Français' "Mademoiselle Mars," Mme. Arnould-Plessey, and the actresses of the Russian serf theatre. Through a series of case studies from the mid-

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eighteenth century to the start of the twenty-first, this collection of essays considers the historical insights that ethno/auto/biographical investigations into the lives of individuals, groups and interiors can offer design and architectural historians. Established scholars and emerging researchers shed light on the methodological issues that arise from the use of these sources to explore the history of the interior as a site in which everyday life is experienced and performed, and the ways in which contemporary architects and interior

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designers draw on personal and collective histories in their practice. Historians and theorists working within a range of disciplinary contexts and historiographical traditions are turning to biography as means of exploring and accounting for social, cultural and material change - and this volume reflects that turn, representing the fields of architectural and design history, social history, literary history, creative writing and design practice. Topics include masters and servants in eighteenth-century English kitchens; the lost interiors of Oscar Wilde's 'House

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Beautiful'; Elsa Schiaparelli's Surrealist spaces; Jean Genet, outlaws, and the interiors of marginality; and architect Lina Bo Bardi's 'Glass House', São Paulo, Brazil. Auto/biography in Canada: Critical Directions widens the field of auto/biography studies with its sophisticated multidisciplinary perspectives on the theory, criticism, and practice of self, community, and representation. Rather than considering autobiography and biography as discrete genres with definable properties, and rather than focusing on critical

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approaches, the essays explore auto/biography as a discourse about identity and representation in the context of numerous disciplinary shifts.

Auto/biography in Canada looks at how life narratives are made in Canada .

Originating from literary studies, history, and social work, the essays in this collection cover topics that range from queer Canadian autobiography, autobiography and autism, and newspaper death notices as biography, to Canadian autobiography and the Holocaust, Grey Owl and authenticity, France Théoret and autofiction, and a new reading of Stolen

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Life, the collaborative text by Yvonne Johnson and Rudy Wiebe. Julie Rak's useful "big picture" introduction traces the history of auto/biography studies in Canada. While the contributors chart disciplinary shifts taking place in auto/biography studies, their essays are also part of the ongoing scholarship that is remaking ways to understand Canada. Biography, Identity and the Modern Interior
A Reader's Guide to Nonfiction, Fictional, and Film Biographies of More Than 500 of the Most Fascinating Individuals of All Time

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Lesbian Lives

Boy Erased

Gender and the Experience of
Education : a Reader

A Global History of Modern
Historiography

Through a series of case studies from the mid-eighteenth century to the start of the twenty-first, this collection of essays considers the historical insights that ethno/auto/biographical investigations into the lives of individuals, groups and interiors can offer design and architectural historians. Established scholars and emerging researchers shed light on the methodological issues that arise from the use of these sources to explore the history of the interior as a site in which everyday life is experienced and performed, and the ways in which contemporary architects

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and interior designers draw on personal and collective histories in their practice. Historians and theorists working within a range of disciplinary contexts and historiographical traditions are turning to biography as means of exploring and accounting for social, cultural and material change - and this volume reflects that turn, representing the fields of architectural and design history, social history, literary history, creative writing and design practice. Topics include masters and servants in eighteenth-century English kitchens; the lost interiors of Oscar Wilde's 'House Beautiful'; Elsa Schiaparelli's Surrealist spaces; Jean Genet, outlaws, and the interiors of marginality; and architect Lina Bo Bardi's 'Glass House', São Paulo, Brazil.

An exploration of the commodification

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of autobiography 1820-1860 in relation to shifting fictional representations of identity.

Arguing that women use autobiography and performance for expression and as a means of controlling their public and private selves, the contributors of these 11 essays examine the lives and work of a variety of artists ranging from actors as working women in the eighteenth century to monologists and performance artists today. Subjects include several performers, including Alma Ellerslie, Kitty Marion, Ina Rozant, Susan Glaspell, Adrienne Kennedy, Emma Robinson, Lena Ashwell, Tilly Wedekind, Clare Dowie, Janet Cardiff, Tracey Emin, and, in an interview, Bobby Baker, as well as essays on Latina theater and lesbians as performers constructing themselves

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and their community. Annotation :
2005 Book News, Inc., Portland, OR
(booknews.com).

