

Biography Autobiography And Identity In Early Modern

As a young man Gerrard Conley was terrified and conflicted about his sexuality, growing up the son of a Baptist pastor and deeply embedded in church life in small town Arkansas.

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.

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

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

Auto/Biography and Identity
Women, Theatre and Performance
Manchester University Press

The protagonist of this fictional autobiography wrestles with race in America from the perspective of someone who learns that he is considered black but also that he can pass as white if he wants to. His personal ambitiousness and racial

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ambivalence makes him a sort of American Hamlet: undone by indecision. Will he be “a credit to his race” by advancing an African-American heritage he loves and appreciates in the face of a hostile culture, or will he retreat into the mediocrity of a safe, white, middle-class family life? Along the way, he shares his penetrating observations about race relations in the American north and south, about the “freemasonry” of subterranean black American culture, about the emerging bohemian jazz subculture in New York City, and about traditions of African American religious music and oratory. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

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 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.

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Ranging from the early modern period to the present day, this edited collection uses biography as a window into the history of the Arab-Islamic Middle East. The contributors reinterpret the lives of the famous such as George Antonius and Doria Shafiq and rediscover the lives of individuals previously consigned to the margins of history, including the notorious individuals of 17th-century Syria and the 20th-century Palestinian activist Kulthum Auda. The book also draws on the biographical tradition of Arab historical writing, including biographical dictionaries, for an understanding of the region's social and cultural history. Interdisciplinary in scope and theoretically informed, this volume brings to light individual lives which are essential to an understanding of Middle Eastern history.

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

Annotation This text evolved out of a December 1995 conference at the International Research Center for Cultural Studies (IFK) in Vienna, attended by scholars from psychology, psychiatry, philosophy, social sciences, literary theory, classics, communication, and film theory, and exploring the importance of narrative as an expression of our experience, as a form of communication, and as a form for understanding the world and ourselves. Nine scholars from Canada, the US, and Europe contribute 12 essays on the relationship between narrative and human identity, how we construct what we call our lives and create ourselves in the process. Coverage includes theoretical perspectives on the problem of narrative and self construction, specific life stories in their cultural contexts, and empirical and theoretical issues of

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autobiographical memory and narrative identity. Annotation c. Book News, Inc., Portland, OR (booknews.com).

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 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. 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,

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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 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 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. 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

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

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

"Black autobiographical discourses, from the earliest slave narratives to the most contemporary urban raps, have each in their own way gauged and confronted the character of white society." Sartwell analyses these African American writings and gains a unique perspective on and picture of white identity.--Back cover.

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 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 emphasizing the methodological challenges inherent in scholarly

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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.

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, Tsigu 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 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

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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 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 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. This book traces the emergence of the concept of self-identity in modern Western culture, as it was both reflected in and advanced by the development of

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autobiographical practice in early modern England. It offers a fresh and illuminating appraisal of the nature of autobiographical narrative in general and of the early modern forms of biography, diary and autobiography in particular. The result is a significant and original contribution to the history of individualism. Michael Mascuch argues that the definitive characteristic of individualist self-identity is the personal capacity to produce a unified retrospective autobiographical narrative, and he stresses that this capacity was first demonstrated in England during the last decade of the eighteenth century. He examines the long-term process of innovation in written discourse leading up to this event, from the first use of blank almanacs and common place books by the pious in the late sixteenth century, through the popular criminal biographies of the late seventeenth century, to the printed-for-the-author scandalous memoirs of the mid-eighteenth century. While offering a detailed account of a significant period in the rise of a modern literary genre, *Origins of the Individualist Self* also addresses topics which are central in the fields of literary and cultural theory and social and cultural history.

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 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

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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 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. Autobiography is naturally regarded as an art of retrospect, but making autobiography is equally part of the fabric of our ongoing experience. We tell the stories of our lives piecemeal, and these stories are not merely about our selves but also an integral part of them. In this way we "live autobiographically"; we have narrative identities. In this book, noted life-writing scholar Paul John Eakin explores the intimate, dynamic connection between our selves and our stories, between narrative and identity in everyday life. He draws on a wide range of autobiographical writings from work by Jonathan Franzen, Mary Karr, and André Aciman to the New York Times series "Portraits of Grief" memorializing the victims of 9/11, as well as the latest insights into identity formation from the fields of developmental psychology, cultural anthropology, and neurobiology. In his account, the self-fashioning in which we routinely, even automatically, engage is largely conditioned by social norms and biological necessities. We are taught by others how to say who we are, while at the same time our sense of self is shaped decisively by our lives in and as bodies. For Eakin, autobiography is always an act of self-determination, no matter what the circumstances, and he stresses its adaptive value as an art that helps to anchor our shifting selves in time.

