

The Autobiographical Subject Gender And Ideology In Eighteenth Century England

"This comprehensive and challenging guide is the ideal starting-point for all readers interested in autobiography."--Jacket.

More than a generation after the rise of women's history alongside the feminist movement, it is still difficult, observes Catherine Brekus, to locate women in histories of American religion. Mary Dyer, a Quaker who was hanged for heresy; Lizzie Robinson, a former slave and laundress who sold Bibles door to door; Sally Priesand, a Reform rabbi; Estela Ruiz, who saw a vision of the Virgin Mary--how do these women's stories change our understanding of American religious history and American women's history? In this provocative collection of twelve essays, contributors explore how considering the religious history of American women can transform our dominant historical narratives. Covering a variety of topics--including Mormonism, the women's rights movement, Judaism, witchcraft trials, the civil rights movement, Catholicism, everyday religious life, Puritanism, African American women's activism, and the Enlightenment--the volume enhances our understanding of both religious history and women's history. Taken together, these essays sound the call for a new, more inclusive history. Contributors: Ann Braude, Harvard Divinity School Catherine A. Brekus, University of Chicago Divinity School Anthea D. Butler, University of Rochester Emily Clark, Tulane University Kathleen Sprows Cummings, University of Notre Dame Amy Koehlinger, Florida State University Janet Moore Lindman, Rowan University Susanna Morrill, Lewis and Clark College Kristy Nabhan-Warren, Augustana College Pamela S. Nadell, American University Elizabeth Reis, University of Oregon Marilyn J. Westerkamp, University of California, Santa Cruz

If every writer necessarily draws on their own life, is any writing outside the realm of 'autobiography'? The new edition of this classic guide is fully updated to include: developments in autobiographical criticism, highlighting major theoretical issues and concepts different forms of the genre from confessions and narratives to memoirs and diaries uses of the genre in their historical and cultural contexts major autobiographical writers including St Augustine, Bunyan, Boswell, Rousseau and Wordsworth, alongside non-canonical autobiographies by women twentieth-century autobiography including women's writing, black and postcolonial writing, and personal criticism a new chapter on narrative and new material examining recent trends in autobiography such as blogs, the popularity of literary memoirs and recent developments in theory on testimonial writing. Combining theoretical discussion with thought-provoking readings of major texts, this is the ideal introduction to the study of a fascinating genre.

Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day. Examines the state of autobiography in the postmodern world, demonstrating how writers use the experience of fragmentation to forge new kinds of collaborative identities.

As a volatile meeting point of personal and public experience, autobiography exists in a mutually influential relationship with the literature history, private writings, and domestic practices of a society. This book illuminates the ways evolving class and gender identities interact with these inherited forms of narrative to produce the testimony of a culture confronting its own demise. Elizabeth Grubgeld places Irish autobiography within the ever-widening conversation about the nature of autobiographical writing and contributes to contemporary

discussions regarding Irish identity. Her emphasis on women's autobiographies provides a further reexamination of gender relations in Ireland. While serving as the first critical history of its subject, this book also offers a theoretical and interpretive reading of Anglo-Irish culture that gives full attention to class, gender, and genre analysis. It examines autobiographies, letters, and diaries from the late eighteenth century through the present, with primary attention to works produced since World War I. By examining many previously neglected texts, Grubgeld both recovers lost voices and shows their work can revise our understanding of s

This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the Encyclopedia explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

Eighteenth-century England witnessed a convergence of three phenomena that link together genre, class, and gender: the conceptualization of 'autobiography' as a recognizable set of practices, distinct from other kinds of writing; the use of autobiography as a technology of the middle-class self; and the assertion of a female identity in public print. It is the intersection of these practices in the autobiographical subject that is the focus of this book.

Analyzes the literary trends of the Italian renaissance period.

Campbell draws on recent work that sees the eighteenth century as a crucial moment in the history of sexuality and gender, and she critiques new treatments of the novel's function in defining domestic femininity

This book uses a cross-cultural and interdisciplinary approach to examine the role of biographies and autobiographies in the construction of historical narratives.

This book explores how the publication of women's life writing influenced the reputation of its writers and of the genre itself during the long nineteenth century. It provides case studies of Frances Burney, Mary Wollstonecraft, Mary Robinson and Mary Hays, four writers whose names were caught up in debates about the moral and literary respectability of publishing the 'private'. Focusing on gender, genre and authorship, this study examines key works of life writing by and about these women, and the reception of these texts. It argues for the importance of life writing—a crucial site of affective and imaginative identification—in shaping authorial reputation and afterlife. The book ultimately constructs a fuller picture of the literary field in the long nineteenth century and the role of women writers and their life writing within it.

