

# James Baldwin And Toni Morrison Comparative Critical And Theoretical Essays

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The Embrace of Eros Margaret D. Kamitsuka 2010-01-19 The topic of sexuality intersects directly with the most contested historical, theological, and ethical questions of our day. In this edgy yet profound volume, noted scholars and theologians assay the Christian tradition's classic and contemporary understandings of sex, sexuality, and sexual identity. The project unfolds in three phases: contemporary assessments of the Christian tradition, new thinking about eros and being human religiously, and new perspectives on classic mysteries in light of eros and embodiment.

James Baldwin Douglas Field 2011 A clear overview and analysis of James Baldwin's life and work. This study provides an engaging overview and clear analysis of the fiction, non-fiction and drama of African- American

writer James Baldwin (1924-1987). Whilst giving close attention to Baldwin's popular works such as *Go Tell it on the Mountain* and *Another Country*, it also explores other important but less well known themes and texts, including the use of the blues, masculinity, race and sexuality.

James Baldwin's *Go Tell it on the Mountain* Carol E. Henderson 2006 The publication of James Baldwin's *Go Tell It on the Mountain* ushered in a new age of the urban telling of a tale twice told yet rarely expressed in such vivid portraits. *Go Tell It* unveils the struggle of man with his God and that of man with himself. Baldwin's intense scrutiny of the spiritual and communal customs that serve as moral centers of the black community directs attention to the striking incongruities of religious fundamentalism and oppression. This book examines these multiple impulses, challenging the widely held convention that politics and religion do not mix.

*Black Mothers and the National Body Politic* Andrea Powell Wolfe 2020-10-14 *Black Mothers and the National Body Politic: The Narrative Positioning of the Black Maternal Body from the Civil War Period through the Present* focuses on the struggles and triumphs of black motherhood in six works of narrative prose composed from the Civil War period through the present. Andrea Powell Wolfe examines the functioning of the black maternal body to both define and undermine ideal white womanhood; the physical scarring of the black mother and the reclamation of the black maternal body as a site of subversion and nurturance as well as erotic empowerment; and the construction of oppressive discourses surrounding black female bodies and reproduction and the development of resistance to these types of discourses. These tensions undergird a multifaceted discussion of the narrative positioning of the black maternal body within and in relationship to the national body politic, an inherently exclusionary and restrictive metaphorical entity constructed and socially contracted over time by an already politically empowered citizenry. Ultimately, close analysis of the texts under study suggests that the United States—as a figurative body complete with imagined “parts” that perform separate functions, from intelligence to labor, ingestion to expulsion—has simultaneously used and cast off the black maternal body over the course of centuries.

James Baldwin Jules B. Farber 2016-07-01

*All Those Strangers* Douglas Field 2015 Adored by many, appalling to some, baffling still to others, few authors defy any single critical narrative to the confounding extent that James Baldwin manages. Was he a black or

queer writer? Was he a religious or secular writer? Was he a spokesman for the civil rights movement or a champion of the individual? His critics, as disparate as his readership, endlessly wrestle with paradoxes, not just in his work but also in the life of a man who described himself as "all those strangers called Jimmy Baldwin" and who declared that "all theories are suspect." Viewing Baldwin through a cultural-historical lens alongside a more traditional literary critical approach, *All Those Strangers* examines how his fiction and nonfiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s. Showing how external forces molded Baldwin's personal, political, and psychological development, Douglas Field breaks through the established critical difficulties caused by Baldwin's geographical, ideological, and artistic multiplicity by analyzing his life and work against the radically transformative politics of his time. The book explores under-researched areas in Baldwin's life and work, including his relationship to the Left, his FBI files, and the significance of Africa in his writing, while also contributing to wider discussions about postwar US culture. Field deftly navigates key twentieth-century themes—the Cold War, African American literary history, conflicts between spirituality and organized religion, and transnationalism—to bring a number of isolated subjects into dialogue with each other. By exploring the paradoxes in Baldwin's development as a writer, rather than trying to fix his life and work into a single framework, *All Those Strangers* contradicts the accepted critical paradigm that Baldwin's life and work are too ambiguous to make sense of. By studying him as an individual and an artist in flux, Field reveals the manifold ways in which Baldwin's work develops and coheres.