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Examine a moving, personal narrative about growing up gay in the south! Students, teachers, and anyone interested in gay studies and experiences will find that *The Mentor: A Memoir of Friendship and Gay Identity* (a 2001 Lambda Literary Foundation Gay Male Biography/Autobiography Award finalist) delivers a captivating and honest look into the challenges of growing up gay through the context of firsthand experiences, revelations, and realizations. This unique book is an intelligent and personal narrative that considers the social, religious, and emotional aspects of what it is like to grow up as a gay male in the south and examines the enormous social changes regarding homosexuality that have taken place in America during the last half of the century. Written to reveal the importance of the author's mentor in helping him form his self-identity and educating him about being gay, this book challenges the stereotypical idea that, unlike heterosexuals, gay men are not able to form nurturing, fulfilling bonds between themselves. *The Mentor* delivers an inspiring story about accepting and understanding your sexuality with the help and guidance of other men who have traveled the road to a successful gay identity. This unique book offers the courage, strength, and support of a mentor to help guide you through the trials that many young gay men experience, such as: recognizing the possibilities of exploitation by older gay men due to a lack of emotional and social experience creating a loyal relationship with a man that does not include sex but which satisfies emotional needs that many gay men need and long for discovering the importance of a mentor to gay youths, since there are few homosexual role models to learn from Sincere and well-written, *The Mentor* provides insight into everything from the author's experience with intolerance of homosexuality by certain religions to struggles with fidelity and infidelity, illustrating the difficult yet universal challenges of life relationships. The

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Mentor contains suggestions that will help you recognize that your feelings of desire and love and your quest for human connection as a gay man are not the distorted reflections of a heterosexual image, but a healthy gay identity. With this unique book, you will discover how to make the shift from confusion to full acceptance of your gay identity, you will understand that you are not alone, and perhaps you will be encouraged to pass on the legacy of a mentor to other young gay men.

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 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.

Here is a book as joyous and painful, as mysterious and memorable, as childhood itself. I

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Know Why the Caged Bird Sings captures the longing of lonely children, the brute insult of bigotry, and the wonder of words that can make the world right. Maya Angelou's debut memoir is a modern American classic beloved worldwide. Sent by their mother to live with their devout, self-sufficient grandmother in a small Southern town, Maya and her brother, Bailey, endure the ache of abandonment and the prejudice of the local "powhitetrash." At eight years old and back at her mother's side in St. Louis, Maya is attacked by a man many times her age—and has to live with the consequences for a lifetime. Years later, in San Francisco, Maya learns that love for herself, the kindness of others, her own strong spirit, and the ideas of great authors ("I met and fell in love with William Shakespeare") will allow her to be free instead of imprisoned. Poetic and powerful, *I Know Why the Caged Bird Sings* will touch hearts and change minds for as long as people read. "*I Know Why the Caged Bird Sings* liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity."—James Baldwin From the Paperback edition.

Describes the devastating accident and case of mistaken identity that left one family grieving for the young woman they thought was their daughter while the wrong family cared for the lone survivor, and describes the healing journey of survivor Whitney Cerak.

Performing Autobiography: Narrating a Life as Activism analyzes the rhetorical strategies employed in five authors auto/biographical texts, examining their representations of identities and the public implications of writing individual identity. Exploring the ways race, class, culture, ethnicity, gender, and sexuality might affect the form(s) in which writers choose to write (e.g., memoir, fictional autobiography, poetry), *Performing Autobiography* questions how autobiographers challenge notions of genre, truth, and representation. This builds on the

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argument that constructing identity is a performance, one that can simultaneously use and subvert traditional notions of rhetoric and genre. By examining the auto/biographical texts of Zora Neale Hurston, Audre Lorde, Dorothy Allison, Joyce Johnson, and Shirley Geok-lin Lim together, the book theorizes self-representation and genres as rhetorical performances, and therefore their texts can be seen as performative auto/biography transgressive archives where readers are asked to consider their own identities and act accordingly. In doing so, this book contributes to growing theories in feminist rhetorics and auto/biography studies, arguing that these performative genres advocate for life narratives as political and social activism.

