

History And Narration Looking Back From The Twentieth Century

History and Narration

The relation between narration and history from the perspective of the twentieth century – the century of criticisms – suggests a new outlook fit for the new millennium. We can no longer look at history and historiography naively, but must be aware of the rhetorical strategies that are at work in the writing. A research group based in Milan has been working on this topic for a few years, discussing authors and texts from different genres and epochs. The essays presented here deal with texts chosen because of their intrinsic relevance to the history of English-speaking cultures and recent critical perspectives – largely, but not exclusively, indebted to Hayden White. Thus the volume considers instances of narrativity and historical discourse in authors as diverse as S. Johnson, E. Chambers, C. Hill, J. Raban, V. Woolf, N. Mitchison, V. S. Naipaul, S. Rushdie, J. M. Coetzee, A. Ghosh.

The Fourth Pig

An enchanting collection that introduces the author and activist Naomi Mitchison to a new generation of readers *The Fourth Pig*, originally published in 1936, is a wide-ranging collection of fairy tales, poems, and ballads that reflect the hopes and forebodings of their era but also resonate with those of today. From a retelling of “Hansel and Gretel” to the experimental title story, a dark departure from “The Three Little Pigs,” this book is a testament to the talents of Naomi Mitchison (1897–1999), who was an irrepressible phenomenon—a prominent Scottish political activist as well as a prolific author. Mitchison’s work, exemplified by the tales in this superb new edition, is stamped with her characteristic sharp wit, magical invention, and vivid political and social consciousness. Marina Warner, the celebrated scholar of myths and fairy tales and writer of fiction, provides an insightful introduction to Mitchison as a remarkable writer and personality.

Literature and Cultural Memory

Cultural Memory, a subtle and comprehensive process of identity formation, promotion and transmission, is considered as a set of symbolic practices and protocols, with particular emphasis on repositories of memory and the institutionalized forms in which they are embodied.

Gwen Ffrangcon-Davies, Twentieth-Century Actress

Gwen Ffrangcon-Davies is a paradox; a famous actress whose career spanned most of the twentieth century she is now largely forgotten. Drawing on material held in Ffrangcon-Davies's personal archive, Grime argues that the representation of the actress, on and off the stage, can be read in terms of its constructions of normative female behaviours.

Looking Back at Law's Century

This book describes a century of tremendous legal change, of inspiring legal developments, and profound failures. The twentieth century took the United States from the Progressive Era's optimism about law and social engineering to current concerns about a hyperlegalistic society, from philosophical idealism to the implementation of democracy, the rule of law, and the idea of human rights throughout the world. At the same time, law maintained its status as the key language of governance in the United States, the most “legal” of all countries, which has succeeded in making its version of the state a point of reference around the globe.

Social Studies of Science and Technology: Looking Back, Ahead

This volume brings together contributions that resemble spotlights thrown on the past twenty-five years of science and technology studies. It covers a broad range: history of science; science and politics; science and contemporary democracy; science and the public; science and the constitution; science and metaphors; and science and modernity and provides a critical overview of how the field of science and technology studies has emerged and developed.

Screening Twentieth Century Europe

This book offers a comparative study of historical television genres in Europe, with a special focus on Germany and Great Britain and their way of narrating twentieth century European history. The book analyses our common European past and memory through central historical television narratives. Each chapter looks at how historical TV genres, fictional and documentary, have dealt with the most salient and defining periods, events and changes in the twentieth century— an age of extremes. Bondebjerg offers unique theoretical and analytical insight into the role of television in mediating and shaping the past. The book explores television's creation of transnational cultural encounters across Europe in relation to our common and national past. The book addresses how television has influenced our understanding of history, collective memory and public debate over the twentieth century. It is fundamentally a book about the importance of the past in present day Europe and the centrality of media for transnational understanding.

