

Chapter 1 : Literacy Autobiography | Essay Example

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Yet autobiography was not classified as a genre within itself until the late eighteenth century. Robert Southey coined the term in to describe the work of a Portuguese poet Anderson 1, 7; Berryman In his book, *Inside Out*, E. That definition, however, is too broad for some literary critics. Many, such as Lejeune, a scholar on autobiography, wish to define the genre more narrowly. He also thinks that the work must implicitly state itself to be an autobiography to be included within the genre Anderson 3. Other scholars, Bates, for example, do not think that there are any limitations or minimums on how much of a life must be revealed for it to be classified as autobiography. Cataloging autobiographies are further complicated because there are some that are translations and some that are edited. Maupassant even wrote an autobiography of his future Bates Despite disagreements concerning how inclusive the category of autobiography should be, there are characteristics that are common to the majority of autobiographical works Berryman These features are the grammatical perspective of the work, the identity of the self, and self-reflection and introspection. Most autobiographies are written from the first person singular perspective. This is fitting because autobiography is usually a story one tells about oneself. It would not naturally follow then that the writer would recount his or her past from a second or third person perspective. The author, the narrator, and the protagonist must share a common identity for the work to be considered an autobiography Anderson 3. This common identity could be similar, but is not identical. This is due in part to the fact that words are not adequate to fully express memories and emotions. Because the author cannot describe events objectively, even the most accurate autobiographies have fictional elements Bates Serge Doubrovsky was a French author who wrote principally about the Holocaust. His books are loosely based on his own life but are written in a fictional manner. He resists classifying his works as autobiographical. The difference between traditional autobiography and the genre of autofiction is that autobiographers are attempting to depict their real life while writers of autofiction are only basing their work upon real experiences. Writers of autofiction are not expected to be as historically accurate as possible as autobiographers are. This sums up autofiction. Autofiction draws from the life of the writer with the addition of fictional elements to make the work more than just a life story. Self-Evaluation and Introspection Though the intent of the majority of autobiographers is authenticity, they, unlike biographers, are not expected to reveal all about their subject. Autobiographers are free to shape their life story in whatever manner they choose. They are at liberty to select what they want to include or omit. They can simplify or amplify an event. Or they can leave out the skeletons in the closet if they desire Bates 3; Porter and Wolf 5. The way he or she organizes and arranges the events of the story shows what the author considers important. The author depicts truths about himself through his experiences and the way he or she describes them. The author wants to justify his or her past actions to the reader. The author establishes relationships to him or herself in order to show causality. There is also a relationship between the reader and the author. By judging past actions as right or wrong, the narrator establishes to the reader that they share common norms. This relating is then evaluated socially according to whether actions are appropriate or inappropriate or surprising or normal Quigley 64, , Other interactions that the narrator establishes are relationships with other characters in the story. The speaker may narrate an event in such a way that the self does not have to accept the responsibility for the outcome. It can be described as happening to the protagonist because of the actions of others Quigley , Autobiography is a form of introspection. When authors write about their past, it is not free from emotions. By explaining what happened in the past, the author is able to express to the reader how the self evolved. The self-now is the person he or she is because of the events of the past. What we refer to confidently as memory-meaning a moment, a scene, a fact that has been subjected to a fixative and therefore rescued from oblivion-is really a form of storytelling that goes on continually in the mind and often changes with the telling. Too many conflicting emotional interests are involved for life ever to be wholly acceptable and possibly it is the work of the storyteller to rearrange things so that they conform to this end. Autobiography is a popular genre. Writers

of memoirs and life stories never lack an audience. Autobiography is a way to organize the story of a life and reflect on the past in order to better understand the present. Works Cited Anderson, Linda R. *An Introduction to Autobiography*. Reading and Writing Autobiography. The Grammar of Autobiography: Lawrence Erlbaum Associates, Inc. Ben-Gurion University of the Negev: Do you consider blogs or online journals to be a form of autobiography Yes.

Chapter 2 : How to Write a Literacy Autobiography | Pen and the Pad

Literacy Autobiography. Literacy Autobiography AP Lang & Comp 9/17/13 The development of a writer is a long, pensive, and emotional struggle. There is a world of writing skills and knowledge to learn, but a long journey to even begin to understand it.