*Shaping Memories* Joanne V. Gabbin 2009 *Shaping Memories* offers short essays by notable black women writers on pivotal moments that strongly influenced their careers. With contributions from such figures as novelist Paule Marshall, folklorist Daryl Cumber Dance, poets Mari Evans and Camille Dungy, essayist Ethel Morgan Smith, and scholar Maryemma Graham, the anthology provides a thorough overview of the formal concerns and thematic issues facing contemporary black women writers. Editor Joanne Veal Gabbin offers an introduction that places these writers in the context of American literature in general and African American literature in particular. Each essay includes a headnote summarizing the writer's career and aesthetic development. In their pieces these women negotiate educational institutions and societal restrictions and find their voices despite racism, sexism, and religious chauvinism. They offer strong testimony to the power of words to heal, transform, and

renew.

Toni Morrison Adrienne Lanier Seward 2014-08-12 Toni Morrison: Memory and Meaning boasts essays by well-known international scholars focusing on the author's literary production and including her very latest works—the theatrical production *Desdemona* and her tenth and latest novel, *Home*. These original contributions are among the first scholarly analyses of these latest additions to her oeuvre and make the volume a valuable addition to potential readers and teachers eager to understand the position of *Desdemona* and *Home* within the wider scope of Morrison's career. Indeed, in *Home*, we find a reworking of many of the tropes and themes that run throughout Morrison's fiction, prompting the editors to organize the essays as they relate to themes prevalent in *Home*. In many ways, Morrison has actually initiated paradigm shifts that permeate the essays. They consistently reflect, in approach and interpretation, the revolutionary change in the study of American literature represented by Morrison's focus on the interior lives of enslaved Africans. This collection assumes black subjectivity, rather than argues for it, in order to reread and revise the horror of slavery and its consequences into our time. The analyses presented in this volume also attest to the broad range of interdisciplinary specializations and interests in novels that have now become classics in world literature. The essays are divided into five sections, each entitled with a direct quotation from *Home*, and framed by two poems: Rita Dove's "The Buckeye" and Sonia Sanchez's "Aaayeee Babo, Aaayeee Babo, Aaayeee Babo."

The Cambridge Companion to James Baldwin Michele Elam 2015-04-20 This Companion offers fresh insight into the art and politics of James Baldwin, one of the most important writers and provocative cultural critics of the twentieth century. Black, gay, and gifted, he was hailed as a "spokesman for the race," although he personally, and controversially, eschewed titles and classifications of all kinds. Individual essays examine his classic novels and nonfiction as well as his work across lesser-examined domains: poetry, music, theatre, sermon, photo-text, children's literature, public media, comedy, and artistic collaboration. In doing so, *The Cambridge Companion to James Baldwin* captures the power and influence of his work during the civil rights era as well as his relevance in the "post-race" transnational twenty-first century, when his prescient questioning of the boundaries of race, sex, love, leadership, and country assume new urgency.

Death in Literature Outi Hakola 2014-05-02 Death is an inevitable, yet mysterious event. Fiction is one way to

imagine and gain knowledge of death. Death is very useful to literature, as it creates plot twists, suspense, mysteries, and emotional effects in narrations. But more importantly, stories about death seem to have an existential importance to our lives. Stories provide fictional encounters with death and give meaning for both death and life. Thus, death is more than a physical or psychological experience in literature; it also highlights existential questions concerning humanity and storytelling. This volume, entitled *Death in Literature*, approaches death by examining the narratives and spectacles of death, dying and mortality in different literary genres. The articles consider literary representations of death from ancient Rome to the Netherlands today, and explore ways of dealing with death and dying. The discussions also transcend the boundaries of literature by studying literary representations of such socially relevant and death-related issues as euthanasia and suicide. The articles offer a broad perspective on death's role in literature as well as literature's role in the social and cultural debates about death.