Twentieth-Century Sentimentalism

Today's critical establishment assumes that sentimentalism is an eighteenth- and nineteenth-century literary mode that all but disappeared by the twentieth century. In this book, Jennifer Williamson argues that sentimentalism is alive and well in the modern era. By examining working-class literature that adopts the rhetoric of “feeling right” in order to promote a proletarian or humanist ideology as well as neo-slave narratives that wrestle with the legacy of slavery and cultural definitions of African American families, she explores the ways contemporary authors engage with familiar sentimental clichés and ideals. Williamson covers new ground by examining authors who are not generally read for their sentimental narrative practices, considering the proletarian novels of Grace Lumpkin, Josephine Johnson, and John Steinbeck alongside neo-slave narratives written by Margaret Walker, Octavia Butler, and Toni Morrison. Through careful close readings, Williamson argues that the appropriation of sentimental modes enables both sympathetic thought and systemic action in the proletarian and neo-slave novels under discussion. She contrasts appropriations that facilitate such cultural work with those that do not, including Kathryn Stockett's novel and film *The Help*. The book outlines how sentimentalism remains a viable and important means of promoting social justice while simultaneously recognizing and exploring how sentimentality can further white privilege. Sentimentalism is not only alive in the twentieth century. It is a flourishing rhetorical practice among a range of twentieth-century authors who use sentimental tactics in order to appeal to their readers about a range of social justice issues. This book demonstrates that at stake in their appeals is who is inside and outside of the American family and nation.

Twenty-First-Century Fiction

This critical introduction examines the formal and thematic features common among twenty-first-century writers from around the world.

Late Europeans and Melancholy Fiction at the Turn of the Millennium

This book is the first comparative study of novels by Patrick Modiano, W. G. Sebald, and Antonio Muñoz Molina. Drawing on many literary figures, movements, and traditions, from the Spanish Golden Age, to German Romanticism, to French philosophy, via Jewish modernist literature, Ian Ellison offers a fresh perspective on European fiction published around the turn of the millennium. Reflecting on what makes European fiction European, this book examines how certain novels understand themselves to be culturally and historically late, expressing a melancholy awareness of how the past and present are irreconcilable. Within this framework, however, it considers how backwards-facing, tradition-oriented self-consciousness, burdened by a sense of exhaustion in European culture and the violence of its past, may yet suggest the potential for re-enchantment in the face of obsolescence.

The Routledge Companion to Narrative Theory

The Routledge Companion to Narrative Theory brings together top scholars in the field to explore the significance of narrative to pressing social, cultural, and theoretical issues. How does narrative both inform and limit the way we think today? From conspiracy theories and social media movements to racial politics and climate change future scenarios, the reach is broad. This volume is distinctive for addressing the complicated relations between the interdisciplinary narrative turn in the academy and the contemporary boom of instrumental storytelling in the public sphere. The scholars collected here explore new theories of causality, experientiality, and fictionality; challenge normative modes of storytelling; and offer polemical accounts of narrative fiction, nonfiction, and video games. Drawing upon the latest research in areas from cognitive sciences to complexity theory, the volume provides an accessible entry point for those new to the myriad applications of narrative theory and a point of departure for new scholarship.

Transgression, Stylistic Variation and Narrative Discourse in the Twentieth Century Novel

This book offers a valuable contribution to the practice of literary criticism and cultural studies by seeking to explore “transgression” as a literary theme. Based on the analyses of six representative twentieth century novels, it deals with the fictional representation of various transgressive acts, from murder and incest to forbidden love affairs and adultery. A detailed consideration of major reader-response theories establishes a useful context for the textual analyses, as the readers are encouraged to integrate knowledge about style, narrative structure, and formal interpretive strategies with knowledge about social norms and moral values embedded in each text. Focusing on the evolving relationship between text and reader, the book exposes the potential of narrative strategies revealed in the act of narrating a story in an unconventional manner. “Broken” narratives, “unreliable narrators”, and “self-referentiality” are only some of the features discussed in the book with the aim of stimulating the readers to reflect on the narrative complexity of the twentieth century novel and to question their reading expectations. Designed for use in small and large classes organized by Literature, Comparative Literature and Cultural Studies Departments in colleges and universities around the world, this systematic, in-depth novel study aims to increase the students’ capacity to interpret challenging narrative texts, appreciate the aesthetic value of world literature, and experience the pleasure of reading beyond the limits of their own field.

Rewriting

Examines the tendency of post-World War II writers to rewrite earlier narratives by Poe, Melville, Hawthorne, and others.

