

# Biography And Autobiography

## J. Noonan

Blood, Brains and Beer David Ogilvy, 1978

Encyclopedia of Life Writing Margaretta Jolly, 2001 First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

**The Glass Castle** Jeannette Walls, 2007-01-02 A triumphant tale of a young woman and her difficult childhood, *The Glass Castle* is a remarkable memoir of resilience, redemption, and a revelatory look into a family at once deeply dysfunctional and wonderfully vibrant. Jeannette Walls was the second of four children raised by anti-institutional parents in a household of extremes.

**The Arvon Book of Life Writing** Sally Cline, Carole Angier, 2010-06-01 Essential reading for anyone interested in writing biography or memoir, with practical advice from successful biographers and creative writing teachers.

**Writing Life Writing** Paul John Eakin, 2020-07-02 Why do we endlessly tell the stories of our lives? And why do others pay attention when we do? The essays collected here address these questions, focusing on three different but interrelated dimensions of life writing. The first section, *Narrative*, argues that narrative is not only a literary form but also a social and cultural practice, and finally a mode of cognition and an expression of our most basic physiology. The next section, *Life Writing: Historical Forms*, makes the case for the historical value of the subjectivity recorded in ego-documents. The essays in the final section, *Autobiography Now*, identify primary motives for engaging in self-narration in an age characterized by digital media and quantum cosmology.

**Biography and Autobiography** J. Noonan, 1993-11-15

**Works on Paper** Michael Holroyd, 2013-12-31 *Works on Paper* is a selection by one of today's leading biographers from his lectures, essays, and reviews written over the last quarter of a century—mainly on the craft of biography and autobiography, but also covering what Michael Holroyd describes as his enthusiasms and alibis. Opening with a startling attack on biography, which is answered by two essays on the ethics and values of non-fiction writing, the book goes on to examine the work of several contemporary biographers, the place of biography in fiction and of fiction in biography, and the revelations of some extravagant autobiographers, from Osbert Sitwell to Quentin Crisp—to which he adds some adventures

of his own, in particular an important and unpublished piece *The Making of GBS*, a riveting story of internecine literary warfare. The book ends with a series of satires, celebrations, apologies and polemics which throw light not only on Michael Holroyd's progress as a biographer, but also his record as an embattled campaigner in the field of present-day literary politics.

*An Autobiography* R. G. Collingwood, 2014-07-07 This early work by Robin G. Collingwood was originally published in 1939 and we are now republishing it with a brand new introductory biography. 'An Autobiography' is the story of Collingwood's personal and academic life. Robin George Collingwood was born on 22nd February 1889, in Cartmel, England. He was the son of author, artist, and academic, W. G. Collingwood. He was greatly influenced by the Italian Idealists Croce, Gentile, and Guido de Ruggiero. Another important influence was his father, a professor of fine art and a student of Ruskin. He published many works of philosophy, such as *Speculum Mentis* (1924), *An Essay on Philosophic Method* (1933), and *An Essay on Metaphysics* (1940).

**Born a Crime** Trevor Noah, 2016-11-15 #1 NEW YORK TIMES BESTSELLER • More than one million copies sold! A “brilliant” (Lupita Nyong’o, *Time*), “poignant” (Entertainment Weekly), “soul-nourishing” (USA Today) memoir about coming of age during the twilight of apartheid “Noah’s childhood stories are told with all the hilarity and intellect that characterizes his comedy, while illuminating a dark and brutal period in South Africa’s history that must never be forgotten.”—Esquire Winner of the Thurber Prize for American Humor and an NAACP Image Award • Named one of the best books of the year by The New York Time, USA Today, San Francisco Chronicle, NPR, Esquire, Newsday, and Booklist Trevor Noah’s unlikely path from apartheid South Africa to the desk of *The Daily Show* began with a criminal act: his birth. Trevor was born to a white Swiss father and a black Xhosa mother at a time when such a union was punishable by five years in prison. Living proof of his parents’ indiscretion, Trevor was kept mostly indoors for the earliest years of his life, bound by the extreme and often absurd measures his mother took to hide him from a government that could, at any moment, steal him away. Finally liberated by the end of South Africa’s tyrannical white rule, Trevor and his mother set forth on a grand adventure, living openly and freely and embracing the opportunities won by a centuries-long struggle. *Born a Crime* is the story of a mischievous young boy who grows into a restless young man as he struggles to find himself in a world where he was never supposed to exist. It is also the story of that young man’s relationship with his fearless, rebellious, and fervently religious mother—his teammate, a woman determined to save her son from the cycle of poverty, violence, and abuse that would ultimately threaten her own life. The stories collected here are by turns hilarious, dramatic, and deeply affecting. Whether subsisting on caterpillars for dinner during hard times, being thrown from a moving car during an attempted kidnapping, or just trying to survive the life-and-death pitfalls of dating in high school, Trevor illuminates his curious world with an incisive wit and unflinching honesty. His stories weave together to form a moving and searingly funny portrait of a boy making his way through a damaged world in a

