

Annotated list of recommended works

Autobiography

Adams, Timothy Dow. *Light Writing and Life Writing. Photography in Autobiography* (Chapel Hill and London: The University of North Carolina Press, 2000). Adams discusses the complex relationship between photography and 'auto/bio/graphy', arguing that both media exist on the border between fact and fiction.

Culley, Margo. *A Day at a Time: Diary Literature of American Women from 1764 to the Present* (New York: Feminist Press, 1985). Culley discusses the changing functions and contents of diaries in their historical context.

Eakin, Paul John. *Fictions in Autobiography: Studies in the Art of Self-Invention* (Princeton: Princeton University Press, 1988). Eakin argues that the self that finds expression in 'auto/bio/graphy' is a fiction articulated in a fiction.

Eakin, Paul John. *Touching the World: Reference in Autobiography* (Princeton: Princeton University Press, 1992). Eakin discusses the story of the self in relation to biographical and historical fact.

Gilmore, Leigh. *The Limits of Autobiography. Trauma and Testimony* (Ithaca and London: Cornell University Press, 2001). Gilmore offers readings of texts by among others Michel Foucault, Louis Althusser, Mikal Gilmore, Jamaica Kincaid and Jeanette Winterson. She challenges the boundaries of autobiography and trauma, demonstrating that self-representation and representation of trauma develop beyond simple causes and effects and connect to other forms of historical and personal pain. Fundamental ethical and legal questions are asked about what constitutes justice and knowledge in the context of trauma.

Kagle, Steven. *American Diary Literature 1620-1799* (Boston: Twayne Publishers, 1979). Kagle develops a methodology for the study of diaries as a literary genre, and provides an introductory survey of early American diaries.

Krauss, Rosalind. 'The Photographic Conditions of Surrealism.' *October* 19, Fall 1981, 3-34. Krauss argues that photography captures a moment in time, as it seizes and freezes the present. The photograph carries on one continuous surface the trace of all that vision captures in one glance. It is a document of reality of everything that was present at one time and thus has a unifying function.

Mattisson, Jane. 'The Journey through Selfhood in *The Journals of Mary O'Brien 1828-1838* and *A Gentlewoman in Upper Canada: The Journals of Ann Langton. Prose Studies. History, Theory, Criticism*. Vol. 25, No. 2, August 2002: 51-78. Mattisson focuses on how the journals of Mary O'Brien and Anne Langton bear witness to and are part of a process of mental and emotional adjustment to life in the early nineteenth-century Canadian bush.

Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: University of Chicago Press, 1994). This important but complex study discusses the nature of representation and the nexus of word and depiction. Mitchell demonstrates that although we

have thousands of words about pictures, we lack a satisfactory theory of them. *Picture Theory* offers such a theory.

Mitchell, W.J.T. *What do Pictures Want? The Lives and Loves of Images* (Chicago and London: University of Chicago Press, 2005). Mitchell discusses the power of images over the living. Images are not merely signs demanding interpretation: they have vitality and create in the present new forms and representations of the deep past and near future.

Olney, James. *Autobiography. Essays Theoretical and Critical* (Princeton: Princeton University Press, 1980). The essays in this volume are interdisciplinary, ranging from philosophical, psychoanalytic, linguistic, historical, and cultural to structuralist, deconstructionist, thematic, generic and phenomenological. Literary concerns are central to most of the essays though American Studies, Black Studies, Women's Studies, and film criticism are also represented.

Rugg, Linda Haverty. *Picturing Ourselves. Photography & Autobiography* (Cambridge, Massachusetts and London, England: The MIT Press, 2002). Rugg discusses how photographs seem to 'prove' our existence at a given time while at the same time demonstrating the impossibility of framing our multiple and fragmented selves. She argues that photography's double take on self image mirrors the concerns of autobiographers, who see the self as simultaneously divided (in observing/being) and unified by the autobiographical act.

Schacter, Daniel L. *Searching for Memory: The Brain, the Mind and the Past* (New York: Basic Books, 1996). Schacter explores the connections between the brain and the mind, as well as different types of memory. He also addresses how false memories are created.

Simons, Judy. *Diaries and Journals of Literary Women from Fanny Burney to Virginia Woolf* (Basingstoke: Macmillan, 1990). Simons explores the place of personal writings in the lives of eight literary women. She explores how diaries dramatise the development of an individual literary 'voice' and why the diary has a special attraction for women.

Smith, Paul. *Discerning the Subject. Theory and History of Literature*, vol. 55 (Minneapolis: University of Minnesota Press, 1988). Smith discusses the status of the subject in critical and political discourse. He explores the possibilities for individual initiative, resistance and social change as these are expressed by major cultural and literary theorists.

Smith, Sidonie and Julia Watson. *Reading Autobiography. A Guide for Interpreting Life Narratives* (Minneapolis, London: University of Minnesota Press, 2001). Smith and Watson provide an overview of life writing, its terms, issues, histories and texts. The core concepts of memory, experience, identity, agency and the body are explored. The textual and critical history of the field and prospects for future research are also discussed. *Reading Autobiography* is a user-friendly handbook and essential reading for newcomers to the field of autobiography.