Author Under Sail

In Author Under Sail: The Imagination of Jack London, 1902-1907, Jay Williams explores Jack London's necessity to illustrate the inner workings of his vast imagination. In this second installment of a three-volume biography, Williams captures the life of a great writer expressed through his many creative works, such as *The Call of the Wild* and *White Fang*, as well as his first autobiographical memoir, *The Road*, some of his most significant contributions to the socialist cause, and notable uncompleted works. During this time, London became one of the most famous authors in America, perhaps even the author with the highest earnings, as he prepared to become an equally famous international writer. Author Under Sail documents London's life in both a biographical and writerly fashion, depicting the importance of his writing experiences as his career followed a trajectory similar to America's from 1876 to 1916. The underground forces of London's narratives were shaped by a changing capitalist society, media outlets, racial issues, increases in women's rights, and advancements in national power. Williams factors in these elements while exploring London's deeply conflicted relationship with his own authorial inner life. In London's work, the imagination is figured as a ghost or as a ghostlike presence, and the author's personas, who form a dense population among his characters, are portrayed as haunted or troubled in some way. Along with examining the functions and works of London's exhaustive imagination, Williams takes a critical look at London's ability to tell his stories to wide arrays of audiences, stitching incidents together into coherent wholes so they became part of a raconteur's repertoire. Author Under Sail provides a multidimensional examination of the life of a crucial American storyteller and essayist.

The Routledge Encyclopedia of Jewish Writers of the Twentieth Century

Now available in paperback for the first time, Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

The Cambridge Companion to the Twentieth-Century English Novel

A survey of the development of the novel since 1900, with detailed information about individual novels, themes and subgenres.

The Columbia History of the 20th Century

In the parade of highlights with which many have tried to sum up the twentieth century, the overarching patterns and fundamental transformations often fail to come into focus. The Columbia History of the 20th Century, however, is much more than a chronicle of the previous century's front-page news. Instead, the book is a series of twenty-three linked interpretive essays on the most significant developments in modern times--ranging from athletics to art, the economy to the environment. Rather than presenting a linear narrative, each author uncovers patterns of worldwide change. James Mayall, for example, writes on nationalism from the rise of European fascism to the rise of Asian and African nations; Sheila Fitzpatrick traces the history of communism and socialism in Moscow and Havana. In her chapter on women and gender, Rosalind Rosenberg covers the progress of women's rights throughout the world, from Middle Eastern activism to the American feminist movement. Jean-Marc Ran Oppenheim's history of sports traces the spread of Western sports to all corners of the globe and the West's appropriation of such activities as martial arts. In each, the important strands of history--events, ideas, leading figures, issues--come together to offer an illuminating look at cultural connection, diffusion, and conflict, showing in stark relief how this period has been unlike any preceding era of human history.

Horror That Haunts Us

Horror's pleasures fundamentally hinge on looking backward, either on destabilising trauma, or as a period of comfort and happiness which is undermined by threat. However, this stretches beyond the scares on our screens to the consumption and criticism of the monsters of our past. The horror films of our youth can be locations of psychological and social trauma, or the happy place we go back to for comfort when our lives become unsettled. Horror That Haunts Us: Nostalgia, Revisionism, and Trauma in Contemporary American Horror is a collection of essays that brings together multiple theoretical and critical approaches to consider the way popular horror films from the last fifty years communicate, embody, and rework our view of the past. Whether we look at our current relationship to the scary movies of decades ago as personal or cultural memory, the way historical and sociopolitical events and frameworks – especially traumas – reframe the way we look at our pasts, or even the way recent horror films and video games look back at our past (and the past of the genre itself) through a filter of experience and history, this collection will show the close relationship between nostalgia and popular horror. These essays also demonstrate a range of unique and diverse points of view from both established and emerging scholars on the subject of horror and the past. Edited by seasoned horror experts Karrá Shimabukuro and Wickham Clayton, Horror That Haunts Us is a book with the aim of examining why we return again and again to certain popular horror films, either as remakes or reboots or as the basis for pastiche and homage.

Memory and Narrative

At a time when the memoir has never been more popular, Memory and Narrative presents an account of how the weave of life-writing has altered over time to arrive at its present form. James Olney, tells the story of an evolving literary form that originated in the autobiographical writings of St. Augustine, underwent profound and disruptive changes in Jean-Jacques Rousseau's life-writing

trilogy, and found its momentary conclusion in the body of Samuel Beckett's work. Among other issues, Olney considers the rejection of the pronoun \"I\" by many post-Rousseau writers; the uses of narrative in the works of Beckett, Franz Kafka, and the sculptor Alberto Giacometti, and the role of literary memory in light of recent \"memory work\" from a variety of scientific disciplines. Giambattista Vico, Henry Adams, Gertrude Stein, Richard Wright, and Christa Wolf are some of the many writers examined in this monumental study.

