

rick bragg autobiography

rick bragg autobiography offers readers a powerful and deeply personal glimpse into the life of one of America's most acclaimed writers. This article provides a comprehensive exploration of Bragg's celebrated autobiographical works, delving into his compelling storytelling style, the central themes found in his memoirs, and the lasting impact of his writing. Readers will discover key details about Rick Bragg's background, his journey from poverty in Alabama to Pulitzer Prize-winning journalist, and how his autobiographies have resonated with audiences worldwide. The article also examines the unique narrative voice Bragg employs, the critical reception of his books, and the broader cultural significance of his work. Whether you are a longtime fan of Rick Bragg or new to his writing, this guide will illuminate why his autobiographies are considered modern classics in Southern literature.

- Introduction to Rick Bragg's Autobiography
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Introduction to Rick Bragg's Autobiography

Rick Bragg is renowned for his evocative and honest autobiographies, which chronicle his life's journey from the rural South to national prominence. His memoirs offer readers an unfiltered look at the hardships and triumphs that shaped his character and career. Through his storytelling, Bragg brings to life the landscapes, people, and traditions of the American South, making his personal narrative resonate with universal themes of family, struggle, and perseverance. His autobiographies are not only personal reflections but also serve as cultural documents that capture the essence of a changing America. By blending journalism with memoir, Bragg has crafted an authentic voice that

has garnered both critical and popular acclaim. This section sets the stage for an in-depth examination of his life and work, tracing the roots of his literary achievements.

Early Life and Influences

Rick Bragg was born in Piedmont, Alabama, in 1959, and grew up in a region marked by poverty and social upheaval. His early years were defined by the strong influence of his mother, Margaret Bragg, and the absence of his father, who struggled with alcoholism. The harsh realities of his upbringing deeply influenced Bragg's worldview and later became central themes in his writing. Surrounded by family members who valued storytelling, Bragg absorbed the oral traditions of the South, which inspired his passion for narrative. His experiences with hardship, resilience, and community would all become vital elements in his autobiographical works. These formative years provided Bragg with the raw material and emotional depth that characterize his most celebrated books.

Overview of Rick Bragg's Major Autobiographical Works

Rick Bragg has authored several autobiographical books, each offering a unique perspective on his life and the world around him. His major memoirs include:

- **All Over but the Shoutin'** – This bestselling memoir chronicles Bragg's childhood in Alabama, his relationship with his mother, and his rise from poverty to journalistic success. It is widely regarded as his most influential work.
- **Ava's Man** – In this book, Bragg turns his attention to his maternal grandfather, Charlie Bundrum, painting a vivid portrait of the man who shaped his family's legacy.
- **The Prince of Frogtown** – This memoir explores Bragg's complicated relationship with his father, examining themes of forgiveness and generational trauma.

Each of these works blends personal history with broader social commentary, establishing Bragg as a master of the autobiographical genre.

Themes and Motifs in Rick Bragg's

Autobiographies

Rick Bragg's autobiographies are rich with recurring themes and motifs that give his storytelling depth and emotional resonance. His works frequently address the following:

- **Family and Sacrifice** – Central to Bragg's memoirs is the unwavering devotion and sacrifice of his mother, whose struggles provide the emotional backbone of his narratives.
- **Resilience in the Face of Adversity** – Bragg's stories highlight the determination and grit required to overcome poverty, discrimination, and personal setbacks.
- **Southern Identity** – His books celebrate the unique culture, traditions, and dialects of the American South, while also critiquing its complexities.
- **Forgiveness and Redemption** – Particularly in "The Prince of Frogtown," Bragg explores the possibility of forgiving the past and finding peace.

Through these themes, Rick Bragg's autobiographies connect with readers on a deeply human level, offering insights into both individual and collective experiences.