dangerous time, armed only with a keen sense of humor and a mother's unconventional, unconditional love.

**I Am Malala** Malala Yousafzai, 2013-10-08 A MEMOIR BY THE YOUNGEST RECIPIENT OF THE NOBEL PEACE PRIZE  
As seen on Netflix with David Letterman I come from a country that was created at midnight. When I almost died it was just after midday. When the Taliban took control of the Swat Valley in Pakistan, one girl spoke out. Malala Yousafzai refused to be silenced and fought for her right to an education. On Tuesday, October 9, 2012, when she was fifteen, she almost paid the ultimate price. She was shot in the head at point-blank range while riding the bus home from school, and few expected her to survive. Instead, Malala's miraculous recovery has taken her on an extraordinary journey from a remote valley in northern Pakistan to the halls of the United Nations in New York. At sixteen, she became a global symbol of peaceful protest and the youngest nominee ever for the Nobel Peace Prize. I AM MALALA is the remarkable tale of a family uprooted by global terrorism, of the fight for girls' education, of a father who, himself a school owner, championed and encouraged his daughter to write and attend school, and of brave parents who have a fierce love for their daughter in a society that prizes sons. I AM MALALA will make you believe in the power of one person's voice to inspire change in the world.

**Design and Truth in Autobiography** Roy Pascal ,1960

**Writing Biography and Autobiography** Brian D. Osborne, 2004 Many of us have wanted to write a life-story but have been unsure how to set about it or how to bring such a project to completion. Whether you are planning to write about your own family or research the life of a famous historical figure, this book will assist, advise and encourage you. The author looks at all aspects of writing biography and autobiography, including: the reasons for biographical writing; choosing your subject; identifying your audience; research methods; organising the information; and writing up your material. There are also sections on legal issues, copyright and finding a publisher.

*The Palgrave Handbook of Auto/Biography* Julie M. Parsons, Anne Chappell, 2020-04-28 In a neo-liberal era concerned with discourses of responsible individualism and the 'selfie', there is an increased interest in personal lives and experiences. In contemporary life, the personal is understood to be political and these ideas cut across both the social sciences and humanities. This handbook is specifically concerned with auto/biography, which sits within the field of narrative, complementing biographical and life history research. Some of the contributors emphasise the place of narrative in the construction of auto/biography, whilst others disrupt the perceived boundaries between the individual and the social, the self and the other. The collection has nine sections: creativity and collaboration; families and relationships; epistolary lives; geography; madness; prison lives; professional lives; 'race'; and social justice and disability. They illustrate the inter- and multi-disciplinary nature of auto/biography as a field. Each section features an introduction from a section editor, many of whom are established researchers and/or members of the British Sociological Association (BSA) Auto/Biography study group. The handbook provides the reader with cutting-edge research from authors at different stages in their careers, and will