In *Versions of Deconversion* John Barbour examines the work of a broad selection of authors in order to discover the reasons for their loss of faith and to analyze the ways in which they have interpreted that loss. For some the experience of deconversion led to another religious faith, some turned to atheism or agnosticism, and others used deconversion as a metaphor or analogy to interpret an experience of personal transformation. The loss of faith is closely related to such vital ethical and theological concerns as the role of conscience, the assessment of religious communities, the dialectical relationship between faith and doubt, and the struggle to reconcile faith with intellectual and moral integrity. This book shows the persistence and the vitality of the theme of deconversion in autobiography, and it demonstrates how the literary form and structure of autobiography are shaped by ethical critique and religious reflection. *Versions of Deconversion* should appeal at once to scholars in the fields of religious studies and theology who are concerned with narrative texts, to literary critics and specialists on

autobiography, and to a wider audience interested in the ethical and religious significance of autobiography.

Contains nearly two hundred alphabetically arranged entries that provide information on women's autobiography, covering selected authors from throughout history, major works, nationalities or ethnicities, and related issues, themes, and terms.

This critical volume offers an overview and close analysis of Italian women's autobiographical writings from the twentieth century, engaging with issues of form and content and identifying recurring paradigms. It will be of interest to students of Italian literature and culture, autobiographical studies, and gender studies.

The Autobiographical Subject Gender and Ideology in Eighteenth-Century England Nelson Thornes

By taking account of the ways in which early modern women made use of formal and generic structures to constitute themselves in writing, the essays collected here interrogate the discursive contours of gendered identity in sixteenth- and seventeenth-century England. The contributors explore how generic choice, mixture, and revision influence narrative constructions of the female self in early modern England. Collectively they situate women's life writings within the broader textual culture of early modern England while maintaining a focus on the particular rhetorical devices and narrative structures that comprise individual texts. Reconsidering women's life writing in light of recent critical trends—most notably historical formalism—this volume produces both new readings of early modern texts (such as Margaret Cavendish's autobiography and the diary of Anne Clifford) and a new understanding of the complex relationships between literary forms and early modern women's 'selves'. This volume engages with new critical methods to make innovative connections between canonical and non-canonical writing; in so doing, it helps to shape the future of scholarship on early modern women.

Through close examinations of diaries, diary publication, and diaries in fiction, this book explores how the diary's construction of time and space made it an invaluable and effective vehicle for the dominant discourses of the period; it also explains how the genre evolved into the feminine, emotive, private form we continue to privilege today.

Maria Tamboukou links Foucauldian ideas to feminism and education. Its central argument is that the Foucauldian notion of 'technologies of the self' needs to be gendered and contextualized. This argument is pursued through a genealogical analysis of autobiographical texts of women educators in the UK at the turn of the nineteenth century. This is a new theoretical approach, since Foucault's work has proved to be of great interest to feminist scholars but as yet, his theories have only intermittently been used in educational feminist work.

In this fascinating collection of translations, *Telling Lives* looks at the self-writing of five Japanese women who came of age during the decades leading up to World War II. Following an introduction that situates women's self-writing against the backdrop of Japan during the 1920s and 1930s, Loftus takes up the autobiographies of Oku Mumeo, a leader of the prewar women's movement, and Takai Toshio, a textile worker who later became a well-known labor activist. Next is the

moving story of Nishi Kyoko, whose *Reminiscences* tells of her life as a young woman who escapes the oppression of her family and establishes her financial independence. Nishi's narrative precedes a detailed look at the autobiography of Sata Ineko. Sata's *Between the Lines of My Personal Chronology* recounts her years as a member of a proletarian arts circle and her struggle to become a writer. The collection ends with the Marxist Fukunaga Misao's frank and explosive text *Memoirs of a Female Communist*, which is examined as a manifesto condemning the male chauvinism of the prewar Japanese Communist Party.

This book explores the representation of women in English literature from the Restoration to the fall of Walpole. *Histories of the Self* interrogates historians' work with personal narratives. It introduces students and researchers to scholarly approaches to diaries, letters, oral history and memoirs as sources that give access to intimate aspects of the past. Historians are interested as never before in how people thought and felt about their lives. This turn to the personal has focused attention on the capacity of subjective records to illuminate both individual experiences and the wider world within which narrators lived. However, sources such as letters, diaries, memoirs and oral history have been the subject of intense debate over the last forty years, concerning both their value and the uses to which they can be put. This book traces the engagement of historians of the personal with notions of historical reliability, and with the issue of representativeness, and it explores the ways in which they have overcome the scepticism of earlier practitioners. It celebrates their adventures with the meanings of the past buried in personal narratives and applauds their transformation of historical practice. Supported by case studies from across the globe and spanning the fifteenth to twenty-first centuries, *Histories of the Self* is essential reading for students and researchers interested in the ways personal testimony has been and can be used by historians.