Hot Music, Ragmentation, and the Bluing of American Literature Steven Carl Tracy 2015-06 Hot Music, Ragmentation, and the Bluing of American Literature examines the diverse ways in which African American "hot" music influenced American culture - particularly literature - in early twentieth-century America. Steven C. Tracy provides a history of the fusion of African and European elements that formed African American "hot" music, and considers how terms like ragtime, jazz, and blues developed their own particular meanings for American music and society. He draws from the fields of literature, literary criticism, cultural anthropology, American studies, and folklore to demonstrate how blues as a musical and poetic form has been a critical influence on American literature. -- from dust jacket.

Richard Wright's *Native Son* 2007-01-01 Coinciding with the preparations for the celebration in 2008 of Richard Wright's 100th birthday, this new collection of critical essays on *Native Son* attests to the importance and endurance of Wright's controversial work. The eleven essays collected in this volume engage the objective of Rodopi's Dialogue Series by creating multidirectional conversations in which senior and younger scholars interact with each other and with previous scholars who have weighed in on the novel's import. Speaking from distant corners of the world, the contributors to this book reflect an international interest in Wright's unique combination of literary strategies and social aims. The wide range of approaches to *Native Son* is presented in

five thematic sections. The first three sections cover aspects such as the historical reception of Wright's novel, the inscription of sex and gender both in *Native Son* and in other African American texts, and the influence of Africa and of vortical symbolism on Wright's aesthetics; following is the study of the novel from the point of view of its adoption and transformation of various literary genres—the African American jeremiad, the protest novel, the crime novel and courtroom drama, the Bildungsroman, and the Biblical modes of narration. The closing section analyzes the novel's lasting influence through its adaptation to other artistic fields, such as the cinema and song in the form of hip-hop. The present volume may, therefore, be of interest for students who are not very familiar with Wright's classic text as well as for scholars and Richard Wright specialists.

Slavery in Toni Morrison's *Beloved* Dedria Bryfonski 2012-07-10 This compelling volume explores Toni Morrison's classic novel through the lens of slavery. The book examines Morrison's life and influences and takes a critical look at key ideas related to slavery in *Beloved*, such as the role of slavery in both the forging and destruction of an African-American identity, the impact of slavery on family relationships, and the psychological trauma caused by slavery. Contemporary perspectives on the subject of slavery are presented as well, touching upon topics such as the global problem of human trafficking and the role of multinational corporations in modern day slavery.

Drawing the Line Doreen Fowler 2013-05-06 In an original contribution to the psychoanalytic approach to literature, Doreen Fowler focuses on the fiction of four major American writers—William Faulkner, Richard Wright, Flannery O'Connor, and Toni Morrison—to examine the father's function as a "border figure." Although the father has most commonly been interpreted as the figure who introduces opposition and exclusion to the child, Fowler finds in these literary depictions fathers who instead support the construction of a social identity by mediating between cultural oppositions. Fowler counters the widely accepted notion that boundaries are solely sites of exclusion and offers a new theoretical model of boundary construction. She argues that boundaries are mysterious, dangerous, in-between places where a balance of sameness and difference makes differentiation possible. In the fiction of these southern writers, father figures introduce a separate cultural identity by modeling this mix of relatedness and difference. Fathers intervene in the mother-child relationship, but the father is also closely related to both mother and child. This model of boundary formation as a balance of exclusion and

relatedness suggests a way to join with others in an inclusive, multicultural community and still retain ethnic, racial, and gender differences. Fowler's model for the father's mediating role in initiating gender, race, and other social differences shows not only how psychoanalytic theory can be used to interpret fiction and cultural history but also how literature and history can reshape theory.

