

# RECASTING HISTORICAL WOMEN

STEPHAN LEE, THEATRE DIRECTOR



# Recasting Historical Women Female Identity In German Biographical Fiction

**Stephanie Bird**



## **Recasting Historical Women Female Identity In German Biographical Fiction:**

**Recasting Historical Women** Stephanie Bird, 1998-01 This text presents critical readings of eight contemporary German novels which feature historically documented women as their main protagonists and which reconstruct women's lives by combining source material with invention The protagonists include Cornelia Goethe Caroline Schlegel Schelling Karoline von Guenderode and Charlotte Corday Imagining Gender in Biographical Fiction Julia Novak, Caitríona Ní Dhúill, 2022-12-15 This volume addresses the current boom in biographical fictions across the globe examining the ways in which gendered lives of the past become reimagined as gendered narratives in fiction Building on this research this book is the first to address questions of gender in a sustained and systematic manner that is also sensitive to cultural and historical differences in both raw material and fictional reworking It develops a critical lens through which to approach biofictions as fictions of gender drawing on theories of biofiction and historical fiction life writing studies feminist criticism queer feminist readings postcolonial studies feminist art history and trans studies Attentive to various approaches to fictionalisation that reclaim appropriate or reinvent their raw material the volume assesses the critical revisionist and deconstructive potential of biographical fictions while acknowledging the effects of cliché gender norms and established narratives in many of the texts under investigation The introduction of this book is available open access under a CC BY 4.0 license at [link.springer.com](https://link.springer.com) Chapter 1 is available open access under a Creative Commons Attribution 4.0 International License via [link.springer.com](https://link.springer.com)

**Stories and Portraits of the Self** Helena Carvalhão Buescu, João Ferreira Duarte, 2007 In contemporary societies privatization has long ceased to be just an economic concept rather it must increasingly be made to refer to the ongoing shrinking of the public space under the impact of the representation of individual lives and images which cuts across all discourses genres and media to become one of the primary means of production of culture This volume is intended to cover such an historical social and intellectual ground where self representation comes to the fore Targeting mostly an academic readership but certainly also of interest to the general educated public it collects a wide range of essays dealing with diverse modes of life writing and portraying from a variety of perspectives and focusing on different historical periods and media It thus offers itself as a major contribution to a better understanding of the world we live in its past legacy and present configuration Contents Introduction Signposts of the Self in Modernity Part I The Representational Dilemma Christopher PRENDERGAST The Self as a Work of Art Proust's Scepticism Paulo DE MEDEIROS Re Constructing Re Membering Postcolonial Selves Aleksandra PODSIADLIK Doing Identity in Fiction Identity Construction as a Dialogue between Individuals and Cultural Narratives Clara ROWLAND Self Representation and Temporality Parabasis in Guimarães Rosa's Grande Sertão Veredas Daniel ROVERS New Man Marie Kessels Inner Portrait of a Writing Self Gaston FRANSSEN Good Intentions Ethical Commitment and Impersonal Poetry The Work of Gerrit Kouwenaar Jan RUPP For Getting Plural Selves Narrative and Identity in Caryl Phillips's A Distant Shore Lars BERNAERTS The Straitjacket of Normality The Interaction