This text brings together sociological, anthropological and social policy perspectives on the life course with a view to developing the conceptual rigour of the term as well as to exploring the rich range of debates and issues it encompasses. Linking traditional sociological and anthropological concerns with more recent postmodern debates centred on the self, identity and time, the book integrates theoretical debates about childhood, youth, middle age and later life with empirical material in an illuminating and innovative way.

Experiments in Life-Writing
Critical Directions

The notion of identity in Mary Antin's
"The Promised Land"

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Handbook of Autobiography /
Autofiction

Identity and Auto/biography in the
Twentieth Century

The Role of Jack Kerouac ' s Identity in
the Development of his Poetics

***This text presents an introduction
and a reference source of terms in
the writing of biographies,
autobiographies and related
literature.***

***First published in 1995. Routledge
is an imprint of Taylor & Francis, an
informa company.***

***FINALIST FOR THE NATIONAL
BOOK AWARD Longlisted for the
Andrew Carnegie Medal for
Excellence in Non-fiction How do
you tell the real story of someone
misremembered - an icon and idol -
alongside your own? Jenn
Shapland's celebrated debut is both***

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question and answer: an immersive, surprising exploration of one of America's most beloved writers, alongside a genre-defying examination of identity, queerness, memory, obsession, and love. Shapland is a graduate student when she first uncovers letters written to Carson McCullers by a woman named Annemarie. Though Shapland recognizes herself in the letters, which are intimate and unabashed in their feelings, she does not see McCullers as history has portrayed her. Her curiosity gives way to fixation, not just with this newly discovered side of McCullers's life, but with how we tell queer love stories. Why, Shapland asks, are the stories of women paved over by others' narratives? What happens when

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constant revision is required of queer women trying to navigate and self-actualize in straight spaces? And what might the tracing of McCullers's life?her history, her secrets, her legacy?reveal to Shapland about herself? In smart, illuminating prose, Shapland interweaves her own story with McCullers's to create a vital new portrait of one of our nation's greatest literary treasures, and shows us how the writers we love and the stories we tell about ourselves make us who we are. In this absorbing collection of papers Aboriginal, Maori, Dalit and western scholars discuss and analyse the difficulties they have faced in writing Indigenous biographies and autobiographies. The issues range from balancing

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the demands of western and non-western scholarship, through writing about a family that refuses to acknowledge its identity, to considering a community demand not to write anything at all. The collection also presents some state-of-the-art issues in teaching Indigenous Studies based on auto/biography in Austria, Spain and Italy.

*Autobiographical Identities in Contemporary Arab Culture
Reading the Self: Print Technologies, Authorship, And Identity Formation In The Eighteenth-Century Marketplace
Handbook of Hispanic Culture-Literature*

"Biography, Identity and the Modern Interior "

Autobiographical Occasions and

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Original Acts

Social Identities Aross Life Course

The third volume of the collected papers of the ICLA congress "The Many Languages of Comparative Literature" includes contributions that focus on the interplay between concepts of nation, national languages, and individual as well as collective identities. Because all literary communication happens within different kinds of power structures - linguistic, economic, political -, it often results in fascinating forms of hybridity. In the first of four thematic chapters, the papers investigate some of the ways in which discourses can establish modes of thinking, or how discourses are in turn controlled by active linguistic interventions, whether in the context of the

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patriarchy, war, colonialism, or political factions. The second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity, and the cultural and linguistic dimensions of domestic life and in society at large. Closely related, a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony, as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena. Finally, a group of papers sheds light on more overtly violent power structures, mechanisms of exclusion, Totalitarianism, torture, and censorship, but also resistance to these forms of oppression. In addition to these chapters, the

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volume also collects a number of thematically related group sections from the ICLA congress, preserving their original context.

Identity, Community, and Pluralism in American Life is an anthology of primary source readings which explores the cultural diversity and social pluralism in American life.

The principal themes include the formation of group and communal identities, the position of various groups in the American social structure, and the interrelationships of the people of the United States within the framework of a common public life. The readings are drawn from a variety of sources including fiction, poetry, journalism, biography, autobiography, and memoirs, as well as from academic disciplines. Each of the eleven

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chapters is preceded by a context-setting introduction, and each selection includes a brief introduction explaining its significance and its relationship to other selections. Intended for use as a core text for undergraduate courses that explore diversity and pluralism, this text provides the basis for a continuing dialogue and inquiry into American life.