**Black Looks & Black Acts** Ritashona Simpson 2007 How does Toni Morrison use language to represent race? Answering this question through literary criticism and linguistic research, this book shows how Morrison's language reflects the souls of black folk in *The Bluest Eye* and *Beloved*. The book focuses on the way in which Morrison forces language to reveal what cannot be spoken by a «black» grammar. To achieve the breaking of this silence, Morrison uses rhetoric, voice, and narrative structures not conventionally used to achieve the effect of «black English.» Students and teachers of Toni Morrison's novels and black English will find this book useful.

**MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** 2006

**After the Pain** Fiona Mills 2006 As a poet, playwright, novelist, short-story writer, and critic, Gayl Jones has always resisted labels in her quest to find a liberating voice for black women and herself. With a poet's lyricism and a musician's ear for rhythm, she continually seeks new ways to confront the barriers, traumas, insecurities, and prejudices oppressing black women, and, by extension, all women. *After the Pain: Critical Essays on Gayl Jones* is the first comprehensive collection of essays dedicated solely to the exploration of Jones's work.

Ranging from analyses of her use of language and music to reevaluations of her representation of sexuality and gender roles to examinations of the oft-overlooked connections between Latin America and African Americans, each of these essays investigates Jones's desire to continually complicate the process of identity formation.

**African-American Writers** Amy Sickels 2010 Profiles notable African Americans and their work in the field of literature, including Maya Angelou, Walter Dean Myers, and Toni Morrison.

**Depictions of Home in African American Literature** Trudier Harris 2021-12-06 This book studies fictional homespaces in African American literature from those set in the time of slavery to modern urban configurations of the homespace. The author examines the factors that influence homespaces in African American literature and analyzes why African American writers often portray troubling and dysfunctional homespaces.

**Contemporary Women's Fiction. Feminist Narratives in Selected Twentieth Century Women's Novels** Subashish

Bhattacharjee 2016-06 Women's writing in the twentieth century has shown a dramatic shift in its preoccupations and intentions. Rather than occupying itself with the trivialities of the social and domestic spheres, the writing by women in the latter half of the twentieth century and approaching the twenty-first century inheres concerns such as political, historical, questions of gender equity and rights, interrogations of normative and patriarchal practices and other such issues that have not been adequately addressed in women's writing thus far. The four essays in the present volume are certainly not exhaustive or adequate in this regard — that of addressing this lacuna in literary scholarship — but it may be viewed as a attempt to bridge the proverbial gap. As a precursor to further scholarly works in the area, already existing as well as forthcoming, the essays discuss the works of Toni Morrison, Margaret Atwood, Bapsi Sidhwa, Manju Kapur and Sunanda Sikdar. Although the essays purport to exploring select areas of the authors' oeuvre, the distinctive fictional structures of the authors help us to explore wider theoretical and critical issues such as postmodernity, postcolonialism, feminism, globalism, nationalism and other related issues.

Toni Morrison Linda Wagner-Martin 2022 A reading of the oeuvre of Toni Morrison--fiction, non-fiction, and other--drawing extensively from her many interviews as well as her primary texts, *Toni Morrison: A Literary Life*, second edition provides an overview of Morrison's intellectual growth as an artist. Linda Wagner-Martin aligns Morrison's novels with the works of Virginia Woolf and William Faulkner, assessing her works as among the most innovative, and most significant, worldwide, of the past fifty plus years. The revised edition includes new discussion of *God Help the Child*, *The Origin of Others*, and *The Source of Self-Regard*. These additions present and intensify scholarship on Morrison's major literary contributions, but also trace her significant role as a public intellectual, bringing to light the consistency of Morrison's aesthetic and political visions. Linda Wagner-Martin is Frank Borden Hanes Professor of English and Comparative Literature Emerita at University of North Carolina-Chapel Hill, USA. She has written and edited more than eighty books, has won a number of teaching awards, and such grants as the Guggenheim, the Senior National Endowment for the Humanities, ACLS, Ford, and Rockefeller--and been a fellow at Bellagio, Bogliasco, and the Radcliffe Institute. She was awarded the Hubbell Medal for Lifetime Service to American Literature. Her book *The Life of the Author: Maya Angelou* (2021) has been nominated for the Plutarch Prize. In the Palgrave Macmillan *Literary Lives* series, she has published works