Narrative Projections of a Black British History

Since the mid-1990s, the black experience in Britain has begun to be (re)negotiated intensely, with a strong focus on history. Narrative Projections of a Black British History considers narratives that construct, or engage with, aspects of a black British history. Part I poses the question of what sort of narratives have emerged from, and in turn determine, key events (such as the iconic 'Windrush' moment) and developments and provides basic insights into theoretical frameworks. It also offers a large number of comparative readings, considering both 'factual' and 'fictional' forms of representation such as history books, documentary films, life writing, novels, and drama, and identifies main strands, 'official' narratives and countercurrents. Part II embarks on close readings and analyses of a selection of narratives that can be classed as reactions to the 'established' historical culture. Overall, the book draws attention to collective currents and individual positions, affirmative and critical approaches: Together, they form a representative image of a specific moment in the ongoing debate about a black British history.

Looking Forward, Looking Back: Interactive Digital Storytelling and Hybrid Art Approaches

This volume collects documentation of the 2017 International Conference on Interactive Digital Storytelling Art Exhibition and new scholarly texts from the artists involved. The work traces themes of Time & Tempo across Digital Poetics and Literature, Digital Heritage, and Urban Space and Politics.

Explaining Social Processes

This textbook considers understanding social processes to be the main task of sociology. From this perspective its authors demonstrate and explain problems which they consider to be crucial for contemporary social science. These are topics of a theoretical and epistemological nature, which are nevertheless closely connected with social development and issues arising from it. The book moves from the more general theoretical questions and dilemmas raised by key social thinkers, such as those connected with the concepts of actor, agency, institutions, structures and systems. It then leads to theoretical reflections on long-term developmental processes associated with the phenomena of power and life in current societies, including globalization, identities, migration, etc. It provides a comprehensive approach to the essential questions of sociology. Lucidly written and including the latest sociological perspectives, this book will find wide appeal among social science students and researchers, and is also for the socially aware general reader.

The Critical History of Edgar Allan Poe's The Narrative of Arthur Gordon Pym

The Critical History of Edgar Allan Poe's The Narrative of Arthur Gordon Pym: A Dialogue with Unreason traces the complex, scattered criticism of Poe's most anomalous work, as it has steadily grown in prominence to a central position in the study of Poe and American literature. The winding route the criticism of Pym has charted, as convoluted as the narrative itself, has been a history of disagreement at almost every level at which critics and scholars read texts--including the nature and genre of the work, the seriousness or levity of the author's intent, and its stature as a work of genius, hackwork, or something in between. The unique set of thematic and narrative problems the work poses has eluded every hermeneutic structure brought against it so far, consistently undermining the very reading strategies it seems to invite. The only comprehensive critical history and bibliography of Pym, this study fills a large hole Poe scholars have long felt, as it analyzes the ways in which critics and critical camps have attempted to confront, rationalize, contain, or evade its novel and disturbing features. In the process, the criticism is correlated with the popular reception and the international response. Because literary history has entangled no author with his work more than Poe, ultimately this book is as much a study of Poe as of Pym. At every point, therefore, this study embeds the critical response to Pym in the history of Poe studies in general, as well as in the larger context of American literary theory and history. Includes bibliography and index.

History and the Hebrew Bible: Culture, Narrative, and Memory

This essay offers an introduction to select disciplinary developments in the study of history and in historical study of the Hebrew Bible, focusing first and foremost on cultural history. It highlights key works on culture, narrative, and memory, in order to establish a contemporary historical approach to biblical studies.

Methodology, Microeconomics and Keynes

This volume, a companion to Money, Macroeconomics and Keynes, represents both consolidation and the breaking of new ground in Keynesian methodology and microeconomics by leading figures in these fields.

Civility, Religious Pluralism and Education

This book focuses on the problem of religious diversity, civil dialogue, and religion education in public schools, exploring the ways in which atheists, secularists, fundamentalists, and mainstream religionists come together in the public sphere, examining how civil discourse about religion fit within the ideals of the American political and pedagogical systems and how religious studies education can help to foster civility and toleration.

Still Beating the Drum

Covers English literature and post/colonial literature in English, in 20th century South Africa.