Sontag, Susan. *On Photography* (New York: Anchor Books. Doubleday, 1989). For Sontag, photographs are a collection of the world by travellers and tourists. In *On Photography* she explores how we experience the world through photographs, arguing that photography is as much an interpretation of the world as paintings and drawings.

Sontag, Susan. *Regarding the Pain of Others* (New York: Farrar, Straus and Giroux, 2003). Sontag views art and photography from a moral standpoint. She explores how the media affect different cultures' views of conflicts.

Strawson, Galen. 'A Fallacy of our Age'. *Times Literary Supplement*, October 15th, 2004. Strawson challenges the centrality of narrativity in our experience of the past, as he points out that there are non-narrative people and good ways to live that are non-narrative. Narrative reconstruction is not the only means of making sense of our present self and our actions through time.

Sturken, Marita and Lisa Cartwright, *Practices of Looking. An Introduction to Visual Culture* (New York and Oxford: Oxford University Press, 2009). Sturken and Cartwright explore how we use and understand images, including paintings, prints, photographs, film, television, video, advertisements, the Internet and digital images. They also investigate how these acquire meaning in different cultural contexts.

World War One memoirs and selected critical sources on war and autobiography

Aldington, Richard. *Death of a Hero* (Ottawa: Golden Dog Press, 1998). First published in 1929. This is a testimony to the waste of human warfare and a passionate attack on British hypocrisy. This novel is undervalued today but was very popular when it was first published.

Bion, Wilfred R. *War Memoirs 1917-1919*. Edited by Francesca Bion (London: Karnac Books, 1997). Bion's memoir is divided into three parts: his war diaries of 1917-1919; a commentary, written in 1972, that takes the form of an interview between Bion the author (aged 75), and Bion the officer; and a section entitled 'Amiens', written in 1958, when Bion returned to France to relive memories of the war. Bion describes the fear of officers and soldiers as well as the spirit of comradeship among soldiers.

Blunden, Edmund. *Undertones of War* (London: Penguin Classics, 2000). This memoir, first published in 1928, records Blunden's experiences as an infantry subaltern in France and Flanders. It describes the horrors of the battles of Ypres, the Somme and Passchendaele. Blunden finds hope in the bravery and compassion of the troops, and in the natural landscape.

Borden, Mary. *The Forbidden Zone: A Nurse's Impressions of the First World War* (London: Hesperus Press, 2008). First published in 1929, the memoir is a collection of memories of four years' service in an evacuation hospital unit during the war. It describes the men as they march into battle, recounts the stories of individual soldiers, and procedures at the field hospital.

Brittain, Vera. *Testament of Youth* (London: Virago, 1978). Originally published in 1933, the memoir covers the period 1914-1925. It is an attempt to illustrate what the war meant to young men and women who grew up just before it broke out. The focus is on the effects on the middle-class, to which Brittain herself belonged (Vera Brittain served as a V.A.D. – Voluntary Aid Detachment – nurse during the war).

Farrell, Theo. *The Norms of War. Cultural Beliefs and Modern Conflict* (Boulder, Colorado: Lynne Rienner Publishers, 2005). Farrell challenges the traditional portrayal of war as a rational enterprise. He explores the cultural forces that have shaped modern Western conflict and the relationship between society and war.

Ford, Madox Ford. *Parade's End* (London: Penguin, 2001). A tetralogy published between 1924 and 1928. The four novels were originally published under the names of *Some Do Not...* (1924), *No More Parades* (1925), *A Man Could Stand Up* (1926), and *The Last Post* (1928). They chronicle the life of Christopher Tietjens, a government statistician from a wealthy family who serves in the British army.

Fussell, Paul. *The Great War and Modern Memory* (London, Oxford, New York: Oxford University Press, 1975). Fussell, one of the most important early cultural historians of World War One, explores the most significant themes, myths and literary resources that are created or called upon by the situation of warfare.

Graves, Robert. *Good Bye to All That; An Autobiography* (New York: Anchor, 1958). First published in 1929 and revised in 1957. The memoir describes Graves's childhood, youth and military service. The memoir describes disillusionment in the existence of traditional, stable values in European and English society.

Jünger, Ernst. *Storm of Steel* (London: Penguin, 2004). First published in German in 1920, the memoir tells the story of Jünger, a private in the 73rd Hanoverians, who participated in the Battles of the Somme, Cambrai and Passchendaele. His memoir is the story of suffering but also recognition: he won Germany's highest award for bravery, the Order of Pour le Mérite.

Manning, Frederic. *Her Privates We by Private 19022* (London: Serpent's Tail, 1999). This is an expurgated version of *Echoes of War. The Middle Parts of Fortune. Somme & Ancre 1916* (London: Buchan & Enright, 1986), which was first published in 1929. The novel focuses on the Battle of the Somme, where Manning served as a private. The Serpent's Tail edition contains an introduction by William Boyd.