on Emily Dickinson (2013), Sylvia Plath (2003), John Steinbeck (2017), Walt Whitman (2021), and Ernest Hemingway (second edition, 2022).

Toni Morrison and the Limits of a Politics of Recognition William Jefferson 2014-05-25 Is Toni Morrison's writing as politically progressive as is widely assumed? In this eye-opening study, critic William Jefferson argues that it is not. Analyzing Morrison's major texts from the 1970s, '80s, and '90s, Jefferson argues that Morrison's writing has advanced problematic conceptions of racial essentialism, sexuality, and agency that would not be identified as in any way progressive if issued from the pen of a white writer. More than merely showing readers underappreciated aspects of African-American history, Morrison's fiction has actively intervened in the politics of her era--and in ways politically reactionary and disturbing. Stepping back from Morrison's fiction, Jefferson asks why scholars have not recognized these political aspects of Morrison's writing. What he finds is a purportedly left-wing academy focused predominantly on recognizing the indisputably black aspects of Morrison's work. This "politics of recognition," unfortunately, also naturalizes Morrison's representations in the same manner liberal humanist criticism naturalized the representations of the pre-1970 literary canon.

The Cambridge Companion to American Novelists Timothy Parrish 2013 This volume provides newly commissioned essays from leading scholars and critics on the social and cultural history of the novel in America. It explores the work of the most influential American novelists of the past 200 years, including Melville, Twain, James, Wharton, Cather, Faulkner, Ellison, Pynchon, and Morrison.

Toni Morrison's The Bluest Eye Harold Bloom 2010 Discusses the writing of *The Bluest Eye* by Toni Morrison. Includes critical essays on the work and a brief biography of the author.

The White Man's World Bill Schwarz 2011-10-27 Includes bibliographical references and index.

A Historical Guide to James Baldwin Douglas Field 2009-09-24 With contributions from major scholars of African American literature, history, and cultural studies, *A Historical Guide to James Baldwin* focuses on the four tumultuous decades that defined the great author's life and art. Providing a comprehensive examination of Baldwin's varied body of work that includes short stories, novels, and polemical essays, this collection reflects the major events that left an indelible imprint on the iconic writer: civil rights, black nationalism and the struggle for gay rights in the pre- and post-Stonewall eras. The essays also highlight Baldwin's under-studied role as a

trans-Atlantic writer, his lifelong struggle with faith, and his use of music, especially the blues, as a key to unlock the mysteries of his identity as an exile, an artist, and a black American in a racially hostile era.

James Baldwin's Turkish Decade Magdalena J. Zaborowska 2008-12-26 Between 1961 and 1971 James Baldwin spent extended periods of time in Turkey, where he worked on some of his most important books. In this first in-depth exploration of Baldwin's "Turkish decade," Magdalena J. Zaborowska reveals the significant role that Turkish locales, cultures, and friends played in Baldwin's life and thought. Turkey was a nurturing space for the author, who by 1961 had spent nearly ten years in France and Western Europe and failed to reestablish permanent residency in the United States. Zaborowska demonstrates how Baldwin's Turkish sojourns enabled him to re-imagine himself as a black queer writer and to revise his views of American identity and U.S. race relations as the 1960s drew to a close. Following Baldwin's footsteps through Istanbul, Ankara, and Bodrum, Zaborowska presents many never published photographs, new information from Turkish archives, and original interviews with Turkish artists and intellectuals who knew Baldwin and collaborated with him on a play that he directed in 1969. She analyzes the effect of his experiences on his novel *Another Country* (1962) and on two volumes of his essays, *The Fire Next Time* (1963) and *No Name in the Street* (1972), and she explains how Baldwin's time in Turkey informed his ambivalent relationship to New York, his responses to the American South, and his decision to settle in southern France. *James Baldwin's Turkish Decade* expands the knowledge of Baldwin's role as a transnational African American intellectual, casts new light on his later works, and suggests ways of reassessing his earlier writing in relation to ideas of exile and migration.