This groundbreaking book shows how female performers have used autobiography and performance as both a means of expression and control of their private and public selves, the "face and the mask". It looks at how actors, managers, writers and live artists have done this on the page and on the stage from the late eighteenth-century to the present day, testing the

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boundaries between gender, theatre and autobiographical form. This book facilitates connections--between texts and performances, past and present practitioners, professional and private selves, individuals and communities--all of which have in some way renegotiated identity through autobiography and the creative act.

This unique collection of articles on literature in northern Nigeria is in three parts. Part one presents an overview of the running theme, in which Na'Allah explores the theoretical relationship between literature, history and identity in northern Nigeria, using the proverbial story of the blind man who holds a lamp while walking alone in the night. Similarly, Tsigá

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undertakes in a long bibliographical essay, a notable survey of the relationship between literature, history and identity in northern Nigeria, chronicling the development of life writing in the region dating back three hundred years. Part two focuses on the relationship between literature and history in northern Nigeria and begins with the article in which Illah investigates the theme. He uses the image of the bus to underscore the point he makes concerning the uniqueness of northern Nigerian literature, which continues its journey, even without a spare tyre. Equally in this part, Balogun discusses Yerima's Attahiru, Ameh Oboni: The Great as theatres of colonial resistance; just as Methuselah also examines the

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heroism celebrated in Ahmed Yerima's Attahiru. Adamu revisits the trans-fictional use of the Grimm Brothers' tale in the early published Hausa written narratives, while Yunusa and Malumfashi examine similar historical concerns in Abubakar Imam and Sa'adu Zungur, respectively. This part concludes with Garba assessing the transformation of the written Hausa prose narratives into radio broadcasts; while Abiodun examines in a historiographic survey the various forms and composition of Ilorin music. In what might have been the scholar's last conference article before his sudden death, Nasidi, in Part three, opens the debate on literature and identity in northern Nigeria, eloquently theorising on the

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relationship with Foucault, his favourite philosopher.

AbdulRaheem illustrates how the literature of the people of Ilorin is their identity marker, while Kazaure investigates the split character in Labo Yari's Man of the Moment.

Ibrahim explores identity in marriage between migrants and natives in Kanchana Ugbabe's Soul Mates, while Aondofa investigates globalisation and indigenous television. Using Tiv film typology, like Aondofa, Sulaiman examines the use of diction in characterisation in the film industry. The third of the contributors on the film industry, AbdulBaqi, uses films shown on DSTV's African Magic channels to investigate matrimonial harmony in North Central Nigeria. Jaji revisits the antecedents and

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prospects in the relationship between prose and identity in northern Nigeria. Giwa offers a detailed investigation of Zaynab Alkali's *The Initiates* on gender politics. Similarly, Muhammad and Muhammad are concerned with identity and the gender politics in Bilkisu Abubakar's *To Live Again* and *The Woman in Me*. The last article in the book, jointly written by Yusuf, Anwonmeh and Agulonye, offers the only viewpoint on children's literature in northern Nigeria.

Henri Tajfel: Explorer of Identity and Difference

Autobiography, Sensation, and the Commodification of Identity in Victorian Narrative

Tracing the Autobiographical

A Memoir of Identity, Faith, and

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Identity and Diversity

REA's MAXnotes for Alex Haley's

The Autobiography of Malcolm X

MAXnotes offer a fresh look at masterpieces of literature, presented in a lively and interesting fashion.

Written by literary experts who currently teach the subject,

MAXnotes will enhance your understanding and enjoyment of the work. MAXnotes are designed to stimulate independent thought about the literary work by raising various issues and thought-provoking ideas and questions. MAXnotes cover the essentials of what one should know about each work, including an overall summary, character lists, an explanation and discussion of the plot, the work's historical context,

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illustrations to convey the mood of the work, and a biography of the author. Each chapter is individually summarized and analyzed, and has study questions and answers.