Writing Style and Literary Techniques

Rick Bragg's distinctive writing style sets his autobiographies apart from other memoirs. He is known for his lyrical prose, vivid imagery, and the ability to capture the rhythms of Southern speech. Bragg expertly blends elements of journalism with personal narrative, resulting in a storytelling style that is both factual and poetic. His use of dialogue, sensory detail, and regional dialect brings authenticity to his characters and settings. Bragg's literary techniques include:

- Rich, descriptive language that evokes a strong sense of place
- Use of metaphor and simile to create emotional resonance
- Seamless integration of humor and pathos
- Attention to the cadence and music of Southern storytelling

These stylistic choices enhance the emotional impact of his autobiographies, making them both memorable and relatable.

Reception and Critical Acclaim

Rick Bragg's autobiographies have received widespread critical acclaim for their honesty, literary quality, and cultural significance. "All Over but the Shoutin'" was a New York Times bestseller and has been praised for its raw depiction of poverty and familial love. Critics have lauded Bragg's ability to elevate personal history into universal storytelling. His memoirs have received numerous awards and accolades, solidifying his reputation as one of the most important voices in contemporary American literature. Readers and reviewers alike appreciate the authenticity and emotional power of his writing, often citing his ability to turn ordinary events into compelling narratives. Bragg's contributions to the genre have influenced a new generation of memoirists and continue to be studied in literary circles.

Impact on Southern Literature and American Memoir

Rick Bragg's influence extends beyond his personal story, shaping the broader landscape of Southern literature and American memoir. His autobiographies have helped redefine how stories of the rural South are told and received, challenging stereotypes while preserving the region's unique cultural heritage. By capturing the dignity and complexity of everyday people, Bragg has expanded the canon of American memoir to include voices that were previously marginalized. His work has inspired both readers and writers to value authenticity, resilience, and the power of storytelling. Bragg's legacy is evident in the growing popularity of memoirs that center on place, family, and identity, demonstrating the enduring relevance of his autobiographical contributions.

Notable Quotes from Rick Bragg's Autobiographies

Rick Bragg's memoirs are filled with memorable passages that capture the essence of his storytelling. Some notable quotes include:

- "Every life, if you look, is a story worth telling." – from "All Over but the Shoutin'"
- "She was the steel in my backbone, the reason I could stand." – reflecting on his mother
- "The world breaks everyone, and afterward, some are strong at the broken places." – illustrating themes of resilience
- "Home is not a place, but a feeling carried with you." – expressing the importance of belonging

These quotes exemplify Bragg's ability to convey deep emotion and universal truths through simple, powerful language.

Conclusion

Rick Bragg's autobiographies stand as a testament to the enduring power of personal narrative. Through his evocative writing, Bragg has illuminated the struggles and triumphs of ordinary people, bringing the stories of the American South to a national audience. His memoirs are celebrated for their honesty, literary artistry, and cultural impact, making them essential reading for anyone interested in Southern literature or the art of autobiography. Rick Bragg's legacy continues to inspire, reminding readers of the transformative potential of storytelling.

Q: What are the most famous Rick Bragg autobiographies?

A: The most famous Rick Bragg autobiographies are "All Over but the Shoutin'," "Ava's Man," and "The Prince of Frogtown." These books chronicle his family history and personal journey in the American South.

Q: What themes are commonly explored in Rick Bragg's autobiographical works?

A: Rick Bragg's autobiographies commonly explore themes such as family sacrifice, resilience, the complexities of Southern identity, overcoming adversity, and the importance of forgiveness and redemption.

Q: How did Rick Bragg's early life influence his writing?

A: Rick Bragg's early life in rural Alabama, marked by poverty and family struggles, deeply influenced the subjects and emotional tone of his writing. His experiences provided the foundation for his powerful, authentic storytelling.

Q: What is the writing style of Rick Bragg's autobiographies?

A: Rick Bragg's writing style is known for its lyrical prose, vivid imagery, integration of Southern dialect, and a blend of journalistic detail with personal reflection. His style brings authenticity and emotional depth to his memoirs.

