

## Anais Nin And The Remaking Of Self Gender Modernism And Narrative Identity

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### Anais Nin And The Remaking

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Nin's struggle for success is presented as part of a long and complex history - that of women's effort to find a means of expressing female experiences in writing. For Nin, the struggle included an attempt to embody a "feminine mode of being" in her writing. Because Nin herself stressed the centrality of gender to her identity, her relation to women's studies and her treatment of gender provide the basis for understanding her work.

Helen Tookey examines the work of Anaïs Nin (1903-77)-- and the different versions of Nin herself, as woman, writer, and iconic figure--through the lens of cultural and historical contexts. She focuses particularly on questions of identity and femininity, exploring how the self, for Nin, is constructed through narratives and performances of various kinds, and shedding light on key issues and conflicts within feminist thinking since the 1970s, particularly questions of identity, femininity, and psychoanalysis.

Anaïs Nin, the diarist, novelist, and provocateur, occupied a singular space in twentieth-century culture, not only as a literary figure and voice of female sexual liberation but as a celebrity and symbol of shifting social mores in postwar America. Before Madonna and her many imitators, there was Nin; yet, until now, there has been no major study of Nin as a celebrity figure. In *Writing an Icon*, Anita Jarczok reveals how Nin carefully crafted her literary and public personae, which she rewrote and restyled to suit her needs and desires. When the first volume of her diary was published in 1966, Nin became a celebrity, notorious beyond the artistic and literary circles in which she previously had operated. Jarczok examines the ways in which the American media appropriated and deconstructed Nin and analyzes the influence of Nin's guiding hand in their construction of her public persona. The key to understanding Nin's celebrity in its shifting forms, Jarczok contends, is the Diary itself, the principal vehicle through which her image has been mediated. Combining the perspectives of narrative and cultural studies, Jarczok traces the trajectory of Nin's celebrity, the reception of her writings. The result is an innovative investigation of the dynamic relationships of Nin's writing, identity, public image, and consumer culture.

At first glance, the works of Fedor Dostoevsky (1821-1881) do not appear to have much in common with those of the controversial American writer Henry Miller (1891-1980). However, the influencer of Dostoevsky on Miller was, in fact, enormous and shaped the latter's view of the world, of literature, and of his own writing. *The Making of a Counter-Culture Icon* examines the obsession that Miller and his contemporaries, the so-called Villa Seurat circle, had with Dostoevsky, and the impact that this obsession had on their own work. Renowned for his psychological treatment of characters, Dostoevsky became a model for Miller, Lawrence Durrell, and Anais Nin, interested as they were in developing a new kind of writing that would move beyond staid literary conventions. Maria Bloshteyn argues that, as Dostoevsky was concerned with representing the individual's perception of the self and the world, he became an archetype for Miller and the other members of the Villa Seurat circle, writers who were interested in precise psychological characterizations as well as intriguing narratives. Tracing the cross-cultural appropriation and (mis)interpretation of Dostoevsky's methods and philosophies by Miller, Durrell, and Nin, *The Making of a Counter-Culture Icon* gives invaluable insight into the early careers of the Villa Seurat writers and testifies to Dostoevsky's influence on twentieth-century literature.

This book situates the single woman within the evolving landscape of modernity, examining how she negotiated rural and urban worlds, explored domestic and bohemian roles, and traversed public and private spheres. In the modern era, the single woman was both celebrated and derided for refusing to conform to societal expectations regarding femininity and sexuality. The different versions of single women presented in cultural narratives of this period—including the old maid, odd woman, New Woman, spinster, and flapper—were all sexually suspicious. The single woman, however, was really an amorphous figure who defied straightforward categorization. Emma Sterry explores depictions of such single women in transatlantic women's fiction of the 1920s to 1940s. Including a diverse selection of renowned and forgotten writers, such as Djuna Barnes, Rosamond Lehmann, Ngaio Marsh, and Eliot Bliss, this book argues that the single woman embodies the tensions between tradition and progress in both middlebrow and modernist literary culture.