Amazon.com Review Malcolm X's searing memoir belongs on the small shelf of great autobiographies. The reasons are many: the blistering honesty with which he recounts his transformation from a bitter, self-destructive petty criminal into an articulate political activist, the continued relevance of his militant analysis of white racism, and his emphasis on self-respect and self-help for African Americans. And there's the vividness with which he depicts black popular culture--try as he might to criticize those lindy hops at Boston's Roseland dance hall from the perspective of his Muslim faith,

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he can't help but make them sound pretty wonderful. These are but a few examples. The Autobiography of Malcolm X limns an archetypal journey from ignorance and despair to knowledge and spiritual awakening. When Malcolm tells coauthor Alex Haley, "People don't realize how a man's whole life can be changed by one book," he voices the central belief underpinning every attempt to set down a personal story as an example for others. Although many believe his ethic was directly opposed to Martin Luther King Jr.'s during the civil rights struggle of the '60s, the two were not so different. Malcolm may have displayed a most un-Christian distaste for loving his enemies, but he understood with King that love of God and love of self are the necessary first steps on the

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*road to freedom. --Wendy Smith
Review Biography, published in
1965, of the American black militant
religious leader and activist who was
born Malcolm Little. Written by Alex
Haley, who had conducted extensive
audiotaped interviews with Malcolm
X just before his assassination in
1965, the book gained renown as a
classic work on black American
experience. The Autobiography
recounts the life of Malcolm X from
his traumatic childhood plagued by
racism to his years as a drug dealer
and pimp, his conversion to the Black
Muslim sect (Nation of Islam) while
in prison for burglary, his
subsequent years of militant
activism, and the turn late in his life
to more orthodox Islam. --The
Merriam-Webster Encyclopedia of
Literature*

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Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,7, University of Regensburg (Anglistik und Amerikanistik, Philosophische Fakultät), course: Hauptseminar Amerikanistik (Literaturwissenschaft), 5 entries in the bibliography, language: English, abstract: In order to be able to grasp the dimension of the role identity plays in Mary Antin's The Promised Land, one has to take into consideration the author's biographical background, as the first part of her life differs completely from the later years. She is born in the Jewish Polotzk near Witebsk in White Russia. In 1894, the family emigrates to the United States. Mary receives solid school education and manages to have her first poem

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published in the Boston Herald at the age of fifteen. With the help of diligence, natural ability, curiousness and luck, Mary Antin advances from her proletarian neighbourhood to higher educated circles. Antin publishes several essays, short stories and poems, gives lectures and gets involved with the loosening of laws restricting immigration. Already at the age of twenty, Mary Antin writes her autobiography The Promised Land (formerly published under the name of "From Polotzk to Boston"), which describes her childhood in Russia, her immigration to America, the initial problems in her new homeland and her success in gaining ground. Especially the preface causes attention, as she calls her life "unusual, but by no means unique. (...) [A] concrete illustration

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of a multitude of statistical facts”, while she is distancing herself from her former life as Maryashe Weltman in Polotzk. The high degree of self-reflexiveness and the dispartment of her own person into at least two identities predestine her book as a subject of inquiry by means of sociological investigation in the field of identity research. In order to discuss Mary Antin’s notion of identity, it is required to outline the term itself. Within the last decades, this concept has become central to social science and it has turned from a technical term to an almost redundantly used catchphrase in virtually every field of everyday life. Thus, the perception of identity is as subjected to historical, social, political and emancipational changes as every other term referring to the

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self-reflexion of an individual, which also develops according to altering circumstances. This essay tries to concretise the term "identity" in order to be able to grasp the difference between the "given identity" in Polotzk and the "hybrid, constructable identity" Mary Antin experiences in the United States. Moreover, this essay will give possible reasons for Mary Antin's comprehensive closure with her past in Russia.