The kind of influence and its effect are perhaps moot, especially in the case of his wife, but one can easily accept his estimate of their weights. His attitude to his mother has caused speculation: At the very least it is odd that a strong feminist, writing under the correcting eye of an equally strong feminist, should have given himself but a single parent in the opening narrative sentence of his autobiography: Other questions can here only be asked: Wordsworth merits at least the treatment he receives, but where then is Coleridge? Does not Tocqueville, whose influence, curiously enough, is not acknowledged at all in the Early Draft, deserve as much space as Comte even if we admit that much of the three pages devoted to the latter is given to denial of influence? The questions pile up, and answers implying the deliberate downplaying of friendships, or the desire to avoid comment on those alive to read the account, do not seem adequate. But his judgment should be respected. Hollander, Professor of Political Economy at Johns Hopkins University, who kept it until his death in , after which it was stored for nearly two decades in a Baltimore warehouse. Written in the late months of and the early months of see below on this and other datings , the MS contains a complete account, as Mill then would have given it, of his life up to his marriage in The paper is apparently that used in the East India Company office where Mill worked, half-sheets of white laid foolscap measuring c. Before beginning a leaf, he folded it once lengthwise, to divide each page into two long halves c. This MS consists of leaves not counting those left blank by Mill or used as wrappers measuring c. This part of the MS was written in The remaining forty-eight leaves, a gathering marked K and made up of twenty-four sheets of darker blue unwatermarked paper folded separately and unsewn, representâ€”except for text taken over from the Yale fragment see below â€”the first and only draft of the rest of the Autobiography, written in the winter of Hodgson and acquired by the John Rylands Library, Manchester. Mill revised, recopied, and continued his original version Early Draft in the Columbia MS; Helen Taylor and her helpers copied the Columbia text in the Rylands transcript; and the work was set in type from the Rylands transcript. This is written on the four pages of a folded sheet of bluish-gray wove paper, page size c. Mill could have drafted the note any time between the completion of the Early Draft, in , and the writing of the last part of the work in They were mostly passages in which I had written, you thought, too much of the truth or what I believe to be the truth about my own defects. I certainly do not desire to say more about them than integrity requires, but the difficult matter is to decide how much that is. Still it va sans dire that it ought to be on the whole a fair representation. Some things appear to me on looking at them now to be said very crudely, which does not surprise me in a first draft, in which the essential was to say everything, somehow, sauf to omit or revise afterwards. That, though it is the smallest part of what you are to me, is the most important to commemorate, as people are comparatively willing to suppose all the rest. But we have to consider, which we can only do together, how much of our story it is advisable to tell, in order to make head against the representations of enemies when we shall not be alive to add anything to it. As it is there must be care taken not to put arms into the hands of the enemy. Up to this point, therefore, there were at least two periods of compositionâ€”one in which he wrote the early part that they read and marked together, the other in which he continued writing in her absence. We have, unfortunately, virtually no biographical documents for the first two years of their marriage, after they had returned from the Continent and settled at Blackheath Park in September, In August, , Mill took his wife to Sidmouth, Devonshire, returning to London alone on the 23rdâ€”the first time since the marriage that they had been separated. He remained in London through much of September, and then, on the advice of their physicians, accompanied his wife to Nice. It is unlikely that he worked on the draft between 5 and 23 January the date of the first letter quoted above. What seems most probable, if we assume that he began the draft in London, perhaps even as he did with other works during office hours at the India House when correspondence lagged, is that he commenced writing earlier than August, ; that he and his wife read and marked the early part

at least the first twenty-five leaves, through the first extract given in App. G before going to Devonshire in that month; and that he continued writing, through at least the first eight leaves of the original Part II, in the August-September interval of separation, before joining her for their sojourn in France. On 13 February, , still planning to join his wife in Paris, Mill again mentions bringing the draft with him, and adds: But if we are not to be together this summer it is doubly important to have as much of the life written as can be written before we meetâ€”therefore will you my own love in one of your sweetest letters give me your general notion of what we should say or imply respecting our private concerns. I feel sure dear that the Life is not half written and that half that is written will not do. Should there not be a summary of our relationship from its commencement in â€”I mean given in a dozen lines. This ought to be done in its genuine truth and simplicityâ€”strong affection, intimacy of friendship, and no impropriety. It seems to me an edifying picture for those poor wretches who cannot conceive friendship but in sexâ€”nor believe that expediency and the consideration for feelings of others can conquer sensuality. On 24 February he writes: The Early Draft is a heavily worked over MS, with cancellations and interlined revisions on nearly every page, and a great many additional passages written and rewritten at left. Mill foliated the MS in pencil, and most of the leaves show evidence of having been renumbered one or more times as additional leaves were inserted, passages reordered, and revised leaves substituted for earlier ones. The principal additions and rearrangements are reported in notes to the Early Draft text and in headnotes to the extracts given in Appendix G. Mill rearranged several paragraphs, condensed the first eight leaves of Part II to three and a half, and discarded the two-part division altogether see pp. In response to her markings Mill suppressed personal and family details that, had they been retained, would have made the Autobiography a warmer, if often more critical document, and she exerted extensive influence on the several versions in which he attempted to describe his practical deficiencies see pp. Between the Early Draft and the corresponding text of the Columbia MS there are some 2, substantive differences, large and small the figure is offered simply as a rough indication of the frequency of revision; the alteration of a single word counts as one substantive change, and the omission or addition of an entire paragraph or more also counts as one. The number and nature of the differences make impracticable the usual method of recording variants in this edition. We have, therefore, chosen to present the Early Draft and the Columbia MS as parallel texts on facing pages, with spacing adjusted to bring corresponding passages, as much as possible, opposite one another. As a result, blank spaces and even whole blank pages on one side or the other immediately call attention to the most extensive of the revisions. Some of the less obvious may be mentioned briefly. With the distance gained by the passing of seven or more years since his writing of the Early Draft, Mill viewed the events of his life with increased detachment. This new objectivity dictated a number of changes by which earlier outbursts of egotism, contrasting strikingly with the characteristic self-effacement that marks much of the work, were deflated or restrained. The revised life is less full, less varied in texture, than that of the Early Draft. Here and there Mill toned down his recollections of family relationships and especially of his father. By changes of this sort, and the addition of several sentences comparing James Mill with Bentham p. The more formal and generalized character of the later version is continued in the last part that Mill wrote, the forty-eight leaves of the K gathering in the Columbia MS, containing the text of the work from the present. This was drafted in the winter of Mill died at Avignon on 7 May, , and the will was proved in London on 5 September. By the latter date the Autobiography was already set in type and about to be printed. Altogether, when we add the considerably longer stretches copied by Helen Taylor and the twenty-three leaves at the beginning in the hand of the unidentified French copyist, the transcript has over 2, variants, including more than substantives, from the MS that was its immediate source. The cancellation of the ten passages referring to herself, on the other hand, as the spaced asterisks replacing them in make clear, was done at proof stage. It is remarkable that only sixty of the more than substantive errors in the Rylands transcript got into print. The first printed text could have been much worse. It was, however as it should have been , the standard edition for the next forty-five years, although, until the textual puzzles were untangled in the early s, scholars and critics sometimes used another text also published in , Harold J. This improves on the accuracy of the Columbia edition in the nine hundred particulars just mentioned, and has been the most reliable text for the past decade. The third editing from the Columbia MS is that in the present volume. In the present edition the reader can, as