Patch, Harry. *The Last Fighting Tommy. The Life of Harry Patch, the Only Surviving Veteran of the Trenches* (London: Bloomsbury, 2007). The memoir was published when Harry Patch was 109 years old. He was the last British soldier alive to have fought on the western front. The memoir covers Patch's Edwardian childhood, fighting in the trenches and the Battle of Passchendaele, working on the home front in the Second World War, and his fame later in life as a veteran. Harry Patch died in 2009.

Pollard, A.O. *Fire-Eater. The Memoirs of a V.C.* (London: Hutchinson, 1932). This purports to be the true account of the writer's thoughts and actions between enlistment in 1914 and demobilisation in 1919. Pollard praises the bravery and honour of those who fought in World War One. His memoir provides a rare glimpse into the experiences of an officer who enjoyed the war.

Remarque, Erich Maria. *All Quiet on the Western Front* (New York: Ballantine, 1982).

Remarque's memoir, first published in 1929, describes the horrors of war, and the effects of nationalism on the soldier. It is an anti-war story describing the destruction of a generation of men.

Robb, George. *British Culture and the First World War* (Basingstoke: Palgrave Macmillan, 2002). Robb's study is a brief but comprehensive survey of how ordinary Britons responded to and were affected by World War One, how they attempted to understand it, and how they have dealt with the legacies of the war. Many forgotten cultural representations of the war such as films, cartoons, advertisements and popular novels are also discussed.

Sassoon, Siegfried. *Memoirs of a Fox-Hunting Man* (London: Faber and Faber, 1928). The memoir is concerned with Sassoon's childhood and youth, and illustrates his innocence in the years before the outbreak of World War One. *Memoirs of a Fox-Hunting Man* was followed by two sequels: *Memoirs of an Infantry Officer* (first published in 1930 and comprising a fictionalised account of Sassoon's own life during and immediately after World War One) and *Sherston's Progress* (first published in 1936, and the final part of Sassoon's trilogy. It describes Sassoon's/Sherston's arrival at Craiglockhart War Hospital and subsequent return to the battlefield).

Williamson, Henry. *The Wet Flanders Plain* (London: Faber and Faber, 2009). First published in 1929, *The Wet Flanders Plain* tells the story of a soldier (the author himself) who returns to the scene of his battles with a veteran war friend. The story is based on the author's diary. Williamson notes the man-made scars but also the speed with which the countryside has returned to its original, pre-war state.

Winter, Jay. *Remembering War. The Great War between Memory and History in the Twentieth Century* (New Haven & London: Yale University Press, 2006). Winter discusses memory and its relationship with history. The book traces the origins of contemporary interest in memory and describes practices of remembrance that have linked history and memory. Winter discusses 'theatres of memory', that is film, television, museums, and war crimes trials, and considers the significance of these for the cultural history of the twentieth century as a whole.

Winter, Jay and Antoine Prost. *The Great War in History. Debates and Controversies, 1914 to the Present* (Cambridge: Cambridge University Press, 2005). Winter and Prost provide a comparative analysis (American and French) of the ways in which the history of World War One has been written and interpreted. *The Great War in History* identifies three generations of historians, literary scholars, film directors and writers who have commented upon the war. Winter and Prost demonstrate the importance of the national lens in the shaping of historical narrative.

Electronic publication and the World Wide Web

Ballor, Jordan J. 'Scholarship at the Crossroads: The Journal of Market & Morality Case Study'. *Journal of Scholarly Publishing* 36:3, April 2005: 145-165. This article argues that the importance of electronic publication has been recognised in most academic disciplines, and especially the natural sciences, but not in the humanities. Ballor discusses the many advantages of electronic publication, including greater accessibility of material, increased interaction between scholars, and opportunities for regular revision of texts in accordance with developments in the writer's own thinking and in the discipline itself.

Bolter, Jay David and Richard Grusin. *Remediation. Understanding New Media* (Cambridge, Massachusetts and London, England: The MIT Press, 1999). This is a survey of contemporary media that examines how old media are remediated, that is published in a new form in new media. *Remediation* analyses how new media such as the World Wide Web alternately hide and flaunt their effects.

Burton, Gideon O. 'The Rhetoric of a Rhetoric Website: Inquiry, Pedagogy, and Scholarship'. <http://www-jime.open.ac.uk/00/burton-rev/burton-0.4.html>. Accessed on August 27th 2010. This article demonstrates how a website puts a public face on scholarship and validates one's research both for oneself and for other scholars. Burton argues that an academic website facilitates a productive and dynamic relationship between research, teaching and scholarship.

Lynch, Lynch, Patrick J. and Sarah Horton. *Web Style Guide, 3rd Edition: Basic Design Principles for Creating Web Sites* (New Haven, Connecticut: Yale University Press, 2009). This is a handbook for non-specialists interested in the classic elements of website design. It explains established design principles and covers all aspects of web design from planning to production to maintenance.

Nielsen, Jakob and Kara Pernice. *Eyetracking Web Usability* (Berkeley, CA: New Riders, 2009). Based on one of the largest studies on eyetracking usability to date, this study confirms many recognized Web design conventions but also reveals new user behaviours. The authors provide advice on page layout, navigation menus, and image selection.