This book examines concepts of travel in the autobiographies of leading Indian nationalists in order to show how nationalism is grounded in notions of individual selfhood, and how the writing of autobiography, fused with the genre of the travelogue, played a key role in formulating the complex tie between interiority and nationality in South Asia.

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 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

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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. Contains primary source material.

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 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.

In this book, Hertha D. Sweet Wong examines the intersection of writing and visual art in the autobiographical work of twentieth- and twenty-first-century American writers and artists who employ a mix of written and visual forms of self-narration. Combining approaches from autobiography studies and visual studies, Wong argues that, in grappling with the breakdown of stable definitions of identity and unmediated representation, these writers-artists experiment with hybrid

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autobiography in image and text to break free of inherited visual-verbal regimes and revise painful histories. These works provide an interart focus for examining the possibilities of self-representation and self-narration, the boundaries of life writing, and the relationship between image and text. Wong considers eight writers-artists, including comic-book author Art Spiegelman; Faith Ringgold, known for her story quilts; and celebrated Indigenous writer Leslie Marmon Silko. Wong shows how her subjects formulate webs of intersubjectivity shaped by historical trauma, geography, race, and gender as they envision new possibilities of selfhood and fresh modes of self-narration in word and image.

How does the 'factual' shape our sense of sexuality and self? How far have representations of lesbianism actually moved from the pathology and deviancy of the 1920s and 1930s to the lesbian chic of the 1990s? How do contemporary ideas of autobiography intersect with a sense of sexualised self? And to what degree is the notion of a specific lesbian identity complicated by the contradictions of identity politics and the heterosexism of critical language? In this fascinating literary study, Nicky Hallett addresses these questions by examining cultural representations of lesbianism and the personal testimony of individuals, including Virginia Woolf, Alice B. Toklas, Gertrude Stein, Vita Sackville-West and Radclyffe Hall, and other, less familiar, figures. She considers lesbian

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representation within the broader context of gender, sexuality, race and the construction of identity in a postmodern culture, and questions ideas of the coded, the indirect and the hidden of the 1920s and of the 'out' of the queer 1990s. Building on the numerous studies of lesbianism in fiction and popular culture, Nicky Hallett explores the construction of lesbian identities in popular and critical biographies, autobiographies and diaries, as well as newspaper stories, interviews, obituaries, photographs and reviews. *Lesbian Lives* extends the boundaries of enquiry with an investigation into the ways in which lesbians represent themselves and are represented by others in the so-called 'factual modes' of non-fiction.

Philosophers and social scientists share a common goal: to explore fundamental truths about ourselves and the nature of the world in which we live. But in what ways do these two distinct disciplines inform each other and arrive at these truths? The 10th anniversary edition of this highly regarded text directly responds to such issues as it introduces students to the philosophy of social science. While staying true to the writing of the late Ian Craib, this perennial text has been brought up to date by Ted Benton. This new edition includes previously unpublished personal insights from both authors, incorporates new commentaries on classic content and features an additional chapter on recent developments in

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the field. The book: • Addresses critical issues relating to the nature of social science • Interrogates the relationship between social science and natural science • Encompasses traditional and contemporary perspectives • Introduces and critiques a wide range of approaches, from empiricism and positivism to post structuralism and rationalism. Written in an engaging and student-friendly style, the book introduces key ideas and concepts while raising questions and opening debates. A cornerstone text in the Traditions in Social Theory series, this book remains essential reading for all students of social theory.

The book is an account of Taiwan's evolving national consciousness told through the biography of its former President Lee Teng-hui - the central figure in the island's political transformation over the past two decades. In describing the broader historical and social context of the various stages of Lee's life, the book also analyzes Taiwan's own evolution during the past century as a Japanese colony, a Leninist party-state dictatorship, and then an American-inspired fledgling democracy. The book explores such questions as: Is Lee Teng-hui an opportunistic recidivist who is interested only in his own self-preservation, or is he a hero who not only propelled Taiwan into a new era, but also constructed a new national identity for the islanders? Are the multi-ethnic islanders culturally 'Chinese' or are they 'Taiwanese'? Is Taiwan historically and politically part of

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'China' or does it have its own history and identity, and deserves international recognition as an independent sovereign country?