mentioned, compare at a glance this text with that of the Early Draft in various stages, aided by the editorial apparatus described later in this introduction. It might be argued that Mill did not, at least in when *Dissertations and Discussions* first appeared, believe many of these essays to be of major importance, and indeed by any standards some of them are slight; however, a case can be made for each of those he chose to leave buried in periodicals, and a fortiori for the importance of his literary essays as a whole. It would be perverse to argue, on the other hand, that Mill in middle life or later believed his literary articles to have the importance of those on economics, history, and politics though a great many of the last were not reprinted by Mill ; in this connection one should note that the essays in this volume span only the years to , with all but four appearing in the s, the period when he was most concerned to examine literary works and, as editor of the *London and Westminster*, was able to review them at will. That Mill later recognized these as signs of narrow sectarianism is indicated by his comment in the *Autobiography*: Though there are hints in the article of his individual views, it is not surprising that he chose not to republish it in fact he republished none of his thirteen articles from the first dynasty of the *Westminster*, all of which have considerable interest and value. They show Mill in the midst of his period of search, examining and enjoying the new perspectives and insights afforded by W. Fox and his circle, including Harriet Taylor, and by Thomas Carlyle, who, though certainly not a member of that group, knew them and discussed their ways and works in his extensive correspondence with Mill. Of it, and the three following pieces, Mill might equally well have noted that he was gaining practice in composition, though he had changed his model from James Mill to Carlyle. To the latter he commented on 17 September, I have written a rambling kind of article, in which many, I will not say great, but big things are said on a small occasion, namely in the form of strictures on a well-meaning but flimsy article which recently appeared in the *Monthly Repository*. As for this article of mine, those who best know me will see more character in it than in anything I have ever published; other people will never guess it to be mine. But in this last you will find many things which I never saw, or never saw clearly till they were shewn to me by you, nor even for some time after. It embodies some loose thoughts, which had long been floating in my mind, about Poetry and Art, but the result is not satisfactory to me and will probably be far less so to you€”but you will tell me to what extent you think me wrong, or shallow. I wrote the paper from conviction else it had never been written but not from that strong conviction which forces to write: I need it much; for I have a growing feeling that I have not got quite into the heart of that mystery, and I want you to shew me how. If you do not teach me you will do what is better, put me in the way of finding out. But I begin to see a not very far distant boundary to all I am qualified to accomplish in this particular line of speculation. One need only summarize briefly what is known: *Pauline* was published in March, and Mill, given a copy by W. Fox, wrote a review for the *Examiner* before the middle of May. The only surviving evidence of his views is found in the copy of *Pauline* which he returned to Fox. Peterson and Fred L. The last two pages of the concluding paper made an impression upon me which will never be effaced. You will not find much in the first to please you; perhaps rather more in the second, but I fear you will think both of them too much infected by mechanical theories of the mind: A study of these shows that the revisions can be seen to fall into four types: Second, using the categories just described, one finds the order of frequency to be 4 changes , 3 58 changes , 1 20 changes , and 2 3 changes ; by far the largest number more than half are of type 4. I and II of *Dissertations and Discussions* , and of these almost all were relatively trivial 12 involved the removal of italics that had survived the apparently thorough reduction of shrillness in

Chapter 3 : Autobiography and Literary Essays | Liberty Fund

Those gathered under the rubric of literary essays were decided upon because autobiography is a literary genre, because these essays cast light on some of the personal relations outlined in the memoir, and because they derive from and help us understand a period Mill saw as crucial to his development.