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied

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preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered

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to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers. This work focuses on the culture of Hispanics, the fastest-growing ethnic group in the U.S. Reference works on Hispanic culture are few, yet this group is exerting an increasingly stronger influence on all aspects of American life. The project grew out of a series of conferences sponsored by the Instituto de Cooperacion Iberoamericana in Madrid between 1983 and 1990. In one seminar on

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Hispanic communities in the U.S., participants concluded that there was a serious bibliographic gap regarding this culture. The institute decided to produce an encyclopedia that would be written largely by U.S. Hispanics. This four-volume work covering history, literature and art, anthropology, and sociology is the result. Each volume is edited by a distinguished scholar of Hispanic culture and involves the collaboration of scholars on both sides of the Atlantic. Each begins with the same general introduction that discusses the development of Hispanic communities within the U.S. from the arrival of the Spaniards to present-day influences from Cuba, Puerto Rico, and Mexico. Essays are not in alphabetical order, but in a classified arrangement.

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Volume 1, History, begins with an interpretive essay that criticizes the lack of recognition of the Hispanic influence in the building of the American nation. What follows is a collection of essays on such subjects as "The Spanish Exploration, Conquest and Settlement of New Mexico, 1540-1680," "Spanish Culture of the Golden Age and Eighteenth Century," and histories of Chicanos, Puerto Ricans, and Cubans in the U.S. The volume covering Hispanic literature and art begins with an essay that attempts to foster an appreciation of Puerto Rican, Cuban, and Chicano arts and letters. It goes on to discuss each people's literature by genre, which includes theater, the novel, poetry, and the short story. Other essays discuss women writers, the Hispanic oral

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tradition, art, music, cinema, and the Spanish-language press. The volume on sociology contains wide-ranging material, from the politics of Cuban emigres to "American-heritage families" to Cuban women in the U.S. Essays discuss religion, education, and feminism. The cultures of Hispanic groups are compared and described, along with such topics as language and culture, fiestas, entertainment, migration, and marriage and kinship. Each section of each volume ends with a bibliography of materials in both English and Spanish. All essays are signed, and the credentials of the authors are provided. Black-and-white photographs (and in the literature and art volume, colorplates) and other illustrations are used throughout. Each volume

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has an index. Some material is written in a turgid academic style. With better editing, some essays could have been presented in a more interesting fashion for a lay audience.

*Literary Autobiographies of Aging
Space, Identity, Discourse in British
Auto/biography*

*Indigenous Biography and
Autobiography*

*Versions of American Identity From
Henry Adams to Nate Shaw*

*To Live in the Center of the Moment
Constructing the Self Online*

***This book offers a
biographical account of
Henri Tajfel, one of the
most influential European
social psychologists of the
twentieth century, offering
unique insights into his***

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ground-breaking work in the areas of social perception, social identity and intergroup relations. The author, Rupert Brown, paints a vivid and personal portrait of Tajfel's life, his academic career and its significance to social psychology, and the key ideas he developed. It traces Tajfel's life from his birth in Poland just after the end of World War I, his time as a prisoner-of-war in World War II, his work with Jewish orphans and other displaced persons after that war, and thence to his short but glittering academic career as a social psychologist. Based on a

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range of sources including interviews, archival material, correspondence, photographs, and scholarly output, Brown expertly weaves together Tajfel's personal narrative with his evolving intellectual interests and major scientific discoveries. Following a chronological structure with each chapter dedicated to a significant transition period in Tajfel's life, the book ends with an appraisal of two of his principal posthumous legacies: the European Association of Social Psychology, a project always close to Tajfel's heart and for which he worked

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tirelessly; and the 'social identity approach' to social psychology initiated by Tajfel over forty years ago and now one of the discipline's most important perspectives. This is fascinating reading for students, established scholars, and anyone interested in social psychology and the life and lasting contribution of this celebrated scholar.

Stone rescues autobiography from the thickets of recent critical theory, in which the life portrayed has often seemed less important than the inventive literary techniques. He argues that the techniques are important

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because knowledge of the life is important to our culture. Restricting himself primarily to 16 writers of the 20th century, Stone juxtaposes two or three figures in given chapters, such as "Becoming a Woman in Male America: Margaret Mead and Anais Nin" and "Two Recreate One: The Act of Collaboration in Recent Black Autobiography -- Ossie Guffy, Nate Shaw, Malcolm X." Other writers considered are W.E.B. DuBois, Henry Adams, Black Elk, Thomas Merton, Louis Sullivan, Richard Wright, Norman Mailer, Frank Conroy, and Lillian Hellman. The first book on