This collection of essays, a supplement to *History of Political Economy*, brings together prominent scholars from economics, sociology, literature, and history to examine the role of biography and autobiography in the history of economics. The first of its kind, this volume looks at the relevance of first-person accounts to narrative histories of economics. The essays consider both the potential and the limits of life writing, which has traditionally been used sparingly by historians of economics, and examine types of biographies, the relationship between autobiography and identity, and the writing of biography. Contributors to this collection question whether biography is essential to understanding the history of economic ideas and consider how autobiographical materials should be read and interpreted by historians. Articles consider the treatment of autobiographical materials such as conversations and testimonies, the construction of heroes and villains, the relationship between scientific biography and literary biography, and concerns related to living subjects. Several essays address the role of biography and autobiography in the study of economists such as F. A. Hayek, Harry Johnson, Alfred Marshall, John Maynard Keynes, Oskar Morgenstern, and François Quesnay, concluding with several accounts of the interconnection of the

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historians' projects with their own autobiographies. All 2007 subscribers to History of Political Economy will receive a copy of "Economists' Lives: Biography and Autobiography in the History of Economics" as part of their subscription. Contributors Roger E. Backhouse Bruce Caldwell Loïc Charles William Coleman Robert W. Dimand Paul John Eakin Ross B. Emmett Evelyn L. Forget Craufurd D. Goodwin Peter Groenewegen Malachi Haim Hacoheh Jan-Otmar Hesse Patricia Laurence Frederic S. Lee Robert Leonard Tiago Mata D. E. Moggridge Jeremy D. Popkin Mike Reay Christine Théré E. Roy Weintraub

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

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paved over by others' narratives? What happens when 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.

Names We Call Home is a ground-breaking collection of essays which articulate the dynamics of racial identity in contemporary society. The first volume of its kind, *Names We Call Home* offers autobiographical essays, poetry, and interviews to highlight the historical, social, and cultural influences that inform racial identity and make possible resistance to myriad forms of injustice.

Debbie Rodan adds breadth and depth to the field of literary, cultural and gender studies through a meticulous investigation of notions such as re-presentation, justice and legitimation. She examines their historical and philosophical trajectories as well as their politico-juridical underpinnings through an ambitious and timely recuperation of the Enlightenment projects of rationality and emancipation. The point of departure is a critical engagement with the theoretical work of John Rawls, Jürgen Habermas and Jean-François Lyotard. Rodan claims each can be read as foregrounding diverse ways of constituting identity within the social world. Recognition of other people's identity at

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the social, cultural and national level is crucial to the possibility of justice. Rodan tests the concepts of justice, legitimation and identity through detailed critical readings/analyses of a range of texts. The range includes the film *East is East*, a number of auto/biographical narratives as well as the Australian government report, *Bringing Them Home*, which is concerned with the removal of Aboriginal children from their families. She avoids polarising Aboriginal/non-Aboriginal notions of justice, identity etc. by including texts which raise and problematise questions of ethnicity and gender. These proceedings of the international 2006 symposium 'The Theory and Practice of Life Writing: Auto/biography, Memoir and Travel Writing in Post/modern Literature' at Haliç University, Istanbul, include the majority of contributions to this event, some of them heavily revised for publication. A first group, treatments of more comprehensive and/or theoretical aspects of life and travel writing, concerns genre history (Nazan Aksoy; Manfred Pfister), typology (Manfred Pfister; Sidonie Smith and Julia Watson), issues of narration (Gerald P. Mulderig; Rana Tekcan), the recent phenomenon of blogging (Leman Giresunlu), and therapeutic narrative (Wendy Ryden). A second group—whose concern often heavily overlaps with the first in that it also pursues theoretical goals—concentrates on individual authors and artists: Sabâ Altınsoy and Dido Sotiriou (Banu Özel), Samuel Beckett (Oya Berk), the sculptor Alexander Calder (Barbara B. Zabel), G. Thomas Couser and his filial memoir, *Moris Farhi* (Bronwyn Mills), Jean Genet (Clare Brandabur), Henry James (Laurence Raw), Orhan Pamuk

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(Dilek Dolta?; Ay?e F. Ece), Sylvia Plath (Richard J. Larschan), Edouard Roditi (Clifford Endres), Sara Rosenberg (Claire Emilie Martin), the dancer Mrinalini Sarabhai (Leena Chandorkar), Alev Tekinay (Özlem Ö?üt), Uwe Timm (Jutta Birmele), and female British and American Oriental travellers (Tea Jansson).

The first book on 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 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 reading for all students of modern historiography.

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