The kind of influence and its effect are perhaps moot, especially in the case of his wife, but one can easily accept his estimate of their weights. His attitude to his mother has caused speculation: At the very least it is odd that a strong feminist, writing under the correcting eye of an equally strong feminist, should have given himself but a single parent in the opening narrative sentence of *Edition*: Other questions can here only be asked: Wordsworth merits at least the treatment he receives, but where then is Coleridge? Does not Tocqueville, whose influence, curiously enough, is not acknowledged at all in the *Early Draft*, deserve as much space as Comte even if we admit that much of the three pages devoted to the latter is given to denial of influence? The questions pile up, and answers implying the deliberate downplaying of friendships, or the desire to avoid comment on those alive to read the account, do not seem adequate. But his judgment should be respected. Hollander, Professor of Political Economy at Johns Hopkins University, who kept it until his death in 1963, after which it was stored for nearly two decades in a Baltimore warehouse. Written in the late months of 1826 and the early months of 1827 on this and other datings, the MS contains a complete account, as Mill then would have given it, of his life up to his marriage in 1823. The paper is apparently that used in the East India Company office where Mill worked, half-sheets of white laid foolscap measuring 18 by 24 inches. Before beginning a leaf, he folded it once lengthwise, to divide each page into two long halves. This MS consists of leaves not counting those left blank by Mill or used as wrappers measuring 9 by 12 inches. This part of the MS was written in 1826. The remaining forty-eight leaves, a gathering marked K and made up of twenty-four sheets of darker blue unwatermarked paper folded separately and *Edition*: Hodgson and acquired by the John Rylands Library, Manchester. Mill revised, recopied, and continued his original version *Early Draft* in the *Columbia MS*; Helen Taylor and her helpers copied the *Columbia* text in the *Rylands* transcript; and the work was set in type from the *Rylands* transcript. This is written on the four pages of a folded sheet of bluish-gray wove paper, page size 18 by 24 inches. Mill could have drafted the note any time between the completion of the *Early Draft*, in 1826, and the writing of the last part of the work in 1827. They were mostly passages in which I had written, you thought, too much of the truth or what I believe to be the truth about my own defects. I certainly do not desire to say more about them than integrity requires, but the difficult matter is to decide how much that is. Still it va sans dire that it ought to be on the whole a fair representation. Some things appear to me on looking at them now to be said very crudely, which does not surprise me in a first draft, in which the essential was to say everything, somehow, *sauf* to omit or revise afterwards. That, though it is the smallest part of what you are to me, is the most important to commemorate, as people are comparatively willing to suppose all the rest. But we have to consider, which we can only do together, how much of our story it is advisable to tell, in order to make head against the representations of enemies when we shall not be alive to add anything to it. As it is there must be care taken not to put arms into the hands of the enemy. Up to this point, therefore, there were at least two periods of composition—one in which he wrote the early part that they read and marked together, the other in which he continued writing in her absence. We have, unfortunately, virtually no biographical documents for the first two years of their marriage, after they had returned from the Continent and settled at Blackheath Park in September, 1823. In August, 1824, Mill took his wife to Sidmouth, Devonshire, returning to London alone on the 23rd—the first time since the marriage that they had been separated. He remained in London through much of September, and then, on the advice of their physicians, accompanied his wife to Nice. It is unlikely that he worked on the draft between 5 and 23 January the date of the first letter quoted above. What seems most probable, if we assume that he began the draft in London, perhaps even as he did with other works during office hours at the India House when correspondence lagged, is that he commenced writing earlier than August, 1826; that he and his wife read and marked the early part at least the first twenty-five leaves, through the first extract given in App. G before going to Devonshire in that month; and that he continued writing, through

at least the first eight leaves of the original Part II, in the August-September interval of separation, before joining her for their sojourn in France. On 13 February, , still planning to join his wife in Paris, Mill again mentions bringing the draft with him, and adds: But if we are not to be together this summer it is doubly important to have as much of the life Edition: I feel sure dear that the Life is not half written and that half that is written will not do. Should there not be a summary of our relationship from its commencement in "I mean given in a dozen lines. This ought to be done in its genuine truth and simplicity" strong affection, intimacy of friendship, and no impropriety. It seems to me an edifying picture for those poor wretches who cannot conceive friendship but in sex" nor believe that expediency and the consideration for feelings of others can conquer sensuality. 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Chapter 4 : Essay - Wikipedia

A literacy autobiography is "an account of significant factors and events that have contributed to your development as a reader or writer." The role language plays in your life is the product of numerous experiences that have shaped the way you think, write and read.