with the Psychiatrist in Maurits Dekker's *Waarom ik niet krankzinnig ben* Lars DALUM *GRANILD* The Self's Struggle for Recognition August Strindberg and the Other *Marinela* FREITAS *Unshaded Shadows* Performances of Gender in Emily Dickinson and Luiza Neto Jorge Part II Signalling Identity Peter BROOKS *The Identity Paradigm* Roland GREENE *The Global I* Davy VAN OERS *Staining the Past with Ink* in Lorenzo Da Ponte's *Memorie 1830* The Fallacies of Autobiographical Writing Eli PARK SORENSEN *Between Autobiography and Fiction* Narrating the Self in Gabriel Garcia Marquez's *Vivir para contarla* Mirjam TRUWANT *The Passion of Lena Christ* From Fictionalized Autobiography to Biographical Novel Ricardo GIL SOEIRO *Dreams in the Mirror* George Steiner by George Steiner Part III Images of the Self Across the Arts Timothy MATHEWS *Reading W G Sebald* with Alberto Giacometti Paula MORO *The Impossible Self* Portrait Anna Viola SBORGI *Between Literature and the Visual Arts* Portraits of the Self in William Carlos Williams Marianne Moore and Fernando Pessoa Jakob STOUGAARD NIELSEN *Photography and Shadow* Writing Henry James's Revisions of the Self in the New York Edition Patrick VAN ROSSEM *Consumed by the Audience* Inhibition Fear and Anxiety in the Oeuvre of Bruce Nauman Anke BROUWERS *There Was Something about Mary* Mary Pickford's *Perfect Little American* Verena Susanna NUNGESSER *Paint it Red* Death Artistry as a Portrait of the Self Biographical Fiction Michael Lackey, 2017-01-01 In recent years the biographical novel has become one of the most dominant literary forms J M Coetzee Margaret Atwood Hilary Mantel Colum McCann Anne Enright Joyce Carol Oates Peter Carey Russell Banks and Julia Alvarez are just a few luminaries who have published stellar biographical novels But why did this genre come into being mainly in the 20th century Is it ethical to invent stories about an actual historical figure What is biofiction uniquely capable of signifying Why are so many prominent writers now authoring such works And why are they winning such major awards In *Biographical Fiction A Reader* some of the finest scholars and writers of biofiction clarify what led to the rise of this genre reflect on its nature and form and specify what it is uniquely capable of doing Combining primary and critical material this accessible reader will be invaluable to students teachers and scholars of biofiction *Mapping Morality in Postwar German Women's Fiction* Michelle Mattson, 2010 Christa Wolf 1929 Ingeborg Drewitz 1923 1986 and Grete Weil 1906 1999 occupy very different positions in postwar German literature yet all three challenge readers to consider how individuals understand their roles in history and how they negotiate their personal responsibilities based on those roles These three are of course by no means the only German writers to have dealt with such questions in the wake of the Third Reich But Wolf Drewitz and Weil ground their projects in the family an institution often left out of such inquiries giving them a different starting point for moral reflection **A History of Women's Writing in Germany, Austria and Switzerland** Jo Catling, 2000-03-23 This volume makes the wide ranging work of German women writers visible to a wider audience It is the first work in English to provide a chronological introduction to and overview of women's writing in German speaking countries from the Middle Ages to the present day Extensive guides to further reading and a bibliographical guide to the work of more than 400 women writers form an integral part of the volume

which will be indispensable for students and scholars of German literature and all those interested in women's and gender studies

**The American Biographical Novel** Michael Lackey, 2016-04-07 Before the 1970s there were only a few acclaimed biographical novels. But starting in the 1980s there was a veritable explosion of this genre of fiction leading to the publication of spectacular biographical novels about figures as varied as Abraham Lincoln, Ludwig Wittgenstein, Friedrich Nietzsche, Emily Dickinson, Virginia Woolf, Henry James, and Marilyn Monroe, just to mention a notable few. This publication frenzy culminated in 1999 when two biographical novels, Michael Cunningham's *The Hours* and Russell Banks' *Cloudsplitter*, were nominated for the Pulitzer Prize, and Cunningham's novel won the award. In *The American Biographical Novel*, Michael Lackey charts the shifts in intellectual history that made the biographical novel acceptable to the literary establishment and popular with the general reading public. More specifically, Lackey clarifies the origin and evolution of this genre of fiction, specifies the kind of truth it communicates, provides a framework for identifying how this genre uniquely engages the political, and demonstrates how it gives readers new access to history.

*Recasting Historical Women* Stephanie Bird, 1998-04 This book presents critical readings of eight contemporary German novels which feature historically documented women as their main protagonist and which reconstruct women's lives by combining source material and invention. Protagonists include Cornelia Goethe, Caroline Schlegel-Schelling, Karoline von Guenderode, and Charlotte Corday. Through a thorough examination of these novels, the wider complexities of female identity, feminism, literary technique, and historiography are illuminated and discussed. The author examines how historical events are used to substantiate ideological positions and how the narrators consider this problematic aspect of their project.