Q: Why is "All Over but the Shoutin'" considered a classic?

A: "All Over but the Shoutin'" is considered a classic due to its raw honesty, compelling narrative, and its portrayal of universal themes through the lens of personal experience. It has resonated with a wide audience and is highly regarded by critics.

Q: What impact has Rick Bragg had on Southern literature?

A: Rick Bragg has had a significant impact on Southern literature by preserving the region's stories, challenging stereotypes, and elevating everyday experiences to literary art. His autobiographies have influenced both readers and other writers.

Q: Are Rick Bragg's autobiographies appropriate for academic study?

A: Yes, Rick Bragg's autobiographies are frequently studied in academic settings for their literary quality, cultural insights, and contributions to contemporary memoir and Southern literature.

Q: How does Rick Bragg use regional identity in his memoirs?

A: Rick Bragg weaves Southern culture, traditions, and dialect into his memoirs, using regional identity as both a backdrop and a central element of his storytelling, which adds depth and authenticity.

Q: What makes Rick Bragg's storytelling unique?

A: Rick Bragg's storytelling is unique for its blend of poetic language, journalistic precision, and deep emotional resonance. His ability to transform personal and regional experiences into universal stories sets his work apart.

Q: Has Rick Bragg received any awards for his autobiographical works?

A: Yes, Rick Bragg is a Pulitzer Prize-winning journalist, and his autobiographies have received numerous accolades and critical praise for their literary merit and cultural significance.

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rick bragg autobiography: *All Over but the Shoutin'* Rick Bragg, 2010-08-18 NATIONAL BESTSELLER • From the Pulitzer Prize-winner and bestselling author, a grand memoir.... Bragg tells about the South with such power and bone-naked love ... he will make you cry (Atlanta Journal-Constitution). This haunting, harrowing, gloriously moving recollection of a life on the American margin is the story of Rick Bragg, who grew up dirt-poor in northeastern Alabama, seemingly destined for either the cotton mills or the penitentiary, and instead became a Pulitzer Prize-winning reporter for The New York Times. It is also the story of Bragg's father, a hard-drinking man with a murderous temper and the habit of running out on the people who needed him most. But at the center of this soaring memoir is Bragg's mother, who went eighteen years without a new dress so that her sons could have school clothes and picked other people's cotton so that her children wouldn't have to live on welfare alone. Evoking these lives—and the country that shaped and nourished them—with artistry, honesty, and compassion, Rick Bragg brings home the love and suffering that lie at the heart of every family. The result is unforgettable.

rick bragg autobiography: *The Ethics of Working Class Autobiography* Elizabeth Bidinger, 2006-07-19 The ethical dimension of autobiography is emerging as an important area of study. Scholars now recognize that an autobiography must be read with an element of caution since it represents not so much the literal truth as the author's perception of people and events, a perspective sometimes unflattering to those portrayed. Focusing on the ethics of autobiography, this volume analyzes the works of four writers who spent much of their youth in working-class circumstances yet became highly educated intellectual professionals. It examines the ways in which each author confronts his or her past and how the authors represent their working-class family members. Texts discussed are *Growing Up* by Russell Baker (1982), *Brothers and Keepers* by John Edgar Wideman (1984), *A Woman in Amber* by Agate Nesaule (1995) and *Clear Springs* by Bobbie Ann Mason (1999). Each work recounts the author's struggle with a particular societal element such as gender, race, class division or region. While Baker's memoir provides an example of positive, balanced characterizations of working-class relatives, the texts by Wideman, Nesaule and Mason illustrate the ethical pitfalls in portraying less powerful family members in one's life story. An overview of trends in working-class autobiography and a brief survey regarding the critical reception of each work are included.