An essay has been defined in a variety of ways. One definition is a "prose composition with a focused subject of discussion" or a "long, systematic discourse". Aldous Huxley , a leading essayist, gives guidance on the subject. Furthermore, Huxley argues that "essays belong to a literary species whose extreme variability can be studied most effectively within a three-poled frame of reference". These three poles or worlds in which the essay may exist are: The personal and the autobiographical: The essayists that feel most comfortable in this pole "write fragments of reflective autobiography and look at the world through the keyhole of anecdote and description". The objective, the factual, and the concrete particular: The essayists that write from this pole "do not speak directly of themselves, but turn their attention outward to some literary or scientific or political theme. Their art consists of setting forth, passing judgment upon, and drawing general conclusions from the relevant data". In this pole "we find those essayists who do their work in the world of high abstractions", who are never personal and who seldom mention the particular facts of experience. Huxley adds that the most satisfying essays " In English essay first meant "a trial" or "an attempt", and this is still an alternative meaning. The Frenchman Michel de Montaigne " was the first author to describe his work as essays; he used the term to characterize these as "attempts" to put his thoughts into writing, and his essays grew out of his commonplaceing. For the rest of his life, he continued revising previously published essays and composing new ones. Ben Jonson first used the word essayist in English in , according to the Oxford English Dictionary. History The examples and perspective in this article may not represent a worldwide view of the subject. You may improve this article , discuss the issue on the talk page , or create a new article , as appropriate. January Learn how and when to remove this template message Europe English essayists included Robert Burton " and Sir Thomas Browne " In the 18th and 19th centuries, Edmund Burke and Samuel Taylor Coleridge wrote essays for the general public. The early 19th century, in particular, saw a proliferation of great essayists in English " William Hazlitt , Charles Lamb , Leigh Hunt and Thomas de Quincey all penned numerous essays on diverse subjects. In the 20th century, a number of essayists tried to explain the new movements in art and culture by using essays e. Whereas some essayists used essays for strident political themes, Robert Louis Stevenson and Willa Cather wrote lighter essays. Zuihitsu As with the novel , essays existed in Japan several centuries before they developed in Europe with a genre of essays known as zuihitsu " loosely connected essays and fragmented ideas. Zuihitsu have existed since almost the beginnings of Japanese literature. Many of the most noted early works of Japanese literature are in this genre. Notable examples include The Pillow Book c. Another noteworthy difference from Europe is that women have traditionally written in Japan, though the more formal, Chinese-influenced writings of male writers were more prized at the time. Forms and styles This section describes the different forms and styles of essay writing. These forms and styles are used by an array of authors, including university students and professional essayists. Cause and effect The defining features of a "cause and effect" essay are causal chains that connect from a cause to an effect, careful language, and chronological or emphatic order. A writer using this rhetorical method must consider the subject , determine the purpose , consider the audience , think critically about different causes or consequences, consider a thesis statement, arrange the parts, consider the language , and decide on a conclusion. It is grouped by the object chunking or by point sequential. The comparison highlights the similarities between two or more similar objects while contrasting highlights the differences between two or more objects. Compare and contrast is arranged emphatically. Mostly written in third-person , using "it", "he", "she", "they". Expository essay uses formal language to discuss someone or something. Examples of expository essays are: Writing of expository essay often consists of following next steps: Determining the purpose, considering the audience, creating a dominant impression, using descriptive language, and organizing the description are the rhetorical choices to consider when using a description. A description is usually

arranged spatially but can also be chronological or emphatic. The focus of a description is the scene. Description uses tools such as denotative language, connotative language, figurative language, metaphor, and simile to arrive at a dominant impression. Dialectic In the dialectic form of the essay, which is commonly used in philosophy, the writer makes a thesis and argument, then objects to their own argument with a counterargument, but then counters the counterargument with a final and novel argument. This form benefits from presenting a broader perspective while countering a possible flaw that some may present. This type is sometimes called an ethics paper. Writers need to consider their subject, determine their purpose, consider their audience, decide on specific examples, and arrange all the parts together when writing an exemplification essay. The text makes it clear to the reader why the argument or claim is as such. The focus of a narrative is the plot. When creating a narrative, authors must determine their purpose, consider their audience, establish their point of view, use dialogue, and organize the narrative. A narrative is usually arranged chronologically. The main idea of all the criticism is to provide an opinion either of positive or negative implication. As such, a critical essay requires research and analysis, strong internal logic and sharp structure. In addition, an argumentative essay may include a refutation section where conflicting ideas are acknowledged, described, and criticized. Each argument of argumentative essay should be supported with sufficient evidence, relevant to the point. Process A process essay is used for an explanation of making or breaking something. Often, it is written in chronological order or numerical order to show step-by-step processes. It has all the qualities of a technical document with the only difference is that it is often written in descriptive mood, while a technical document is mostly in imperative mood. It can take a narrative course and a descriptive course. It can even become an argumentative essay if the author feels the need. Thus, the focus is not merely descriptive. Other logical structures The logical progression and organizational structure of an essay can take many forms. Understanding how the movement of thought is managed through an essay has a profound impact on its overall cogency and ability to impress. A number of alternative logical structures for essays have been visualized as diagrams, making them easy to implement or adapt in the construction of an argument. Free response In countries like the United States and the United Kingdom, essays have become a major part of a formal education in the form of free response questions. Secondary students in these countries are taught structured essay formats to improve their writing skills, and essays are often used by universities in these countries in selecting applicants see admissions essay. In both secondary and tertiary education, essays are used to judge the mastery and comprehension of the material. Students are asked to explain, comment on, or assess a topic of study in the form of an essay. In some courses, university students must complete one or more essays over several weeks or months. In addition, in fields such as the humanities and social sciences, [citation needed] mid-term and end of term examinations often require students to write a short essay in two or three hours. In these countries, so-called academic essays also called papers, are usually more formal than literary ones. Longer academic essays often with a word limit of between 2, and 5, words [citation needed] are often more discursive. They sometimes begin with a short summary analysis of what has previously been written on a topic, which is often called a literature review. Most academic institutions require that all substantial facts, quotations, and other supporting material in an essay be referenced in a bibliography or works cited page at the end of the text. One of the challenges facing universities is that in some cases, students may submit essays purchased from an essay mill or "paper mill" as their own work. An "essay mill" is a ghostwriting service that sells pre-written essays to university and college students. Since plagiarism is a form of academic dishonesty or academic fraud, universities and colleges may investigate papers they suspect are from an essay mill by using plagiarism detection software, which compares essays against a database of known mill essays and by orally testing students on the contents of their papers. Long-form journalism Essays often appear in magazines, especially magazines with an intellectual bent, such as The Atlantic and Harpers. Magazine and newspaper essays use many of the essay types described in the section on forms and styles e. Some newspapers also print essays in the op-ed section. An cover of Harpers, a US magazine that prints a number of essays per issue. Employment Employment essays detailing experience in a certain occupational field are required when applying for some jobs, especially government jobs in the United States. Essays known as Knowledge Skills and Executive Core Qualifications are required when applying to certain US

