

## The Autobiographical Subject Gender And Ideology In Eighteenth Century England

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.

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.

Early Modern Autobiography considers the many ways in which autobiographical selves emerged from the late medieval period through the seventeenth century, with the aim of understanding the interaction between those individuals' lives and their worlds, the ways in which they could be recorded, and the contexts in which they are read. In addressing this historical arc, the volume develops new readings of significant autobiographical works, while also suggesting the importance of texts and contexts that have rarely been analyzed in detail, enabling the contributors to reflect on, and challenge, some prevailing ideas about what it means to write autobiographically and about the development of notions of self-representation.

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

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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.

Set against the backdrop of a rapidly fissuring disciplinary landscape where poetry and science are increasingly viewed as irreconcilable and unrelated, Bernhard Kuhn's study uncovers a previously ignored, fundamental connection between autobiography and the natural sciences. Examining the autobiographies and scientific writings of Rousseau, Goethe, and Thoreau as representative of their ages, Kuhn challenges the now entrenched thesis of the "two cultures." Rather, these three writers are exemplary in that their autobiographical and scientific writings may be read not as separate or even antithetical but as mutually constitutive projects that challenge the newly emerging boundaries between scientific and humanistic thought during the Romantic period. Reading each writer's life stories and nature works side by side-as they were written-Kuhn reveals the scientific character of autobiographical writing while demonstrating the autobiographical nature of natural science. He considers all three writers in the context of scientific developments in their own times as well as ours, showing how each one marks a distinctive stage in the growing estrangement of the arts and sciences, from the self-assured epistemic unity of Rousseau's time, to the splintering of disciplines into competing ways of knowing under the pressures of specialization and professionalization during the late Romantic age of Thoreau. His book thus traces an unfolding drama, in which these writers and their contemporaries, each situated in an intellectual landscape more fragmented than the last, seek to keep together what modern culture is determined to break apart.

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

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 collection of twelve new essays examines the role of women and of gender in a broad range of 'radical' beliefs and practices in post-Reformation Europe. Included are German Anabaptists, English Quakers, prophetesses, and unorthodox Catholic nuns. Rose examines the glamorous, failed destinies of heroes in plays by William

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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.

First published in 1991. Routledge is an imprint of Taylor & Francis, an informa company.

**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.

This History explores the genealogy of autobiographical writing in England from the medieval period to the digital era.

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

The late Enlightenment saw an acute transformation of gender definitions in the German cultural areas of Europe, leading to a "polarization" of the sexes. Where early modern cultural norms had once affirmed a multitude of differences within society, modernity was founded on an ideal of equality which, although embraced as universal, in practice applied only to white male citizens. The new dichotomies of gender, socioeconomic status, and race created by this disparity between rhetoric and practice held tremendous social implications for all Germans. Law and science inscribed a new set of morals with gendered virtues and social spheres. Masculinity and femininity came to be understood as opposites based in nature. The transformed gender system fueled an epochal social reordering. *Gender in Transition* recounts the innumerable ways in which this drama played out in German-speaking Europe during the transitional period between 1750 and 1830. A cast of accomplished scholars examine the effect of gender in numerous realms of German life, including law, urban politics, marriage, religion, literature, natural science, fashion, and personal relationships. "Gender in Transition highlights the key role played by developments in German-speaking areas to the creation of the 'modern' gender system. It presents the stimulating research of scholars on both sides of the Atlantic, some of whose work has not been widely available in English, and demonstrates the interconnectedness of material and cultural transformations." —Merry Wiesner-Hanks, author of *Women and Gender in Early Modern Europe* "This volume fills a long-standing gap in gender history of the 18th and early 19th century in German-speaking Europe. Its interdisciplinary perspectives shed

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new light on the discourses and practices of gender in a period in which many of the pillars of German 'modernity' were formed—states, civil society, and public sphere. This book will quickly find its place on reading lists for courses in both gender history and history of German-speaking Europe for both the early modern and modern periods." —Kathleen Canning, Professor of History, University of Michigan Ulrike Gleixner is Privatdozentin, Department of History, Technical University Berlin. Marion W. Gray is Professor and Chair, Department of History, Western Michigan University. A pioneering, diverse collection that provides insight into the powerful motive of self-expression that inspired women autobiographers around the eighteenth century. Analyzes the literary trends of the Italian renaissance period.

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

De/Colonizing the Subject surveys women OCOs 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"

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

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.

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.

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 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.

Examines the state of autobiography in the postmodern world, demonstrating how writers use the experience of fragmentation to forge new kinds of collaborative identities.

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.

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

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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.