rick bragg autobiography: *Memory into Memoir* Laura Kalpakian, 2021-10-01 The memoir is not the story of what you know, it's the story of how you learned it. *Memory into Memoir* provides a lively guide for anyone looking to wrestle the unruly past onto the page. In thirteen chapters, Laura Kalpakian provides tools to develop narrative form, scenic depiction, character development, and dialogue. There are chapters devoted to excavating the Family Story and the slippery Truth, especially when telling stories not solely your own. Kalpakian explores the use of letters, diaries, and photographs, and she offers tips for research, publishing choices, and the uses of music. With a broad exploration of technique and development, and a range of reference, *Memory into Memoir* includes examples, extensive resources, and animating prompts. The seasoned writer, the aspiring writer, and the reluctant writer looking for a knowledgeable, encouraging companion will find *Memory into Memoir* the go-to guide for a successful, fulfilling writing experience.

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list. Writing programs challenge authors to disclose themselves in personal narrative. Memoir and personal narrative urge writers to face the intimacies of the self and ask what is true. In *The Memoir and the Memoirist*, critic and memoirist Thomas Larson explores the craft and purpose of writing this new form. Larson guides the reader from the autobiography and the personal essay to the memoir—a genre focused on a particularly emotional relationship in the author's past, an intimate story concerned more with who is remembering, and why, than with what is remembered. *The Memoir and the Memoirist* touches on the nuances of memory, of finding and telling the truth, and of disclosing one's deepest self. It explores the craft and purpose of personal narrative by looking in detail at more than a dozen examples by writers such as Mary Karr, Frank McCourt, Dave Eggers, Elizabeth Wurtzel, Mark Doty, Nuala O'Faolain, Rick Bragg, and Joseph Lelyveld to show what they reveal about themselves. Larson also opens up his own writing and that of his students to demonstrate the hidden mechanics of the writing process. For both the interested reader of memoir and the writer wrestling with the craft, *The Memoir and the Memoirist* provides guidance and insight into the many facets of this provocative and popular art form.

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Whether you're preparing for your first booktalk or you're a seasoned booktalking pro, this lively and light-hearted guide provides all the information you need to create a smashing booktalking program—from finding your audience and choosing the books to performing the booktalk and evaluating the program. Filled with insightful, humorous, and inspiring stories from some of today's best booktalkers, this practical guide includes hundreds of sample booktalks, reproducible forms, and booktalk booklists for a wide variety of audiences. A must purchase for anyone who booktalks or wants to get started. Topics include: • Why Booktalk? • The Golden Rules of Booktalking • Choosing Your Books • Building a No-Fail Booktalk • Delivering a Dazzling Booktalk • Booktalking to Adults • Booktalking to Children and Teens • Booktalking in Schools • Taking It on the Road • Booktalking Variations • Evaluation and All That Jazz

rick bragg autobiography: Writing the South through the Self John C. Inscoe, 2011-05-01

Drawing on two decades of teaching a college-level course on southern history as viewed through autobiography and memoir, John C. Inscoe has crafted a series of essays exploring the southern experience as reflected in the life stories of those who lived it. Constantly attuned to the pedagogical value of these narratives, Inscoe argues that they offer exceptional means of teaching young people because the authors focus so fully on their confrontations—as children, adolescents, and young adults—with aspects of southern life that they found to be troublesome, perplexing, or challenging. Maya Angelou, Rick Bragg, Jimmy Carter, Bessie and Sadie Delany, Willie Morris, Pauli Murray, Lillian Smith, and Thomas Wolfe are among the more prominent of the many writers, both famous and obscure, that Inscoe draws on to construct a composite portrait of the South at its most complex and diverse. The power of place; struggles with racial, ethnic, and class identities; the strength and strains of family; educational opportunities both embraced and thwarted—all of these are themes that infuse the works in this most intimate and humanistic of historical genres. Full of powerful and poignant stories, anecdotes, and testimonials, *Writing the South through the Self* explores the emotional and psychological dimensions of what it has meant to be southern and offers us new ways of understanding the forces that have shaped southern identity in such multifaceted ways.