federal government positions. A KSA, or "Knowledge, Skills, and Abilities," is a series of narrative statements that are required when applying to Federal government job openings in the United States. KSAs are used along with resumes to determine who the best applicants are when several candidates qualify for a job. The knowledge, skills, and abilities necessary for the successful performance of a position are contained on each job vacancy announcement. Like the KSAs, ECQs are used along with resumes to determine who the best applicants are when several candidates qualify for a job. The Office of Personnel Management has established five executive core qualifications that all applicants seeking to enter the Senior Executive Service must demonstrate. Non-literary types

Film A film essay or "cinematic essay" consists of the evolution of a theme or an idea rather than a plot per se, or the film literally being a cinematic accompaniment to a narrator reading an essay. The cinematic essay often blends documentary, fiction, and experimental film making using tones and editing styles. Jean-Luc Godard describes his recent work as "film-essays". Brecht was a playwright who experimented with film and incorporated film projections into some of his plays. These are often published online on video hosting services. He states that since that time, essay films have tended to be "on the margins" of the filmmaking world. Essay films have a "peculiar searching, questioning tone Gray notes that just like written essays, essay films "tend to marry the personal voice of a guiding narrator often the director with a wide swath of other voices". A photographic essay strives to cover a topic with a linked series of photographs. Photo essays range from purely photographic works to photographs with captions or small notes to full-text essays with a few or many accompanying photographs. Photo essays can be sequential in nature, intended to be viewed in a particular order "€" or they may consist of non-ordered photographs viewed all at once or in an order that the viewer chooses.

Chapter 5 : Autobiography - Examples and Definition of Autobiography

The Collected Works of John Stuart Mill took thirty years to complete and is acknowledged as the definitive edition of J.S. Mill and as one of the finest works editions ever completed. Mill's contributions to philosophy, economics, and history, and in the roles of scholar, politician and journalist.