*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. First comprehensive introduction to women's role in, and access to, literary culture in early modern Britain.

*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).

*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.

*Points to the many ways in which the study of autobiography can contribute to the theory, practice, and politics of women's studies as curriculum, and to feminist theory more generally.*

*Why does it seem as if everyone is writing memoirs, and particularly women? The current popularity of memoir verifies the common belief that we each have a story to tell. And we do...especially women. Memoirs are not only representations of women's personal lives but also of their desire to repossess important parts of our culture, in which women's stories have not mattered. Beginning with her own motivations for writing memoirs, Helen M. Buss examines the many kinds of memoir written by contemporary women: memoirs about growing up, memoirs about traumatic events, about relationships, about work. In writing memoirs, these women publicly assert that their lives have mattered. They reshape the memoir, a form as old as the middle ages and as young as today, into a social discourse that blends the personal with the political, the self with the significant other, literature with history, and fiction with autobiography and essay. Buss urges readers to use their reading experience to help themselves understand and write the significance of their own lives. *Repossessing the World* is the first book-length critical inquiry into women's use of a form that has often been dismissed as less important than autobiography, less professional than the novel, and less intellectual than the formal essay. Buss demonstrates that the memoir makes its own art, not only through selective borrowing from these genres but also through the unique way that the tripartite narrative voice of the memoir constructs the personal and public experience of the memorist as significant to our cultural moment.*

Though history and autobiography both claim to tell true stories about the past, historians have traditionally rejected first-person accounts as subjective and therefore unreliable. What then, asks Jeremy D. Popkin in *History, Historians, and Autobiography*, are we to make of the ever-increasing number of professional historians who are publishing stories of their own lives? And

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how is this recent development changing the nature of history-writing, the historical profession, and the genre of autobiography? Drawing on the theoretical work of contemporary critics of autobiography and the philosophy of Paul Ricoeur, Popkin reads the autobiographical classics of Edward Gibbon and Henry Adams and the memoirs of contemporary historians such as Emmanuel Le Roy Ladurie, Peter Gay, Jill Ker Conway, and many others, he reveals the contributions historians' life stories make to our understanding of the human experience. Historians' autobiographies, he shows, reveal how scholars arrive at their vocations, the difficulties of writing about modern professional life, and the ways in which personal stories can add to our understanding of historical events such as war, political movements, and the traumas of the Holocaust. An engrossing overview of the way historians view themselves and their profession, this work will be of interest to readers concerned with the ways in which we understand the past, as well as anyone interested in the art of life-writing.

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.

"The queer man's mode of embodiment--his gestural and vocal style, his posture and gait, his occupation of space--remembers a political history. To gesture with the elbow held close to the body, to affect a courtly lisp, or to set an arm akimbo with the hand turned back on the hip is to cite a history in which the sovereign body became the effeminate and sodomitical and, finally, the homosexual body. In *Queer Articulations*, Thomas A. King argues that the Anglo-American queer body publicizes a history of resistance to the gendered terms whereby liberal subjectivities were secured in early modern England. Arguing that queer agency preceded and enabled the formulation of queer subjectivities, *Queer Articulations* investigates theatricality and sodomy as performance practices foreclosed in the formation of gendered privacy and consequently available for resistant uses by male-bodied persons who have been positioned, or who have located themselves, outside the universalized public sphere of citizen-subjects. By defining queerness as the lack or failure of private pleasures, rather than an alternative pleasure or substance in its own right, eighteenth-century discourses reconfigured publicness as the mark of difference from the naturalized, private bodies of liberal subjects. Inviting a performance-centered, interdisciplinary approach to queer/male identities, King develops a model of queerness as processual activity, situated in time and place but irreducible to the individual subject's identifications, desires, and motivations."--Pub. desc. (v.2).

First Published in 1991. Routledge is an imprint of Taylor & Francis, an informa company. This collection discusses British and Irish life writings by women in the period 1700-1850. It argues for the importance of women's life writing as part of the culture and practice of eighteenth-century and Romantic auto/biography, exploring the complex relationships between constructions of femininity, life writing forms and models of authorship.

This is one of a series of bibliographical guides designed to meet the needs of undergraduates, postgraduates and their teachers in universities and colleges of further education. All volumes

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in the series share a number of common characteristics. They are selective, manageable in size, and include those books and articles which are considered most important and useful. All are edited by practising teachers of the subject in question and are based on their experience of the needs of students. The arrangement combines chronological with thematic divisions. Most of the items listed receive some descriptive comment.

DIVTraces the way Asian American women have been represented in film, literature, and political economy./div

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