rick bragg autobiography: *An Accidental Memoir* Wendy Reed, 2013-01-01 In this collection of deliberately fragmented essays, a talented documentary filmmaker points the lens at herself and explores a succession of personal tragedies. Told from unusual perspectives and in highly figurative language, the essays draw on the Southern Gothic tradition of Flannery O'Connor and feature dark humor, flawed people, disastrous events, and moments of spiritual grace. Taken together they become a meditation on subjects such as death, work, family responsibilities, and raising a child.

rick bragg autobiography: *Don't Quit Your Day Job* Sonny Brewer, 2010-11-01 P. J. O'Rourke said, "Creative writing teachers should be purged until every last instructor who has uttered the words 'Write what you know' is confined to a labor camp... The blind guy with the funny little harp

who composed The Iliad, how much combat do you think he saw?" Like O'Rourke, William Faulkner had his own take on the Other Commandment for writers, the one that goes, "Thou shalt not quit thy day job". Faulkner, who won the 1949 Nobel Prize for Literature, had, twenty-five years before, worked at the post office in his hometown of Oxford, Mississippi. Mr Faulkner was known to say, "One of the saddest things is that the only thing a man can do for eight hours, is work. You can't eat eight hours a day, nor drink for eight hours a day, nor make love for eight hours". He must have been determined to give something else (writing, we may assume, perhaps a glass of whisky on the side) a whirl when he tendered his resignation to the postmaster. "I reckon I'll be at the beck and call of folks with money all my life", he said, "but thank God I won't ever again have to be at the beck and call of every son of a bitch who's got two cents to buy a stamp. The authors in this book have tried their hands at some of the same jobs you have held, or still keep. They've worked on the railroad, busted rocks with a sledgehammer, fought fires, wiped tables, soldiered and carpentered and spied, delivered pizzas, lacquered boat paddles, counted heads for the church, sold underwear, and delivered the mail. They've driven garbage trucks. And like William Faulkner before them they have quit those day jobs. And like Faulkner they write. They tell good tales. If you wonder what work preceded their efforts to produce a great pile of books, if you would like to know how they made the transition to, as William Gay said, "clocking in at the culture factory", then this is the book you've been waiting for...

rick bragg autobiography: Poverty Politics Sarah Robertson, 2019-08-23 Representations of southern poor whites have long shifted between romanticization and demonization. At worst, poor southern whites are aligned with racism, bigotry, and right-wing extremism, and, at best, regarded as the passive victims of wider, socioeconomic policies. In *Poverty Politics: Poor Whites in Contemporary Southern Writing*, author Sarah Robertson pushes beyond these stereotypes and explores the impact of neoliberalism and welfare reform on depictions of poverty. Robertson examines representations of southern poor whites across various types of literature, including travel writing, photo-narratives, life-writing, and eco-literature, and reveals a common interest in communitarianism that crosses the boundaries of the US South and regionalism, moving past ideas about the culture of poverty to examine the economics of poverty. Included are critical examinations of the writings of southern writers such as Dorothy Allison, Rick Bragg, Barbara Kingsolver, Tim McLaurin, Toni Morrison, and Ann Pancake. *Poverty Politics* includes critical engagement with identity politics as well as reflections on issues including Hurricane Katrina, the 2008 financial crisis, and mountaintop removal. Robertson interrogates the presumed opposition between the Global North and the Global South and engages with microregions through case studies on Appalachian photo-narratives and eco-literature. Importantly, she focuses not merely on representations of southern poor whites, but also on writing that calls for alternative ways of reconceptualizing not just the poor, but societal measures of time, value, and worth.