The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set Brian W. Shaffer 2011-01-18 This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice

Munro, Chinua Achebe, J.M. Coetzee, and Ngũgĩ Wa Thiong'o) and their key works Examines the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, diaspora, and exile

James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays Lovalerie King 2006-10-16 This collection of comparative critical and theoretical essays examines James Baldwin and Toni Morrison's reciprocal literary relationship. By reading these authors side-by-side, this collection forges new avenues of discovery and interpretation related to their representations of African American and American literature and cultural experience.

James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays Lovalerie King 2006-12-15 This collection of comparative critical and theoretical essays examines James Baldwin and Toni Morrison's reciprocal literary relationship. By reading these authors side-by-side, this collection forges new avenues of discovery and interpretation related to their representations of African American and American literature and cultural experience.

Toni Morrison Valerie Smith 2014-09-22 This compelling study explores the inextricable links between the Nobel laureate's aesthetic practice and her political vision, through an analysis of the key texts as well as her lesser-studied works, books for children, and most recent novels. Offers provocative new insights and a refreshingly original contribution to the scholarship of one of the most important contemporary American writers Analyzes the celebrated fiction of Morrison in relation to her critical writing about the process of reading and writing literature, the relationship between readers and writers, and the cultural contributions of African-American literature Features extended analyses of Morrison's lesser-known works, most recent novels, and books for children as well as the key texts

Kierkegaard's Influence on Literature, Criticism, and Art: The Anglophone world Jon Bartley Stewart 2013 Vol. 2 is dedicated to the use of Kierkegaard by later Danish writers. Almost from the beginning Kierkegaard's works were standard reading for these authors. Danish novelists and critics from the Modern Breakthrough movement in the 1870s were among the first to make extensive use of his writings. These included the theoretical leader of the movement, the critic Georg Brandes, who wrote an entire book on Kierkegaard, and the novelists Jens Peter

Jacobsen and Henrik Pontoppidan

Dismemberment in the Fiction of Toni Morrison Jaleel Akhtar 2014-06-19 Dismemberment in the Fiction of Toni Morrison is a multifaceted study of Toni Morrison's fiction. It investigates racism and the concomitant experiences of dismemberment in Morrison's fiction from multiple perspectives, including history, psychology, and culture. Looking at dismemberment from multiple perspectives, rather than the more generic and abstract expression of fragmentation, likens the impact of racism on individuals to the splitting of bodies, amputation, phantom limbs and traumatic memories, and in more concrete and visceral terms. Morrison's art of story-telling involves an interactive conversation from multiple perspectives, demanding more attentive participation from her readers in deconstructing the meaning of her narratives. Studying her fiction from multiple perspectives suggests various ways of examining the pernicious impact of racism which produces various forms of dismemberment in her characters. This investigation does this without giving prominence to one perspective at the expense of other equally relevant modes of interpretation. Morrison's depiction of the trauma of racism on the psyche of her characters and the concomitant experiences of dismemberment has its roots in the historical and social realities of African Americans. The psychological impact of racism on Morrison's characters requires viewing through the lens of the historical and social realities that play a significant role. Morrison enacts racial alienation and dismemberment as complex processes; it is consequently important to look at her project from multiple perspectives. Examining the lived reality of African Americans from only one perspective ignores dismemberment in the light of the socio-political and historical realities of African American experience in the United States, and entails reconsideration of the physical, historical, social and psychological realities. This investigation argues for the importance of combining these historical and psychological, as well as sociocultural, analyses of Morrison's fiction in order to acquire a more rounded understanding of racism and its debilitating effects on the psyche. By situating Morrison's fiction within a variety of discourses, this study offers a multifaceted, highly interdisciplinary framework for a more rewarding analysis of her fiction.

