The Autobiography Of A Brown Buffalo

This is the first collection of essays to focus exclusively on the contribution of American women to the writing of autobiography. The Authors trace traditions of women's life-writing through three and a half centuries, from the narratives of Puritan women to contemporary multicultural literature. Contributors to the volume are major scholars in their fields: Sidonie Smith, Catharine Stimpson, Ann Gordon, Mary Mason, Nancy Walker, Kathleen Sands, Arlyn Diamond, and others whose essays all appear here for the first time. Reflecting recent theoretical approaches to autobiography, these essays draw upon work in literature, history, American studies, and religion, and treat both canonical writers of autobiography--Harriet Jacobs, Elizabeth Cady Stanton, Gertrude Stein, Mary McCarthy, Maxine Hong Kingston, and others--as well as lesser known and unknown writers. Through these lives we glimpse the wider worlds of which they were a part, including the abolition and suffrage movements, western frontier life, and the struggle for civil rights in the twentieth century. In her introduction, Margo Culley traces the dominant tradition of American women's autobiography back to the Puritan practice of "reading the self." Writing as women and expecting to be judged as such, authors from all periods exhibit ambivalence about the first person singular, yet give themselves "permission" to write in the hope that their stories will be useful to others, particularly other women. Such purpose allows these writers to indulge all the pleasures of autobiography--pleasures of language and imagination, of narrative, of reminiscence, and even egotism. Together these essays explore gender and genre as culturally inscribed, the construction of self within language systems, the nature of female subjectivity, and the shaping forces of memory and narrative as writers engage in the making of meaning and the making of history. Grounded in the multicultural reality that is America, these essays celebrate women's lives, women's autobiographical writing (including criticism), and the fea(s)ts of reading women's writing.

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Uruguayan writer Eduardo Galeano has described U.S. and Latin American culture as continually hobbled by amnesia—unable, or unwilling, to remember the influence of mestizos and indigenous populations. In Mestizos Come Home! author Robert Con Davis-Undiano documents the great awakening of Mexican American and Latino culture since the 1960s that has challenged this omission in collective memory. He maps a new awareness of the United States as intrinsically connected to the broader context of the Americas. At once native and new to the American Southwest, Mexican Americans have “come home” in a profound sense: they have reasserted their right to claim that land and U.S. culture as their own. Mestizos Come Home! explores key areas of change that Mexican Americans have brought to the United States. These areas include the recognition of mestizo identity, especially its historical development across the nineteenth and twentieth centuries; the re-emergence of indigenous relationships to land; and the promotion of Mesoamerican conceptions of the human body. Clarifying and bridging critical gaps in cultural history, Davis-Undiano considers important artifacts from the past and present, connecting the casta (caste) paintings of eighteenth-century Mexico to modern-day artists including John Valadez, Alma López, and Luis A. Jiménez Jr. He also examines such community celebrations as Day of the Dead, Cinco de Mayo, and lowrider car culture as examples of mestizo influence on mainstream American culture. Woven throughout is the search for meaning and understanding of mestizo identity. A large-scale landmark account of Mexican American culture, Mestizos Come Home! shows that mestizos are essential to U.S. national culture. As an argument for social justice and a renewal of America’s democratic ideals, this book marks a historic cultural homecoming.

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feeling different from her schoolfriends. Her hyperactive energy was channelled into drama school, and in 1994 the Spice Girls were formed. The rest is history.

I shared my life story to inspire people that know matter what challenges they face in life there is a higher power they can turn to. Life can take us through some ups and downs but we are not alone.

Singer Ruth Brown, "Miss Rhythm", shares candid recollections of the early days of RandB, the racism she encountered on the road, and her chart-topping success despite seemingly impossible odds. 65 photos.

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