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historiography to adopt a global and comparative perspective on the topic, A Global History of Modern Historiography looks not just at developments in the West but also at the other great historiographical traditions in Asia, the Middle East, and elsewhere around the world over the course of the past two and a half centuries. This second edition contains fully updated sections on Latin American and African historiography, discussion of the development of global history, environmental history, and feminist and gender history in recent years, and new coverage of

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Russian historical practices. Beginning in the mid-eighteenth century, the authors analyse historical currents in a changing political, social and cultural context, examining both the adaptation and modification of the Western influence on historiography and how societies outside Europe and America found their own ways in the face of modernization and globalization. Supported by online resources including a selection of excerpts from key historiographical texts, this book offers an up-to-date account of the status of historical writing in the global era and is essential

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**reading for all students of
modern historiography.**

**Drawing on private materials
and extensive interviews,
historian Lawrence J.**

**Friedman illuminates the
relationship between Erik
Erikson's personal life and
his notion of the life cycle
and the identity crisis.**

**--From publisher's
description.**

**Identity's Architect
A Glossary of Terms in
Biography, Autobiography,
and Related Forms
Life-Writing**

**Interviews on Southern
African Auto/biography
Intersections of
Auto/Biography and Fiction
Identity, Community, and**

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Pluralism in American Life

Identity Technologies is a substantial contribution to the fields of autobiography studies, digital studies, and new media studies, exploring the many new modes of self-expression and self-fashioning that have arisen in conjunction with Web 2.0, social networking, and the increasing saturation of wireless communication devices in everyday life. This volume explores the various

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ways that individuals construct their identities on the Internet and offers historical perspectives on ways that technologies intersect with identity creation. Bringing together scholarship about the construction of the self by new and established authors from the fields of digital media and auto/biography studies, Identity Technologies presents new case studies and fresh theoretical questions

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emphasizing the methodological challenges inherent in scholarly attempts to account for and analyze the rise of identity technologies. The collection also includes an interview with Lauren Berlant on her use of blogs as research and writing tools.

Wide-ranging and engaging, *Selves in Question* considers the various ways in which auto/biographical accounts situate and question the self in

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contemporary southern Africa. The twenty-seven interviews presented here consider both the ontological status and the representation of the self. They remind us that the self is constantly under construction in webs of interlocution and that its status and representation are always in question. The contributors, therefore, look at ways in which auto/biographical practices contribute to placing, understanding,

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and troubling the self and selves in postcolonies in the current global constellation. They examine topics such as the contexts conducive to production processes; the contents and forms of auto/biographical accounts; and finally, their impact on the producers and the audience. In doing so they map out a multitude of variables--including the specific historical juncture, geo-political locations, social

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positions, cultures, languages, generations, and genders--in their relations to auto/biographical practices. Those interviewed include the famous and the hardly known, women and men, writers and performers who communicate in a variety of languages: Afrikaans, English, Xhosa, isiZulu, Sesotho, and Yiddish. An extensive introduction offers a general framework on the contestation of self

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through auto/biography, a historical overview of auto/biographical representation in South Africa up to the present time, an outline of theoretical and thematic issues at stake in southern Africa auto/biography, and extensive primary and secondary biographies. Interviewees: Breyten Breytenbach, Dennis Brutus, Valentine Cascarino, Vanitha Chetty, Wilfred Cibane, Greig Coetzee, J. M. Coetzee, Paul Faber,

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David Goldblatt, Stephen
Gray, Dorian Haarhoff,
Rayda Jacobs, Elsa
Joubert, K. Limakatso
Kendall, Ester Lee,
Doris Lessing, Sindiwe
Magona, Margaret McCord,
N. Chabani Manganyi,
Zolani Mkiva, Jonathan
Morgan, Es'kia
Mphahlele, Rob Nixon,
Mpho Nthunya, Robert
Scott, Gillian Slovo,
Alex J. Thembela, Pieter-
Dirk Uys, Johan van Wyk,
Wilhelm Verwoerd, David
Wolpe, D. L. P. Yali
Manisi.