Get Full Essay Get access to this section to get all help you need with your essay and educational issues. Literacy Autobiography Essay Sample Literacy Autobiography The development of a writer is a long, pensive, and emotional struggle. There is a world of writing skills and knowledge to learn, but a long journey to even begin to understand it. Writing all in all involves skills like vocabulary, structure, grammar, creativity, and research; all of which have many elements to master. If you learn to write with more helpful, intuitive techniques; you will succeed as a writer. The more information you acquire, the better, more creative writer you will be. In my earliest stages of reading and writing, I remember learning simple words and their meanings. Teachers would have us draw a picture and tell a short story about it. They often used picture-word association, which is helpful because pictures help trigger my memory. Sentence structure was basic, including a common noun and a simple adjective. As I got older I began to read more books, thus improving my word comprehension and vocabulary. We were required to read books to gain AR points; had this system not been implemented my reading and writing skills would not be as proficient as they are today. Towards the conclusion of elementary school; a pattern towards short story and paragraph writing occurred. I feel as though short reading analysis would have been helpful towards the end of the fifth grade. We would usually read passages out of the textbook that were too outdated to relate to; which in a sense, made for a waste of time. Overall, elementary school lacked a sufficient amount of novel reading. Middle school was a transition. I became more of an individual; I developed a taste for personnel reading, music, and even began to watch more sophisticated films. Reading the entire Harry Potter series opened my mind to new creative realms. Creativity is a crucial skill for writing and must be developed from stimulation outside of school. Without the use of mood-setting or descriptive words; writing is monotonous. To ensure our curriculum included vocabulary skills, wordly wise was implemented. Wordly wise uses context along with definitions to effectively teach the given terms. To get a better understanding of colloquial language we read books like *The Outsiders*. We began to read books that challenged our abilities, which helps out in the long run. At the end of middle school, I began a trek into the French language. Beginning to learn the French language is very similar to learning the English language for the first time. After learning English, French is less of a strife to learn; for both languages stem from Latin making them similar. Like the process of learning English, French takes time to learn and I had to start out learning basic words and short sentences. It is strenuous to learn a new language, but the words become easier to understand and the sentences you speak flow with ease. High school was vast step up from my previous reading and writing. Reading and analyzing books like *The Odyssey* and *The Good Earth* opened my eyes to new styles of literature. Trying to understand and analyze these books was difficult because both stories took place in previous time periods and took place in Greece and China. Trying to understand the themes and meanings of these books challenged my intelligence, but was helpful in the development of my comprehension skills. As I moved up a grade I learned structural paper writing skills and thought response skills. Organization and format for essays are crucial skills to learn to be a good writer. We wrote quote journals to help our analysis skills, which are key to excelling when writing. Analyzing passages or quotes is difficult because there is no right answer and it requires deep, pensive thought. I believe the skills I learned in this class will stay with me for the rest of my life. It challenges me to take risks and to explore brand new methods of writing. This may be the biggest and most important step I have ever taken as a writer. Today, I believe writing is a great way to express important thoughts, ideas, and feelings. It can be a gateway to new idealistic barriers. Writing is a way to truly express your emotions or stance on an issue. You can explain or convince somebody about a new ground-breaking idea. The possibilities are unlimited. My development of writing has been challenging and strenuous. Luckily in my experience; once an adjustment is made, the concept become routine and easier to understand. The methods and techniques that are taught to you

shape what type of writer you become and where your strengths are. Is the journey to become a successful writer fast and easy? It is quite the opposite; it takes patience, creativity, and a mind ready to learn. More essays like this:

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The Autobiography of Benjamin Franklin study guide contains a biography of Benjamin Franklin, literature essays, quiz questions, major themes, characters, and a full summary and analysis.

Comprehensive and continuous retrospection, based on memory, makes up its governing structural and semantic principle. Oscillating between the struggle for truthfulness and creativity, between oblivion, concealment, hypocrisy, self-deception and self-conscious fictionalizing, autobiography renders a story of personality formation, a *Bildungsgeschichte*. Although 1st-person narrative continues to be the dominant form in autobiography, there are examples of autobiographical writing told in the 3rd person e. Stein ; Wolf , in epistolary form e. A pseudo-static present point of narration as the ultimate end of autobiographical writing is thus implied, rendering the trajectory of autobiographical narrative circular, as it were: At the other end of the spectrum of self-positionings as autobiographical narrator, Wordsworth testifies to the impossibility of autobiographical closure in his verse autobiography [,] Again and again, he rewrites the same time span of his life. Accordingly, the later narrative versions bear the mark of the different stages of writing. Beyond this pivotal feature of 1st-person duality, further facets of the 1st-person pronoun of autobiography come into play. At the same time, autobiography stages the self in relation to others on the level of narrative. Gosse [] ; Steedman From a sociological angle, it may be considered a form of social action making sense of personal experience in terms of general relevance Sloterdijk Autobiographical patterns of relevance are culturally specific, diverse and subject to historical change, as the history of autobiography with its multitude of forms and writing practices demonstrates. These neologisms reflect a concern with a mode of writing only just considered to be a distinct species of factual literature at the time; not until the mid 19th century did autobiography separate from historiography as well as from a general notion of biography. The emergence of autobiography as a literary genre and critical term thus coincides with what has frequently been called the emergence of the modern subject around Little emphasis was put on life-world particularities although these tended to acquire their own popular dynamics as in crime confessions. Dividing life into clear-cut phases centred round the moment of conversion, the spiritual autobiographer tells the story of self-renunciation and surrenders to providence and grace e. Accordingly, Augustine commented on his former self with great detachment: The narrative mode of modern autobiography as a literary genre, firmly linked to the notion of the individual, evolved to some extent by propelling the moment of self-recognition towards the narrative present: The secular self accounts for itself as autonomous agent, ideally in charge of itself. By , the task of autobiography was to represent a unique individual, as claimed by Rousseau for himself: Most prominently, Goethe explicitly writes of himself as a singular individual embedded in and interacting with the specific constellations of his time [â€™31] Its central figure is that of a Romantic self-constitution, grounded in memory. Indeed, by the early 20th century there was an increasing scepticism about the possibility of a cohesive self emerging through autobiographical memory. Critical Paradigms in Historical Perspective From its critical beginnings, then, autobiography has been inextricably linked to the critical history of subjectivity. In his monumental study of , Misch explicitly surveyed the history of autobiography as a reflection of the trajectory of forms of subjective consciousness [] He thus acknowledged the historical specificity of forms of autobiographical self-reflection. The past is endowed with meaning in the light of the present. Understanding, according to Dilthey, also involves fitting the individual parts into a whole, ascribing interconnection and causality [] Autobiography thus constructs an individual life course as a coherent, meaningful whole. Hermeneutics continued to dominate the theory of autobiography, lagging behind its poetic practices. Petrarch [] ; Cellini [â€™66] Only in the wake of the various social, cultural and linguistic turns of literary and cultural theory since the s did autobiography lose this normative frame. Relying on Freud and Riesman, Neumann established a social psychology-based typology of autobiographical forms. Aligning different modes of narrative with different conceptions of identity, he distinguished between the external orientation of *res gestae* and memoir, representing the individual as social type, on the one hand, as opposed to autobiography with its focus on memory and identity More recent research has elaborated on the issue of autobiographical narrative