rick bragg autobiography: Southern Writers Joseph M. Flora, Amber Vogel, 2006-06-21 This new edition of *Southern Writers* assumes its distinguished predecessor's place as the essential reference on literary artists of the American South. Broadly expanded and thoroughly revised, it boasts 604 entries-nearly double the earlier edition's-written by 264 scholars. For every figure major and minor, from the venerable and canonical to the fresh and innovative, a biographical sketch and chronological list of published works provide comprehensive, concise, up-to-date information. Here in one convenient source are the South's novelists and short story writers, poets and dramatists, memoirists and essayists, journalists, scholars, and biographers from the colonial period to the twenty-first century. What constitutes a southern writer is always a matter for debate. Editors Joseph M. Flora and Amber Vogel have used a generous definition that turns on having a significant connection to the region, in either a personal or literary sense. New to this volume are younger writers who have emerged in the quarter century since the dictionary's original publication, as well as older talents previously unknown or unacknowledged. For almost every writer found in the previous edition, a new biography has been commissioned. Drawn from the very best minds on southern literature and covering the full spectrum of its practitioners, *Southern Writers* is an

indispensable reference book for anyone intrigued by the subject.

rick bragg autobiography: The American South William J. Cooper Jr., Thomas E. Terrill, Christopher Childers, 2016-11-17 In The American South: A History, Fifth Edition, William J. Cooper, Jr. and Thomas E. Terrill demonstrate their belief that it is impossible to divorce the history of the South from the history of the United States. The authors' analysis underscores the complex interaction between the South as a distinct region and the South as an inescapable part of America. Cooper and Terrill show how the resulting tension has often propelled section and nation toward collision. In supporting their thesis, the authors draw on the tremendous amount of profoundly new scholarship in Southern history. Each volume includes a substantial bibliographical essay—completely updated for this edition—which provides the reader with a guide to literature on the history of the South. This volume contains updated chapters, and tables.

rick bragg autobiography: *Scout, Atticus & Boo* Mary McDonagh Murphy, 2015-06-18 'You come away from Murphy's book with a renewed amazement at what Lee was able to achieve with a single perfect novel' Entertainment Weekly First published in 1960, *To Kill a Mockingbird* is not only a beloved classic, but also a touchstone in literary and social history. This book commemorates more than half a century of *To Kill a Mockingbird*, and explores how it has left its indelible mark. Contributions come from Oprah Winfrey, James Patterson, Adriana Trigiani, Scott Turow, Richard Russo, Anna Quidlen and Wally Lamb among others, and they reflect upon what the book means to them, and how it has affected their lives and careers.

rick bragg autobiography: The Last Road Home Danny Johnson, 2016-08-01 This novel is sure to join the rich canon of Southern literature. --Anna Jean Mayhew, author of *The Dry Grass of August* From Pushcart Prize nominee Danny Johnson comes a powerful, lyrical debut novel that explores race relations, first love, and coming-of-age in North Carolina in the 1950s and '60s. At eight years old, Raeford Junebug Hurley has known more than his share of hard lessons. After the sudden death of his parents, he goes to live with his grandparents on a farm surrounded by tobacco fields and lonesome woods. There he meets Fancy Stroud and her twin brother, Lightning, the children of black sharecroppers on a neighboring farm. As years pass, the friendship between Junebug and bright, compassionate Fancy takes on a deeper intensity. Junebug, aware of all the ways in which he and Fancy are more alike than different, habitually bucks against the casual bigotry that surrounds them--dangerous in a community ruled by the Klan. On the brink of adulthood, Junebug is drawn into a moneymaking scheme that goes awry--and leaves him with a dark secret he must keep from those he loves. And as Fancy, tired of saying yes'um and living scared, tries to find her place in the world, Junebug embarks on a journey that will take him through loss and war toward a hard-won understanding. At once tender and unflinching, *The Last Road Home* delves deep into the gritty, violent realities of the South's turbulent past, yet evokes the universal hunger for belonging. Advance praise for *The Last Road Home* In this intense and well-written debut novel, Danny Johnson probes deep into the cauldron of racial relations in the 1960's South. *The Last Road Home* introduces an exciting new voice in Southern Literature. --Ron Rash, author of *Above the Waterfall* In *The Last Road Home*, Danny Johnson evokes a South that in many ways may be gone, thank the Lord. Yet Johnson's compelling and heartfelt rendering of Junebug and Fancy couldn't be more charged and alive. The long dramatic arc of their deep and ever evolving relationship traces a time and a place giving way to change in violent fits and starts. Yet this is no sociological treatise. It's a flesh and blood story about two people, who risk just about everything time and time again, for nothing more and nothing less than to love each other. --Tommy Hays, author of *In The Family Way* *The Last Road Home* took me straight into the heart of a wounded boy who becomes a complicated man. By the end of this stunning novel, I felt I'd come to understand humans better than I had before, how we come to be the way we are: tender and full of fury. I don't recall having such a reaction to a novel. Author Danny Johnson shrinks from nothing. I say: read it! --Peggy Payne, author of *Cobalt Blue* Johnson's moving novel beautifully portrays the ways in which his young characters struggle to overcome the history that has so fully shaped their lives. --John Gregory Brown, author of *Decorations in a Ruined Cemetery*