Race, Theft, and Ethics Lovalerie King 2007-12-01 In *Race, Theft, and Ethics*, Lovalerie King examines African American literature's critique of American law concerning matters of property, paying particular attention to the stereotypical image of the black thief. She draws on two centuries of African American writing that reflects the

manner in which human value became intricately connected with property ownership in American culture, even as racialized social and legal custom and practice severely limited access to property. Using critical race theory, King builds a powerful argument that the stereotype of the black thief is an inevitable byproduct of American law, politics, and social customs. In making her case, King ranges far and wide in black literature, looking closely at over thirty literary works. She uses four of the best-known African American autobiographical narratives -- Narrative of the Life of Frederick Douglass, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Booker T. Washington's *Up From Slavery*, and Richard Wright's *Black Boy* -- to reveal the ways that law and custom worked to shape the black thief stereotype under the institution of slavery and to keep it firmly in place under the Jim Crow system. Examining the work of William Wells Brown, Charles Chesnut, James Weldon Johnson, and Alice Randall, King treats "the ethics of passing" and considers the definition and value of whiteness and the relationship between whiteness and property. Close readings of Richard Wright's *Native Son* and Dorothy West's *The Living is Easy*, among other works, question whether blacks' unequal access to the economic opportunities held out by the American Dream functions as a kind of expropriation for which there is no possible legal or ethical means of reparation. She concludes by exploring the theme of theft and love in two famed neo--slave or neo--freedom narratives -- Toni Morrison's *Beloved* and Charles Johnson's *Middle Passage*. *Race, Theft, and Ethics* shows how African American literature deals with the racialized history of unequal economic opportunity in highly complex and nuanced ways, and illustrates that, for many authors, an essential aspect of their work involved contemplating the tensions between a given code of ethics and a moral course of action. A deft combination of history, literature, law and economics, King's groundbreaking work highlights the pervasiveness of the property/race/ethics dynamic in the interfaces of African American lives with American law.

Cross-Rhythms Keren Omry 2011-10-20 *Cross-Rhythms* investigates the literary uses and effects of blues and jazz in African-American literature of the twentieth century. Texts by James Baldwin, Ralph Ellison, Langston Hughes, Zora Neale Hurston, Gayl Jones, Toni Morrison and Ishmael Reed variously adopt or are consciously informed by a jazz aesthetic; this aesthetic becomes part of a strategy of ethnic identification and provides a medium with which to consider the legacy of trauma in African-American history. These diverse writers are all thoroughly immersed in a socio-cultural context and a literary aesthetic that embodies shifting conceptions of

ethnic identity across the twentieth century. The emergence of blues and jazz is, likewise, a crucial product of, as well as catalyst for, this context, and in their own aesthetic explorations of notions of ethnicity these writers consciously engage with this musical milieu. By examining the highly varied manifestations of a jazz aesthetic as possibly the fundamental common denominator which links these writers, this study attempts to identify an underlying unifying principle. As the different writers write against essentializing or organic categories of race, the very fact of a shared engagement with jazz sensibilities in their work redefines the basis of African-American communal identity.