and identity in psychological terms Bruner as well as from interdisciplinary angles, probing the inevitability of narrative as constitutive of personal identity e. The field of life writing as narratives of selfâ€”or of various forms of selfâ€”has thus become significantly broader, transcending the classic model of autobiographical identity qua coherent retrospective narrative. The underlying assumption concerning autobiography is that of a close, even inextricable connection between narrative and identity, with autobiography the prime generic site of enactment. While these approaches tend to address autobiographical writing practices claiming to be or considered non-fictional, their relevance extends to autofictional forms. Next to narrative and identity, the role of memory in autobiographical self-constructions has been addressed Olney , in particular adopting cognitivist e. Holdenried ; Volkening While autobiography has thus gained in formal and thematic diversity, autobiographical identity appears a transitory phenomenon at best. De Man thus challenges the very foundations of autobiography in that it is said to create its subject by means of rhetorical language rather than represent the subject. Autobiography operates in complicity with metaphysical notions of self-consciousness, intentionality and language as a means of representation. The tagging of the generic status operates by way of paratextual pronouncements or by identity of names; in contrast, nominal differentiation or content clues might point to fiction as worked out by Cohn With critical hindsight, the classic paradigm of autobiography, with its tenets of coherence, circular closure, interiority, etc. Subsequently, issues of publication, canonization and the historical nexus of gender and autobiographical genre became subjects of investigation, bringing into view historical notions of gender and the specific conditions and practices of communication within their generic and pragmatic contexts e. The history of autobiography has come to be more diverse and multi-faceted: Phrased in less Romantic terms, it locates life courses and self-representations in specific places. In any case, the prioritizing of space over time seems to question, if not to reverse, the dominance of temporality in autobiography and beyond since Whatever the markers of difference and semantic foci explored, the notion of autobiography has shifted from literary genre to a broad range of cultural practices that draw on and incorporate a multitude of textual modes and genres. By , Smith and Watson eds. Among them are narratives of migration, immigration or exile, narratives engaging with ethnic identity and community, prison narratives, illness, trauma and coming-out narratives as much as celebrity memoirs, graphic life writing and forms of Internet self-presentation. With its historical, psychological and philosophical dimensions, it differs from related forms such as memoirs and res gestae. Memoirs locate a self in the world, suggesting a certain belonging to, or contemporaneity with, and being in tune with the world Neumann An Interdisciplinary Quarterly ff. Topics for Further Investigation The intersections of hetero- and autobiography remain to be further explored. Additional study of the experimental interactions of life writing with no clear dividing lines between auto- and hetero-biography might yield results with interdisciplinary repercussions. Finally, the field of self-representation and life writing in the new media calls for more research from an interdisciplinary angle. Bibliography Augustine [â€”98] Eine Jugend in Berlin. Bunyan, John [] Grace Abounding to the Chief of Sinners. Cellini, Benvenuto [â€”66] The Life of Benvenuto Cellini; written by himself. Dickens, Charles [] Goethe, Johann Wolfgang von [â€”31] From my Own Life. Gosse, Edmund [] The History of England, etc. To which is prefixed a short account of his life, written by himself. Jean Paul [â€”19] Johnson, Samuel [] Keller, Gottfried [â€”55] Keller, Gottfried â€”80] Mill, John Stuart [] Moritz, Karl Philipp [â€”86] Nietzsche, Friedrich [] Petrarch, Francesco [] Bernardo et al trans. Proust, Marcel [â€”27] Rousseau, Jean-Jacques [â€”89] The Confessions of Jean-Jacques Rousseau. Sartre, Jean-Paul [] Seybold, David Christoph Landscape for a Good Woman. The Autobiography of Alice B. Thoreau, Henry David [] Or Life in the Woods. Wordsworth, William [, ,] Works Cited Bamberg, Michael Narration and its contribution to self and identity. Beaujour, Michel [] Poetics of the Literary Self-Portrait. U of Hawaii P. The Culture of Autobiography: Baggerman et al eds. Controlling Time and Shaping the Self: Developments in Autobiographical Writing since the Sixteenth Century.

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Autobiography and Literary Essays Edited by John M. Robson and Jack Stillinger The Collected Works of John Stuart Mill, volume 1 University of Toronto Press. liv, \$ On 17 October , five months and ten days after the death of John Stuart Mill, Longmans, Green, Reader and Dyer published his Autobiography.