Imagining the Age of Goethe in German Literature, 1970-2010 John David Pizer, 2011 This is the first book-length study devoted to modern German author as character fiction set in the Age of Goethe. It shows for the first time in a sustained manner the powerful hold the Goethezeit continues to exercise on the imagination of many of Germany's leading writers. This inner German dialogue across the ages provides an important corrective to the dominant critical view that contemporary German language literature is composed primarily under the sign of both globalization and the influence of mass American culture. Book cover

Anne Duden: a Revolution of Words Heike Bartel, Elizabeth Boa, 2003 Anne Duden's reputation as one of the most innovative writers of her generation, established in 1982 with the experimental stories in *bergang*, was confirmed in 1985 by *Das Judasschaf*, a novel interweaving an individual's anguish with the cultural trauma of the German past. In her acclaimed poem cycles *Steinschlag* (1993) and *Hingegend* (1999), Duden pushes the limits of language in densely metaphoric evocations of landscapes and places of political and personal remembrance, mixing lament for ruined nature with grotesque comedy, mystic vision with horror. Duden is a distinguished practitioner of short forms. Her essays display the same intense engagement with the visual arts as informs her narrative texts. Her deep interest in music is echoed in the musicality of short prose poems. This volume presents for the first time a comprehensive collection of approaches to Duden's fiction, poetry, and essays by international scholars. Topics

include the ethics and aesthetics of Duden's engagement with German history her constructions of female subjectivity her criticism of western dualistic thinking with its devaluation of the body and exploitation of nature her position within a modernist tradition with roots in the Romantic Age the visual arts and poetic influences such as Hölderlin and Celan the dilemmas of translating Duden's highly individual style Three essays on Steinschlag constitute the first systematic reading of this difficult much praised cycle

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## **Table of Contents Recasting Historical Women Female Identity In German Biographical Fiction**

1. Understanding the eBook Recasting Historical Women Female Identity In German Biographical Fiction
  - The Rise of Digital Reading Recasting Historical Women Female Identity In German Biographical Fiction
  - Advantages of eBooks Over Traditional Books
2. Identifying Recasting Historical Women Female Identity In German Biographical Fiction
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Recasting Historical Women Female Identity In German Biographical Fiction
  - User-Friendly Interface
4. Exploring eBook Recommendations from Recasting Historical Women Female Identity In German Biographical Fiction
  - Personalized Recommendations
  - Recasting Historical Women Female Identity In German Biographical Fiction User Reviews and Ratings
  - Recasting Historical Women Female Identity In German Biographical Fiction and Bestseller Lists
5. Accessing Recasting Historical Women Female Identity In German Biographical Fiction Free and Paid eBooks
  - Recasting Historical Women Female Identity In German Biographical Fiction Public Domain eBooks
  - Recasting Historical Women Female Identity In German Biographical Fiction eBook Subscription Services
  - Recasting Historical Women Female Identity In German Biographical Fiction Budget-Friendly Options
6. Navigating Recasting Historical Women Female Identity In German Biographical Fiction eBook Formats

- ePub, PDF, MOBI, and More
- Recasting Historical Women Female Identity In German Biographical Fiction Compatibility with Devices
- Recasting Historical Women Female Identity In German Biographical Fiction Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Recasting Historical Women Female Identity In German Biographical Fiction
  - Highlighting and Note-Taking Recasting Historical Women Female Identity In German Biographical Fiction
  - Interactive Elements Recasting Historical Women Female Identity In German Biographical Fiction
- 8. Staying Engaged with Recasting Historical Women Female Identity In German Biographical Fiction
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Recasting Historical Women Female Identity In German Biographical Fiction
- 9. Balancing eBooks and Physical Books Recasting Historical Women Female Identity In German Biographical Fiction
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Recasting Historical Women Female Identity In German Biographical Fiction
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Recasting Historical Women Female Identity In German Biographical Fiction
  - Setting Reading Goals Recasting Historical Women Female Identity In German Biographical Fiction
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Recasting Historical Women Female Identity In German Biographical Fiction
  - Fact-Checking eBook Content of Recasting Historical Women Female Identity In German Biographical Fiction
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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represent pressure volume mass and temperature respectively a valve is then opened which allows the gas to expand freely into an insulated container b which is initially empty

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