rick bragg autobiography: *A Handbook of American Military History* Jerry K. Sweeney, Kevin B. Byrne, 2006-01-01 The second edition of *A Handbook of American Military History* delineates the military history of the United States from the Revolutionary War into the opening stages of the twenty-first century war on terrorism. Comprehensive and easy to use, it supplies essential information on the social, technological, political, tactical, and strategic developments that have affected the evolution of the U.S. armed forces. New to the second edition is a chapter on U.S. military history from 1995 through 2004 and an index. *A Handbook of American Military History* is the perfect reader's guide for the military history buff or anyone interested in a brief overview of American military history.

rick bragg autobiography: *When Memory Speaks* Jill Ker Conway, 2011-06-08 Jill Ker Conway, one of our most admired autobiographers--author of *The Road from Coorain* and *True North*--looks astutely and with feeling into the modern memoir: the forms and styles it assumes, and the strikingly different ways in which men and women respectively tend to understand and present their lives. In a narrative rich with evocations of memoirists over the centuries--from Jean-Jacques Rousseau and George Sand to W. E. B. Du Bois, Virginia Woolf, Frank McCourt and Katharine Graham--the author suggests why it is that we are so drawn to the reading of autobiography, and she illuminates the cultural assumptions behind the ways in which we talk about ourselves. Conway traces the narrative patterns typically found in autobiographies by men to the tale of the classical Greek hero and his epic journey of adventure. She shows how this configuration evolved, in memoirs, into the passionate romantic struggling against the conventions of society, into the frontier hero battling the wilderness, into self-made men overcoming economic obstacles to create an invention or a fortune--or, more recently, into a quest for meaning, for an understandable past, for an ethnic identity. In contrast, she sees the designs that women commonly employ for their memoirs as evolving from the writings of the mystics--such as Dame Julian of Norwich or St. Teresa of Avila--about their relationship with an all-powerful God. As against the male autobiographer's expectation of power over his fate, we see the woman memoirist again and again believing that she lacks command of her destiny, and tending to censor her own story. Throughout, Conway underlines the memoir's magic quality of allowing us to enter another human being's life and mind--and how this experience enlarges and instructs our own lives.

rick bragg autobiography: *Young Adult Literature* Katherine Toth Bucher, KaaVonnia Hinton, 2010 Contemporary and practice, this edition remains comprehensive enough to ensure that teachers understand today's adolescents and the literature that engages them, while still remaining brief enough to give teachers the opportunity to read the books discussed.