Narrative Methods for the Human Sciences

"Cathy Riessman is the leading figure in narrative research and her new book is a delight. Covering basic issues of transcription and research credibility as well as visual data and engagingly written, it is a goldmine for students and researchers alike. If we want to make narrative research serious and revealing, it is to this book that we should turn." --David Silverman, Professor Emeritus, Goldsmiths' College, University of London
"Narrative Methods for the Human Sciences provides an accessible framework for researchers -- to analyse narrative texts with confidence, empathy, and humility. --NARRATIVE INQUIRY
"This is a terrific book. Cathy Riessman has an encyclopedic knowledge of this field and of the participants in it. This breadth and depth of knowledge is abundantly clear throughout the book." --Susan Bell, Bowdoin College
"This book has been a great source of inspiration to me and my students, not only for its methodological clarity, but also for the spirit of social activism it engenders." --Ian Baptiste, The Pennsylvania State University
"Narrative Methods for the Human Sciences is an essential starting point for both students and experienced researchers interested in using narrative analysis in applied or other contexts. Written with admirable clarity, an engaging style, and supported by detailed examples of analysis, the book outlines the main methodological issues and approaches within the exciting and fast-developing field of narrative research. Even researchers already familiar with narrative methods should find the presentation of thematic, structural, dialogic/performance, and visual forms of analysis a fruitful stimulus to new research endeavours." --Brian Roberts, University of Central Lancashire, U.K.
"I just had to thank you for paving the path for us new and 'hopeful' narrative researchers. I have been a student of both your books on narrative analysis, and want to thank you for your guidance from your work, and also your latest book Narrative Methods for the Human Sciences. This work and the references you have chosen for us have helped me immensely during this time in my doctoral program, especially as I enter into the analysis phase." --Maria T. Yelle, nursing doctoral candidate, University of Wisconsin-Madison
Narrative Methods for the Human Sciences provides a lively overview of research based on constructing and interpreting narrative. Designed to improve research practice, it gives a detailed discussion of four analytic methods that students can adapt. Author Catherine Kohler Riessman explains how to conduct the four kinds of narrative analysis using model studies from sociology, anthropology, psychology, education and nursing. Throughout the book, she compares different approaches including thematic analysis, structural analysis, dialogic/performance analysis, and visual narrative analysis. The book helps students confront specific issues in their research practice, including how to construct a transcript in an interview study; complexities of working with materials translated from another language; defining narrative segments; relating text and context; locating oneself as the researcher in a responsible way in an inquiry; and arguing for the credibility of the case-based approach. Broad in scope,

Narrative Methods for the Human Sciences also offers concrete guidance in individual chapters for students and established scholars wanting to join the \"narrative turn\" in social research. Key Features Focuses on four particular methods of narrative analysis: This text provides specific diverse exemplars of good narrative research, as practiced in several social science and human service

Narrative Strategies in the Reconstruction of History

This book enquires into the processes by which certain contemporary women pay testimony to history. It examines the reasons why they recreate the past, whether political, social or artistic, and the strategies employed to establish a comparison with the present. The focus is on authors such as A.S. Byatt, Pat Barker, Anne Enright, Tracy Chevalier and Ali Smith. The volume demonstrates and discusses parallels, shifts and transformations in the writing of these authors and in the rewriting of history in contemporary fiction by women authors.

Ancient Narrative Volume 8

DIVAn analysis of the Chinese experience of modernity through the literary works, films and other cultural artifacts that represent it. /div

Chinese Modern

From the vantage point of comparative philosophy, this anthology explores how analytic and \"Continental\" approaches in the Western and other philosophical traditions can constructively engage each other and jointly contribute to the contemporary development of philosophy.

Constructive Engagement of Analytic and Continental Approaches in Philosophy

Contemporary fiction has never been less contemporary. Midcentury writers tended to set their works in their own moment, but for the last several decades critical acclaim and attention have fixated on historical fiction. This shift is particularly dramatic for writers of color. Even as the literary canon has become more diverse, cultural institutions have celebrated Black, Asian American, Latinx, and Indigenous novelists almost exclusively for their historical fiction. Writing Backwards explores what the dominance of historical fiction in the contemporary canon reveals about American literary culture. Alexander Manshel investigates the most celebrated historical genres—contemporary narratives of slavery, the World War II novel, the multigenerational family saga, immigrant fiction, and the novel of recent history—alongside the literary and academic institutions that have elevated them. He examines novels by writers including Toni Morrison, Viet Thanh Nguyen, Colson Whitehead, Julia Alvarez, Leslie Marmon Silko, Michael Chabon, Julie Otsuka, Yaa Gyasi, Ben Lerner, and Tommy Orange in the context of MFA programs, literary prizes, university syllabi, book clubs, and the National Endowment for the Arts. Manshel studies how historical fiction has evolved over the last half century, documenting the formation of the newly inclusive literary canon as well as who and what it still excludes. Offering new insight into how institutions shape literature and the limits of historical memory, Writing Backwards also considers recent challenges to the historical turn in American fiction.