Trust in Theological Education Eve Parker 2022-05-31 As those coming forward for ministerial training change and diversify, is the way we learn theology changing too? Integrity within our training institutions has often been assumed and granted to white, male, or those from the middle or upper classes. This has come at the expense of the faith truths, beliefs and perspectives offered by women, people of colour, indigenous theologies and the working classes, whose testimonies have often been ignored or marginalised by the dominant discourses that have been deemed more trustworthy as a consequence of the way in which imperialism has enabled knowledge and religion to be constructed and controlled. Yet theological education also has a potential to challenge these norms. It holds the potential to challenge oppressive cultures, theologies and pedagogies. Relying on feminist, black, indigent, and postcolonial theologies this book will deconstruct dominant models of theological education, by incorporating ethnographic research, alongside educational theory, liberation theology and radical exegesis'. It will demonstrate theological education's potential to change, and be transformed in order to enable those who have been excluded and marginalised to become speaking subjects and agents for systemic change.

The Impact of Racism on African American Families Paul C. Rosenblatt 2016-03-03 In spite of the existence of statistics and numerical data on various aspects of African American life, including housing, earnings, assets, unemployment, household violence, teen pregnancy and encounters with the criminal justice system, social science literature on how racism affects the everyday interactions of African American families is limited. How does racism come home to and affect African American families? If a father in an African American family is denied employment on the basis of his race or a wife is demeaned at work by racist slurs, how is their family life affected? Given the lack of social science literature responding to these questions, this volume turns to an

alternative source in order to address them: literature. Engaging with novels written by African American authors, it explores their rich depictions of African American family life, showing how these can contribute to our sociological knowledge and making the case for the novel as an object and source of social research. As such, it will appeal to scholars and students of the sociology of the family, race and ethnicity, cultural studies and literature.

Salvific Manhood Ernest L. Gibson 2019-10-01 Salvific Manhood foregrounds the radical power of male intimacy and vulnerability in surveying each of James Baldwin's six novels. Asserting that manhood and masculinity hold the potential for both tragedy and salvation, Ernest L. Gibson III highlights the complex and difficult emotional choices Baldwin's men must make within their varied lives, relationships, and experiences. In Salvific Manhood, Gibson offers a new and compelling way to understand the hidden connections between Baldwin's novels. Thematically daring and theoretically provocative, he presents a queering of salvation, a nuanced approach that views redemption through the lenses of gender and sexuality. Exploring how fraternal crises develop out of sociopolitical forces and conditions, Salvific Manhood theorizes a spatiality of manhood, where spaces in between men are erased through expressions of intimacy and love. Positioned at the intersections of literary criticism, queer studies, and male studies, Gibson deconstructs Baldwin's wrestling with familial love, American identity, suicide, art, incarceration, and memory by magnifying the potent idea of salvific manhood. Ultimately, Salvific Manhood calls for an alternate reading of Baldwin's novels, introducing new theories for understanding the intricacies of African American manhood and American identity, all within a space where the presence of tragedy can give way to the possibility of salvation.?

Does It Really Mean That? Interpreting the Literary Ambiguous Janka Kašáková 2011-01-18 However disconnected the essays in the volume might appear to be at first glance, the unifying factor is the very notion of ambiguity—which is one of the essential features of the postmodern age: how it can be defined as opposed to what it means or is, where it can be found, to what purposes it can be put, including questions of whether it is a positive or negative factor. But this, of course, is not a new phenomenon. Writers have always depended on equivocation, multiplicity of meaning, uncertainty of meaning—deliberate mystification one might say. Language itself is the base of ambiguity not only in literature but in everyday public discourse. Thus the papers in the

volume should appeal not only to scholars working in the fields of modern or postmodern literature, but those who see the importance of ambiguity in the earlier texts, and perhaps their influences in later writing. Finally the essays included here not only provide specific analyses and proposed solutions for specific works or authors they also open the reader to other appearances of ambiguity, often not simply in literature or critical theory, but in the kinds of social issues the literary works deals with.

The Critical Life of Toni Morrison Susan Neal Mayberry 2021 The first book to trace the critical reception of the great African American woman writer, attending not only to her fiction but to her nonfiction and critical writings.