This volume examines

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innovative intersections of life-writing and experimental fiction in the 20th and 21st centuries, bringing together scholars and practicing biographers from several disciplines (Modern Languages, English and Comparative Literature, Creative Writing). It covers a broad range of biographical, autobiographical, and hybrid practices in a variety of national literatures, among them many recent works: texts

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that test the ground between fact and fiction, that are marked by impressionist, self-reflexive and intermedial methods, by their recourse to myth, folklore, poetry, or drama as they tell a historical character's story. Between them, the essays shed light on the broad range of auto/biographical experimentation in modern Europe and will appeal to readers with an interest in the history and politics of

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form in life-writing: in the ways in which departures from traditional generic paradigms are intricately linked with specific views of subjectivity, with questions of personal, communal, and national identity. The Introduction of this book is open access under a CC BY 4.0 license via link.springer.com. Waxman (English, U. of North Carolina) compares autobiographical

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writings that cover themes related to aging, namely the relationships between elderly parents and middle-aged children, the experience of turning 70, the role of race, philosophical insights and quasi-mystical experiences by the aging, and the representation of elders as sages and sibyls. She discusses works by Philip Roth, Madeleine L'Engle, Lucille Clifton, Doris Grumbach, May Sarton, Audre Lorde, Maya Angelou, Velma

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Wallis, Howell Raines,
Donald Hall, and Florida
Scott- Maxwell.

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Mapping the Self
Configurations of
Identity in Tibetan Life
Writing

An Autobiography
The Autobiography of
Malcolm X

The Biography Book
My Autobiography of
Carson McCullers

**Over the last 40 years,
autobiography in Arab societies
has moved away from exemplary**

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life narratives and toward more unorthodox techniques such as erotic memoir writing, postmodernist self-fragmentation, cinematographic self-projection and blogging. Valerie Anishchenkova argues that the Arabic autobiographical genre has evolved into a mobile, unrestricted category arming authors with narrative tools to articulate their selfhood. Reading works from Arab nations such as Egypt, Iraq, Morocco, Syria and Lebanon, Anishchenkova connects the century's rapid political and ideological developments to increasing autobiographical experimentation in Arabic works. The immense scope of her study also forces consideration of film and online forms of self-

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representation and offers a novel theoretical framework to these various modes of autobiographical cultural production.

The essays collected in *The Selfless Ego* propose an innovative approach to one of the most fascinating aspects of Tibetan literature: life writing. Departing from past schemes of interpretation, this book addresses issues of literary theory and identity construction, eluding the strictures imposed by the adoption of the hagiographical master narrative as synonymous with the genre. The book is divided into two parts. Ideally conceived as an 'introduction' to traditional forms of life writing as expressed in Buddhist milieus, *Part I. Memory and Imagination in Tibetan*

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Hagiographical Writing centres on the inner tensions between literary convention and self-expression that permeate indigenous hagiographies, mystical songs, records of teachings, and autobiographies. Part II: Conjuring Tibetan Lives explores the most unconventional traits of the genre, sifting through the narrative configuration of Tibetan biographical writings as 'liberation stories' to unearth those fragments of life that compose an individual's multifaceted existence. This volume is the first to approach Tibetan life writing from a literary and narratological perspective, encompassing a wide range of disciplines, themes, media, and historical periods, and thus opening new and vibrant areas of

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**research to future scholarship
across the Humanities. The
chapters in this book were
originally published as two special
issues of Life Writing.**

**Examining cultural representations
of lesbianism, Hallet offers a
fascinating exploration of identity,
sexuality and gender.**

**Exploring the relationship between
museums and biographies, this
collection of essays examines
examples from the early 19th
century to the present day.**

**Women, Theatre and Performance
Auto/Biography and Identity
New Histories, New
Historiographies**

**Literature, History and Identity in
Northern Nigeria**

**Stories, Objects, Identities
Auto/biography in Canada**

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The essays in Tracing the Autobiographical work with the literatures of several nations to reveal the intersections of broad agendas (for example, national ones) with the personal, the private, and the individual. Attending to ethics, exile, tyranny, and hope, the contributors listen for echoes and murmurs as well as authoritative declarations. They also watch for the appearance of auto/biography in unexpected places, tracing patterns from materials that have been left behind. Many of the essays return to the question of text or traces of text, demonstrating that the language of autobiography, as well as the textualized identities of individual persons, can be traced