*Anaïs Nin: A Myth of Her Own* traces Nin's literary craft by following the intimacy of self-exploration and poetic expression attained in the details of the quotidian, transfigured into fiction. By digging into the mythic tropes that permeate both her literary diaries and fiction, this book demonstrates that Nin constructed a mythic method of her own, revealing the extensive possibilities of an opulent feminine psyche. Clara Oropeza demonstrates that the literary diary, for Nin, is a genre that with its traces of trickster archetype, among others, reveals a mercurial, yet particular understanding of an embodied and at times mystical experience of a writer. The cogent analysis of Nin's fiction alongside the posthumously published unexpurgated diaries, within the backdrop of emerging psychological theories, further illuminates Nin's contributions as an experimental and important modernist writer whose daring and poetic voice has not been fully appreciated. By extending research on diary writing and anchoring Nin's literary style within modernist traditions, this book contributes to the redefinition of what literary modernism was comprised, who participated and how it was defined. *Anaïs Nin: A Myth of Her Own* is unique in its interdisciplinary expansion of literature, literary theory, mythological studies and depth psychology. By considering the ecocritical aspects of Nin's writing, this book forges a new paradigm for not only Nin's

work, but for critical discussions of self-life writing as a valid epistemological and aesthetic form. This impressive work will be of great interest to academics and students of Jungian and post-Jungian studies, literary studies, cultural studies, mythological studies and women's studies.

Latina Outsiders Remaking Latina Identity is an exploration of Latinas on the periphery of both Latina culture and mainstream culture in the United States. Whether they are deliberately rejected or whether they choose to reject sexist, classist, or racist practices within their cultures, the subjects of these articles, essays, short fiction, poems, testimonios, and visual art demonstrate the value of their experience. Ultimately, the outsider experience influences what the larger culture adopts, demonstrating that a different perspective is key to remaking Latina identity. Outside perspectives include those of queer, indigenous, Afro-Latina, activist, and differently-abled individuals. By challenging stereotypes and revealing the diverse range of narratives that make up the Latina experience, Latina Outsiders Remaking Latina Identity will expand and deepen notions of the Latina identity for students and researchers of Women's, Gender and Sexuality Studies.

This reference includes alphabetically arranged entries for more than 100 world writers from antiquity to 1945, who were significantly influenced by cultures other than their own. Each entry is written by an expert contributor and provides a brief biography, a discussion of multicultural themes and contexts, a summary of the author's critical reception, and primary and secondary bibliographies. The entries focus on the socio-historical circumstances that led to the author's exile, emigration, religious conversion, education, and travel or residence in a foreign country.

"This Historical Dictionary of Lesbian Literature serves two primary functions: to provide further information to those already familiar with the field and to explain it to those discovering it for the first time. A chronology provides a historical perspective, an introduction gives a general yet detailed overview, and the dictionary contains several hundred cross-referenced entries on important writers such as Sappho, Colette, and Mary Wollstonecraft, styles, themes, literary movement, publishers, and outstanding works of the genre. Completed by an extensive bibliography, this book examines the factors influencing the development of the lesbian identity as an interaction between readers and writers of all kinds of literature."--BOOK JACKET.

Internationally known as a writer, hostess, and patron of the arts of the twentieth century, Mabel Dodge Luhan (1879-1962) is not known for her experiences with venereal disease, unmentioned in her four-volume published memoir. Making the suppressed portions of Luhan's memoirs available for the first time, well-known biographer and cultural critic Lois Rudnick examines Luhan's life through the lenses of venereal disease, psychoanalysis, and sexology. She shows us a mover and shaker of the modern world whose struggles with identity, sexuality, and manic depression speak to the lives of many women of her era. Restricted at the behest of her family until the year 2000, Rudnick's edition of these remarkable documents represents the culmination of more than thirty-five years of study of Luhan's life, writings, lovers, friends, and Luhan's social and cultural milieus in Italy, New York, and New Mexico. They open up new pathways to understanding late Victorian and early modern American and European cultures in the person of a complex woman who led a life filled with immense passion and pain.

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