appeal to those with an interest in auto/biography, auto-ethnography, epistolary traditions, lived experiences, narrative analysis, the arts, education, politics, philosophy, history, personal life, reflexivity, research in practice and the sociology of the everyday. Chapter 1: A Case for Auto/Biography; Julie Parsons and Anne Chappell. Section One: Creativity and Collaboration; edited by Gayle Letherby. Chapter 2: The Times are a Changing: Culture(s) of Medicine; Theresa Compton. Chapter 3: Seventeen Minutes and Thirty-One Seconds: An Auto/Biographical Account of Collaboratively Witnessing and Representing an Untold Life Story; Kitrina Douglas and David Carless. Chapter 4: Reflections on a Collaborative, Creative 'Working' Relationship; Deborah Davidson and Gayle Letherby. Section Two: Families and Relationships: Auto/Biography and Family, A Natural Affinity?; edited by David Morgan. Chapter 5: Life Story and Narrative Approaches in the Study of Family Lives; Julia Brannen. Chapter 6: The Research Methods for Discovering Housing Inequalities in Socio-Biographical Studies; Elizaveta Polukhina. Chapter 7: Auto/Biographical Research and The Family; Aidan Seery and Karin Bacon. Section Three: Epistolary Lives: Fragments, Sensibility, Assemblages in Auto/Biographical Research; edited by Maria Tamboukou. Chapter 8: Letter-Writing and the Actual Course of Things: Doing the Business, Helping the World Go Round; Liz Stanley. Chapter 9: The Unforeseeable Narrative: Epistolary Lives in Nineteenth Century Iceland; Erla Hulda Halldórsdóttir. Chapter 10: Auto/Pathographies In Situ: 'Dying of Melancholy' in Nineteenth Century Greece; Dimitra Vassiliadou. Section Four: Geography Matters: Spatiality and Auto/Biography; edited by John Barker and Emma Wainwright. Chapter 11: Trying to Keep Up: Intersections of Identity, Space, Time and Rhythm in Women Student Carer Auto/Biographical Accounts; Fin Cullen, John Barker and Pam Alldred. Chapter 12: Spatiality and Auto/Biographical Narratives of Encounter in Social Housing; Emma Wainwright, Elodie Marandet and Ellen McHugh. Chapter 13: "I Thought... I Saw... I Heard...": The Ethical and Moral Tensions of Auto/Biographically Opportunistic Research in Public Spaces; Tracy Ann Hayes. Section Five: Madness, Dys-order and Autist/Biography: Auto/Biographical Challenges to Psychiatric Dominance; edited by Kay Inckle. Chapter 14: Autist/Biography; Alyssa Hillary. Chapter 15: Reaching Beyond Auto? A Polyvocal Representation of Recovery From "Eating Dys-order"; Bríd O'Farrell. Chapter 16: [R]evolving Towards Mad: Spinning Away from the Psy/Spy-Complex Through Auto/Biography; Phil Smith. Section Six: Prison Lives; edited by Dennis Smith. Chapter 17: Nelson Mandela: Courage and Conviction - The Making of a Leader; Dennis Smith. Chapter 18: The "Other" Prison of Antonio Gramsci and Giulia Schucht; Jeni Nicholson. Chapter 19: Bobby Sands: Prison and the Formation of a Leader; Denis O'Hearn. - Section Seven: Professional Lives; edited by Jenny Byrne. Chapter 20: Academic Lives in a Period of Transition in Higher Education: Bildung in Educational Auto/Biography; Irene Selway, Jenny Byrne and Anne Chappell. Chapter 21: Narratives of Early Career Teachers in a Changing Professional Landscape; Glenn Stone. Chapter 22: What Does it Mean to be a Young Professional Graduate Working in the Private Sector?; Jenny Byrne. Section Eight: 'Race' and Cultural Difference; edited by Geraldine Brown. Chapter 23: Now You See Me, Now You Don't! Making Sense of the Black and Minority Ethnic (BME) Experience of

UK Higher Education: One Person's Story; Gurnam Singh. Chapter 24: Raging Against the Dying of the Light; Paul Grant. Chapter 25: Black Young Men: Problematisation, Humanisation and Effective Engagement; Carver Anderson. Section Nine: Social Justice and Disability: Voices From the Inside; by Chrissie Rogers. Chapter 26: Missing Data and Socio-Political Death: The Sociological Imagination Beyond the Crime; Chrissie Roger. Chapter 27: Co-Constructed Auto/Biographies in Dwarfism Mothering Research: Imagining Opportunities for Social Justice; Kelly-Mae Saville. Chapter 28: An Auto/Biographical Account of Managing Autism and a Hybrid Identity: 'Covering' for Eight Days Straight; Amy Simmons.