rick bragg autobiography: *Looking to Get Lost* Peter Guralnick, 2020-10-27 By the bestselling author of *Sam Phillips: The Man Who Invented Rock 'n' Roll* and *Last Train to Memphis: The Rise of Elvis Presley*, this dazzling new book of profiles is a culmination of Peter Guralnick's remarkable work, which from the start has encompassed the full sweep of blues, gospel, country, and rock 'n' roll. It covers old ground from new perspectives, offering deeply felt, masterful, and strikingly personal portraits of creative artists, both musicians and writers, at the height of their powers. "You put the book down feeling that its sweep is vast, that you have read of giants who walked among us," rock critic Lester Bangs wrote of Guralnick's earlier work in words that could just as easily be applied to this new one. And yet, for all of the encomiums that Guralnick's books have earned for their remarkable insights and depth of feeling, *Looking to Get Lost* is his most personal book yet. For readers who have grown up on Guralnick's unique vision of the vast sweep of the American musical landscape, who have imbibed his loving and lively portraits and biographies of such titanic figures as Elvis Presley, Sam Cooke, and Sam Phillips, there are multiple surprises and delights here, carrying on and extending all the themes, fascinations, and passions of his groundbreaking earlier work. One of NPR's Best Books of 2020 One of Kirkus Review/Rolling Stone's Top Music Books of 2020 One of No Depression's Best Books of 2020

rick bragg autobiography: *Taken at Birth* Jane Blasio, 2021-07-13 From the 1940s through the 1960s, young pregnant women entered the front door of a clinic in a small North Georgia town.

Sometimes their babies exited out the back, sold to northern couples who were desperate to hold a newborn in their arms. But these weren't adoptions--they were transactions. And one unethical doctor was exploiting other people's tragedies. Jane Blasio was one of those babies. At six, she learned she was adopted. At fourteen, she first saw her birth certificate, which led her to begin piecing together details of her past. Jane undertook a decades-long personal investigation to not only discover her own origins but identify and reunite other victims of the Hicks Clinic human trafficking scheme. Along the way she became an expert in illicit adoptions, serving as an investigator and telling her story on every major news network. Taken at Birth is the remarkable account of her tireless quest for truth, justice, and resolution. Perfect for book clubs, as well as those interested in inspirational stories of adoption, human trafficking, and true crime.

rick bragg autobiography: *Life Stories* Maureen O'Connor, 2011-08-23 Memoirs, autobiographies, and diaries represent the most personal and most intimate of genres, as well as one of the most abundant and popular. Gain new understanding and better serve your readers with this detailed genre guide to nearly 700 titles that also includes notes on more than 2,800 read-alike and other related titles. The popularity of this body of literature has grown in recent years, and it has also diversified in terms of the types of stories being told—and persons telling them. In the past, readers' advisors have depended on access by names or Dewey classifications and subjects to help readers find autobiographies they will enjoy. This guide offers an alternative, organizing the literature according to popular genres, subgenres, and themes that reflect common reading interests. Describing titles that range from travel and adventure classics and celebrity autobiographies to foodie memoirs and environmental reads, *Life Stories: A Guide to Reading Interests in Memoirs, Autobiographies, and Diaries* presents a unique overview of the genre that specifically addresses the needs of readers' advisors and others who work with readers in finding books.

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Benzodiazepines poisoning

(Benzodiazepines poisoning) - Benzodiazepines poisoning is a condition caused by the ingestion of a large amount of benzodiazepines. Benzodiazepines are a class of drugs used to treat anxiety, insomnia, and seizures. They work by depressing the central nervous system. Symptoms of benzodiazepine poisoning include drowsiness, slurred speech, and loss of consciousness. In severe cases, it can lead to respiratory depression and death. Treatment involves supportive care, such as monitoring vital signs and providing oxygen. In some cases, activated charcoal may be used to absorb the drug in the stomach.

BZD >> ILS - The Belize dollar (BZD) is the official currency of Belize. It is pegged to the US dollar at a rate of 1 BZD = 1 US dollar. The ISO 4217 code for the Belize dollar is BZD. The symbol for the Belize dollar is BZ\$.

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