Autobiography raises a vital issue in feminist critical theory today: the imperative need to situate the female subject. *Life/Lines*, a collection of essays on women's autobiography, attempts to meet this need.

Rose examines the glamorous, failed destinies of heroes in plays by William Shakespeare, Ben Jonson, and Christopher Marlowe ; Queen Elizabeth I's creation of a heroic identity in her public speeches ; autobiographies of four ordinary women thrust into the public sphere by civil war ; and the seduction of heroes into slavery in works by John Milton, Aphra Behn, and Mary Astell.--Back cover.

Taking into account the popularity and variety of the genre, this collaborative volume considers a wide range of English Romantic autobiographical writers and modes, including working-class autobiography, the familiar essay, and the staged presence. In the wake of Rousseau's *Confessions*, autobiography became an increasingly popular as well as a literary mode of writing. By the early nineteenth century, this hybrid and metamorphic genre is found everywhere in English

letters, in prose and poetry by men and women of all classes. As such, it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm. The contributors to Romantic Autobiography in England embrace the challenge, focusing not only on major writers such as William Wordsworth, De Quincey, and Mary Shelley, but on more recent additions to the canon such as Mary Robinson, Dorothy Wordsworth, and Mary Hays. There are also essays on the scandalous *Memoirs of Mrs. Billington* and on Joseph Severn's autobiographical scripting of himself as "the friend of Keats." The result is an exploratory and provisional mapping of the field, provocative rather than exhaustive, intended to inspire future scholarship and teaching.

Bachelor Thesis from the year 2020 in the subject American Studies - Literature, University of Luxembourg, language: English, abstract: This BA dissertation is dedicated to the genre of autobiographies, also known as life writing. It focuses on Michelle Obama's 2018 memoir "Becoming" and discusses both the traditions of African-American female autobiographies and the political memoir genre. "Becoming" permits Obama to tell her own story to set the record straight. It gives her the opportunity to rewrite her story and define her own identity for herself. Writing as a former political figure—the First Lady of the United States of America, Obama does not refrain from incorporating her personal life as well as a personal message. As a former First Lady, "Becoming" can be understood as being part of the genre of the First Lady memoir. As such, Obama's autobiography can be defined as an intersection between African American women's autobiographies and the genre of First Lady memoir which have both been largely excluded from the literary canon. Thus, Obama constitutes a minority within a minority as she is not only a First Lady, but she is the nation's only African American First Lady. Moreover, Obama constitutes a political observer and having written one of the most valuable autobiographies of the twenty-first century, she illustrates how despite the fact that African Americans have largely been excluded from American politics, her autobiography demonstrates the progress America has made by electing its first African American president. In this thesis, it is my contention that Obama's autobiography "Becoming" constructs an amalgamation between African American women's life writing and the autobiographical sub-genre of the First Lady memoir. African American women autobiographers construct a self that has, as Terrell puts it, two central handicaps – gender and race. This statement from the 20th century captures the intersectionality of African American women's identities. In her autobiography "Becoming", Michelle Obama shows her awareness of her intersectional identity as she writes 'I've been the only woman, the only African American, in all sorts of rooms'. Thus, the tradition of African American women's autobiographies requires a suitable theoretical framework when examining their texts.

Abstract: This dissertation is situated at the intersection of 20th-century American literary and cultural studies, particularly contemporary formulations that urge a comparativist, hemispheric, or transnational approach to American literatures and

cultures. Taking up this critical conversation through a study of genre, namely autobiography, I argue for a comparative and transnational approach to ethnic women's life narratives. Scholars of autobiography have examined how the genre, in its construction of the autobiographical subject as model citizen, participates in the project of U.S. citizenship and nation-building. What is less recognized is how ethnic and immigrant women autobiographers have pushed the borders of the genre and, by extension, have challenged the fantasy of the representative citizen-subject in the U.S. I argue that a number of contemporary autobiographers are rewriting the genre in order to represent the transnational subject--that is, the subject who does not identify with a single nation-state or whose national identity is inseparable from global social and economic contexts. These writers, I argue, use genre as a rhetorical strategy in order to redefine identity, citizenship, and rights through a global or transnational lens.

Adopting a boldly innovative approach to women's autobiographical writing, Françoise Lionnet here examines the rhetoric of self-portraiture in works by authors who are bilingual or multilingual or of mixed races or cultures.

Autobiographical Voices offers incisive readings of texts by Zora Neale Hurston, Maya Angelou, Marie Cardinal, Maryse Condé, Marie-Thérèse Humbert, Augustine, and Nietzsche.