LOVE The Beat Goes On Lynda Filler, 2020-08-28 When you write a memoir, there's no place to hide. author Lynda Filler Powerful and unforgettable Jack Magnus, 5 Star Readers' Favorite This is a book every human alive should read and take away the lessons given. If I could give it ten stars, I would. It's that good. J. Sikes When your cardiologist tells you to Get your affairs in order, your heart condition is incurable, what do you do? Lynda shares her personal story in the typical fast-paced, edgy, in-your-face style she's known for in her writing. She will walk you through her journey to self-love sharing her belief in journals, love, prayer, soul, spirituality and positive mindset. She's hard-hitting but compassionate. She writes about romantic experiences that may shock you but makes no apologies for her unconventional lifestyle. Nor does she hold back taking responsibility for the things that she believes created her dis-ease. You will definitely question a woman who walks around in denial; then makes a decision to drive, all alone, from Puerto Vallarta, Mexico to Whistler, Canada with undiagnosed Idiopathic Dilated Cardiomyopathy. Men and women are often self-care-challenged and Lynda was no the exception. If you are fighting any kind of illness or dis-ease, you are not alone! Lynda has walked her talk, and after an experience in the summer of 2015 relating to Dr. Wayne Dyer, she is now ready to release her story. Lynda knows how it feels to be told you're not healing or your condition is incurable. At no point will she undermine anything your physicians tell you to do. She is not a medical doctor. She will explain the powerful, yet simple concepts, beliefs, balance and faith that she believes led to her healing. Most of all, she will show you how she used these simple principles to design and live, the fully healed life she now enjoys in 2017. You will shake your head in wonder, laugh, and maybe cry too. If you want less pain, worry, and stress about dis-ease and life in general, you will want to read this simple yet powerful story.

**Performing Autobiography** Katrina M. Powell, 2021-06-14 Performing Auto/biography: 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), questions how autobiographers challenge notions of genre, truth, and representation. This builds on the argument that constructing identity is a Performing Autobiography 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.

*Is Everyone Hanging Out Without Me? (And Other Concerns)*(Enhanced Edition) Mindy Kaling,2011-11-01 Mindy Kaling has lived many lives: the obedient child of immigrant professionals, a timid chubster afraid of her own bike, a Ben Affleck-impersonating Off-Broadway performer and playwright, and, finally, a comedy writer and actress prone to starting fights with her friends and coworkers with the sentence “Can I just say one last thing about this, and then I swear I’ll shut up about it?” Perhaps you want to know what Mindy thinks makes a great best friend (someone who will fill your prescription in the middle of the night), or what makes a great guy (one who is aware of all elderly people in any room at any time and acts accordingly), or what is the perfect amount of fame (so famous you can never get convicted of murder in a court of law), or how to maintain a trim figure (you will not find that information in these pages). If so, you’ve come to the right book, mostly! In *Is Everyone Hanging Out Without Me?*, Mindy invites readers on a tour of her life and her unscientific observations on romance, friendship, and Hollywood, with several conveniently placed stopping points for you to run errands and make phone calls. Mindy Kaling really is just a Girl Next Door—not so much literally anywhere in the continental United States, but definitely if you live in India or Sri Lanka. This enhanced eBook includes an audio introduction from the author; audio commentary from Mindy’s friends, including *The Office* costar B. J. Novak and *Parks and Recreation* creator Michael Schur; bonus photos, including an exclusive “Avalanche of Awkwardness” slideshow of never-before-seen childhood photos with audio commentary; and three full chapters read by the author.

**Life Writing** R. Bradford,2009-11-19 This volume of more than twenty essays reflects the intersections between biography, autobiography and literature. Several pieces focus upon the contentious sub-genre of literary biography, while others examine the autobiographical threads that are detachable in literary writing and a variety of other forms.

**Indigenous Biography and Autobiography** Peter Read,Frances Peters-Little,Anna Haebich,2008-12-01 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.

**The Routledge Auto Biography Studies Reader** Ricia Anne Chansky,Emily Hipchen,2016 The Routledge

Auto|Biography Studies Reader collects together key theoretical essays in the field, creating a solid base for any critical study of autobiography, biography, or life writing. Beginning with a foreword by Sidonie Smith and a general introduction to the collection, the book is then divided into three sections--Foundations, Transformations, and Futures--each with its own introduction. Significant themes weave throughout the sections, including canonicity; genre, modality, and interdisciplinarity; reclamation of texts; disability and the contested body; trauma; agency, silence, and voicing; celebrity culture; digital lives; subjects in the margins; postcolonialism; posthumanism; and, ecocriticism. Attention has also been given to a variety of methodological approaches, such as archival research, genealogical study, DNA testing, autoethnography, testimonio, and oral history, among others.

### Decoding **Biography And Autobiography**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Biography And Autobiography**," a mesmerizing literary creation penned with a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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