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in multiple media and sometimes unlikely documents, each of which requires close textual examination. These “unlikely documents” include a deportation list, an art exhibit, reality TV, Web sites and chat rooms, architectural spaces, and government memos, as well as the more familiar literary genres—a play, the long poem, or the short story. Interdisciplinary in scope and contemporary in outlook, Tracing the Autobiographical is a welcome addition to autobiography scholarship, focusing on non-traditional genres and on the importance of location and place in life writing. Read the chapter “Gender, Nation, and Self-Narration: Three Generations of

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***Dayan Women in
Palestine/Israel” by Bina Freiwald
on the Concordia University
Library Spectrum Research
Repository website.***

***The New York Times bestselling
memoir about identity, love and
understanding. Now a major
motion picture starring Nicole
Kidman, Russell Crowe, and
Lucas Hedges, directed by Joel
Edgerton. “Every sentence of the
story will stir your soul” (O
Magazine). The son of a Baptist
pastor and deeply embedded in
church life in small town
Arkansas, as a young man
Garrard Conley was terrified and
conflicted about his sexuality.
When Garrard was a nineteen-
year-old college student, he was
outed to his parents, and was***

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forced to make a life-changing decision: either agree to attend a church-supported conversion therapy program that promised to "cure" him of homosexuality; or risk losing family, friends, and the God he had prayed to every day of his life. Through an institutionalized Twelve-Step Program heavy on Bible study, he was supposed to emerge heterosexual, ex-gay, cleansed of impure urges and stronger in his faith in God for his brush with sin. Instead, even when faced with a harrowing and brutal journey, Garrard found the strength and understanding to break out in search of his true self and forgiveness. By confronting his buried past and the burden of a life lived in

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shadow, Garrard traces the complex relationships among family, faith, and community. At times heart-breaking, at times triumphant, Boy Erased is a testament to love that survives despite all odds.

Auto/biographical narratives of the Americas are marked by the underlying themes of movement and belonging. This collection proposes that the impact of the historic or contemporary movement of peoples to, in, and from the Americas—whether chosen or forced—motivates the ways in which identities are constructed in this contested space. Such movement results in a cyclical quest to belong, and to understand belonging, that reverberates through narratives

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of the Americas. The volume brings together essays written from diverse national, cultural, linguistic, and disciplinary perspectives to trace these transnational motifs in life writing across the Americas. Drawing on international scholars from the seemingly disparate regions of the Americas—North America, the Caribbean, and Latin America—this book extends critical theories of life writing beyond limiting national boundaries. The scholarship included approaches narrative inquiry from the fields of literature, linguistics, history, art history, sociology, anthropology, political science, pedagogy, gender studies, critical race

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**studies, and indigenous studies.
As a whole, this volume advances
discourse in auto/biography
studies, life writing, and identity
studies by locating transnational
themes in narratives of the
Americas and placing them in
international and
interdisciplinary conversations.
Auto/Biography and
IdentityWomen, Theatre and
PerformanceManchester
University Press
A Biography of Erik H. Erikson
In Search of Identity
Selves in Question
Museums and Biographies
The Selfless Ego
Autobiography, Sensation, and
the Literary Marketplace
Contains alphabetically arranged
entries that identify and assess**

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the biographical materials available on over five hundred notable historical figures, listing autobiography and primary sources, recommended biographies and juvenile biographies, other biographical studies, biographical novels, fictional portraits, and biographical films and theatrical adaptations.

This work revolves round the analysis of Jack Kerouac's complex identity and his main artistic inspirations. Even though the writer was born in Lowell, MA, he was raised in a Franco-American family with strong bonds with the Quebec region. The resultant split identity led to deep existential doubts that Kerouac was never able to

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overcome. However, the awareness of his cultural dichotomy proved extremely important for his own work. Indeed, the Beat author was able to reach an original poetics which was inspired by both American and French writers. Despite Kerouac's innovative style and writing method, an analysis of the artists who influenced his work could help contextualize and better understand his literary and linguistic genius. Contains primary source material.

Transnational Themes in Life Writing

Identity Technologies

Discourses on Nations and Identities

Auto/Biography across the

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Americas