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 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 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 book examines the role of Scottish Enlightenment ideas of belonging in the construction and circulation of white supremacist thought that sought to justify British imperial rule. During the 18th century, European imperial expansion radically increased population mobility through the forging of new trade routes, war, disease, enslavement and displacement. In this book, Onni Gust argues that this mass movement intersected with philosophical debates over what

it meant to belong to a nation, civilization, and even humanity itself. *Unhomely Empire* maps the consolidation of a Scottish Enlightenment discourse of 'home' and 'exile' through three inter-related case studies and debates; slavery and abolition in the Caribbean, Scottish Highland emigration to North America, and raising white girls in colonial India. Playing out over poetry, political pamphlets, travel writing, philosophy, letters and diaries, these debates offer a unique insight into the movement of ideas across a British imperial literary network. Using this rich cultural material, Gust argues that whiteness was central to 19th-century liberal imperialism's understanding of belonging, whilst emotional attachment and the perceived ability, or inability, to belong were key concepts in constructions of racial difference.

The Reader's Guide to Lesbian and Gay Studies surveys the field in some 470 entries on individuals (Adrienne Rich); arts and cultural studies (Dance); ethics, religion, and philosophical issues (Monastic Traditions); historical figures, periods, and ideas (Germany between the World Wars); language, literature, and communication (British Drama); law and politics (Child Custody); medicine and biological sciences (Health and Illness); and psychology, social sciences, and education (Kinsey Report).

Women Taking Risks in Contemporary Autobiographical Narratives explores the nature and effects of risk in self-narrative representations of life events, and is an early step towards confronting the dearth of analysis on this subject. The collection focuses on risk-taking as one of women's articulations of authorial agency displayed in literary, testimonial, photographic, travel and film documentary forms of autobiographical expression in French. Among many themes, the book fosters discussion on matters of courage, strength, resilience, freedom, self-fulfillment, political engagement, compassion, faith, and the envisioning of unconventional alliances that follow a woman's stepping out of her comfort zone. The fourteen essays included in this collection discuss works of women authors from North Africa, Sub-Saharan Africa, France and the Caribbean. They exemplify a variety of self-narratives that blur unified conceptualizations of both identity and national belonging. They address questions about women writers' attitudes towards risk and their willingness to change the status quo. They also explore the many personal and public forms in which agency manifests through risk-taking engagements; the ways in which women challenge the conventional wisdom about feminine reserve and aversion to danger; the multiplicity of seen and unforeseen consequences of risk taking; the all-too-frequent lack of recognition of female courage; the overcoming of obstacles by taking risks; and, frequently, the amelioration of women's lives. Addressing both the broader context of the study of risk and the more specific areas of female expression and autobiography in Francophone cultures, this collection is attractive to a diverse audience with the potential to cross disciplines and inform a wide body of research. A number of the essays deal with issues born in postcolonial circumstances. This examination of the elucidation of marginalized voices should prove enlightening to an array of

scholars researching specific ethnic, sexual, gender, and general subjects related to identity. In making inroads towards expanding the well-developed area of risk studies into the humanities, this collection makes an important contribution that has the potential to promote a variety of cross-disciplinary research including examinations of the psychology and sociology behind chauvinism, personal expression, and formative experiences.

Taking twenty women writers of the Romantic period, *Romanticism and Gender* explores a neglected period of the female literary tradition, and for the first time gives a broad overview of Romantic literature from a feminist perspective.

Featuring essays by leading feminist scholars from a variety of disciplines, this key text explores the latest developments in autobiographical studies. The collection is structured around the inter-linked concepts of genre, inter-subjectivity and memory. Whilst exemplifying the very different levels of autobiographical activity going on in feminist studies, the contributions chart a movement from autobiography as genre to autobiography as cultural practice, and from the analysis of autobiographical texts to a preoccupation with autobiography as method.

Originally published in 1991. Addressing the ways in which the ideology of gender and its social construction determine autobiographical self-representations, the essays here consider several women's works in the light of the social and historical conditions which enabled their production. Some examine diaries as a feminine form and ask about the ways in which thematic content such as childbirth can or cannot be represented in diaries and public discourse at different historical junctures. Others show the pressures of gender roles and how they have led to new genres in which self-representation is often a refraction of the representation of others. With the tools of gender theory, the representation of hermaphroditism, masculinity and male bodies is analysed and the ways in which gender intersects with racial, sexual and class ideologies is also looked at, in seeing autobiography as a form of agency in self-construction.

In the first comprehensive feminist critique of autobiography as a genre, Leigh Gilmore incorporates writings that have not up to now been considered part of the autobiographical tradition. Offering subtle and perceptive readings of a wide variety of texts-- from the confessions of medieval mystics to contemporary works by Chicana and lesbian writers-- she identifies an innovative practice of "autobiographics" which covers the entire spectrum of women's self-representation.

De/Colonizing the Subject surveys women's autobiographical practices as they have arisen within and confronted the contexts of colonization and oppression. Challenging a universalism that reduces whole cultures to contained stereotypes and persons to cult"

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