Writing Backwards

This volume approaches the history of slave testimony in three ways: by prioritising the broad tradition over individual authors; by representing inter-disciplinary approaches to slave narratives; and by highlighting emerging scholarship on slave narratives, concerning both established debates over concerns of authorship and agency, for example, and developing concerns like eco-critical readings of slave narratives.

The Oxford Handbook of the African American Slave Narrative

This is a truly interdisciplinary work. Whilst all of the contributions focus upon the central problem of the relationship between literature and the visual arts, they come from contributors working in a large number of different areas. Represented are academics from the worlds of German studies, French studies, English studies, art history and film studies. in literature, etc.

Text Into Image, Image Into Text

Virginia Woolf's *Unwritten Histories* explores the interrelatedness of Woolf's modernism, feminism and her understanding of history as a site of knowledge and a writing practice that enabled her to negotiate her heritage, to find her place among the moderns as a female artist and intellectual, and to elaborate her poetics of the "new": not as radical rupture but as the result of a process of unwriting and rewriting "traditional" historiographical orthodoxies. Its central argument is that unless we comprehend the genealogy of Woolf's historical thought and the complexity of its lineage, we cannot fully grasp the innovative thrust of her attempt to "think back through our mothers." Bringing together canonical texts such as *Orlando* (1928), *A Room of One's Own* (1929), *Three Guineas* (1938) or *Between the Acts* (1941) and under-researched ones — among which stand Woolf's essays on historians and reviews of history books and her pieces on literary history and nineteenth-century women's literature — this book argues that Woolf's textual "conversations" with nineteenth-century writers, historians and critics, many of which remain unexplored, are interwoven with her historiographical poesis and constitute the groundwork for her alternative histories and literary histories: "unwritten," open-textured, unacademic and polemical counter-narratives that keep track of the past and engage politically with the future.

Virginia Woolf's Unwritten Histories

"The book explores how border subjects have been created and disputed in cultural narratives of the Texas-Mexico border, comparing and analyzing Mexican, Mexican American, and Anglo literary representations of the border"--Provided by publisher.

How Myth Became History

America has provided a platform for countless migrant peoples who have, in turn, contributed to the nation's landscape as a multicultural land of opportunity. Still, the waves of assimilation can obscure the distinctive customs and beliefs of immigrants, many feeling coerced to conform to American attitudes towards race, the economy, and politics. Others, inundated with American media, consumerism, and secularity, have forgotten those aspects about their family heritage that make them unique. Drawing from Palma's background as an Italian American evangelical, *Embracing Our Roots* considers the significance of rediscovering our ancestral history in a society where many are forced to repress, ignore, or reject their heritage. A nation of immigrants, every American is, in some sense, an "ethnic" American and stands to gain from considering how the people and places they come from make them unique. In addition to using genealogy databases and social networks, Palma maintains the rich value of thumbing through the family archives, hearty conversations with loved ones, and building one's family tree. This book is for scholars and laypersons alike with interest in the themes of biblical living, faith-based traditions, food culture, immigration, social class, race, family dynamics, and mental health.

Embracing Our Roots

After the success of the first international conference on the medieval chronicle, it was decided that another would be in place. It was held in the summer of 1999, and again drew some 150 participants. There are several reasons why the chronicle is particularly suited as the topic of an international conference. In the first place there is its ubiquity: all over Europe and throughout the Middle Ages chronicles were written, both in Latin and in the vernacular, and not only in Europe but also in the countries neighbouring on it, like those of the Arabic world. Secondly, all chronicles raise such questions as by whom, for whom, or for what purpose were they written, how do they reconstruct the past, what determined the choice of verse or prose, or what kind of literary influences are discernable in them. Finally, many chronicles have been beautifully illuminated, and the relation between text and image leads to a wholly different set of questions. Like its predecessor this volume of conference papers aims to provide a representative survey of the on-going research in the field of chronicle studies, illustrated by examples from specific chronicles from

a wide variety of countries, periods and cultural backgrounds. They are introduced by the opening address by David Dumville, on the question What is a chronicle?

The Medieval Chronicle II

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Polemics of Possession in Spanish American Narrative

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