With the continued expansion of the literary canon, multicultural works of modern literary fiction and autobiography have assumed an increasing importance for students and scholars of American literature. This exciting new series assembles key documents and criticism concerning these works that have so recently become central components of the American literature curriculum. Each casebook will reprint documents relating to the work's historical context and reception, present the best in critical essays, and when possible, feature an interview of the author. The series will provide, for the first time, an accessible forum in which readers can come to a fuller understanding of these contemporary masterpieces and the unique aspects of American ethnic, racial, or cultural experience that they so ably portray. This casebook to Morrison's classic novel presents seven essays that represent the best in contemporary criticism of the book. In addition, the book includes a poem and an abolitionist's tracts published after a slave named Margaret Garner killed her child to save her from slavery—the very incident Morrison fictionalizes in Beloved.

An immensely persuasive work of literary criticism that opens a new chapter in the American dialogue on race—and promises to change the way we read American literature. Morrison shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a black population that was manifestly unfree--and that came to serve white authors as embodiments of their own fears and desires. According to the Chicago Tribune, Morrison "reimagines and remaps the possibility of America." Her brilliant discussions of the "Africanist" presence in the fiction of Poe, Melville, Cather, and Hemingway leads to a dramatic reappraisal of the essential characteristics of our literary tradition. Written with the artistic vision that has earned the Nobel Prize-winning author a pre-eminent place in modern letters, Playing in the Dark is an invaluable read for avid Morrison admirers as well as students, critics, and scholars of American literature.
Presents critical essays that discuss the characters, plot, language, and major themes of the African American author's novel about slavery.

“They shoot the white girl first. With the rest they can take their time.” So begins Toni Morrison's Paradise, which opens with a horrifying scene of mass violence and chronicles its genesis in an all-black small town in rural Oklahoma. Founded by the descendants of freed slaves and survivors in exodus from a hostile world, the patriarchal community of Ruby is built on righteousness, rigidly enforced moral law, and fear. But seventeen miles away, another group of exiles has gathered in a promised land of their own. And it is upon these women in flight from death and despair that nine male citizens of Ruby will lay their pain, their terror, and their murderous rage. In prose that soars with the rhythms, grandeur, and tragic arc of an epic poem, Toni Morrison challenges our most fiercely held beliefs as she weaves folklore and history, memory and myth into an unforgettable meditation on race, religion, gender, and a far-off past that is ever present.

In this first interdisciplinary study of all nine of Nobel Laureate Toni Morrison's novels, Evelyn Jaffe Schreiber investigates how the communal and personal trauma of slavery embedded in the bodies and minds of its victims lives on through successive generations of African Americans. Approaching trauma from several cutting-edge theoretical perspectives -- psychoanalytic, neurobiological, and cultural and social theories -- Schreiber analyzes the lasting effects of slavery as depicted in Morrison's work and considers the almost insurmountable task of recovering from trauma to gain subjectivity. With an innovative application of neuroscience to literary criticism, Schreiber explains how trauma, whether initiated by physical abuse, dehumanization, discrimination, exclusion, or abandonment, becomes embedded in both psychic and bodily circuits. Slavery and its legacy of cultural rejection create trauma on individual, familial, and community levels, and parents unwittingly transmit their trauma to their children through repetition of their bodily stored experiences. Concepts of "home" -- whether a physical place, community, or relationship -- are reconstructed through memory to provide a positive self and serve as a healing space for Morrison's characters. Remembering and retelling trauma within a supportive community enables trauma victims to move forward and attain a meaningful subjectivity and selfhood. Through careful analysis of each novel, Schreiber traces the success or failure of Morrison's characters to build or rebuild a cohesive self, starting with slavery and the initial postslavery generation, and continuing through the twentieth century, with a special focus on the effects of inherited trauma on children. When characters attempt to escape trauma through physical relocation, or to project their pain onto others through aggressive behavior or scapegoating, the development of selfhood falters. Only when trauma is confronted through verbalization and challenged with reparative images of home, can memories of a positive self overcome the pain of past experiences and cultural rejection. While the cultural trauma of slavery can never truly disappear, Schreiber argues that memories that reconstruct a positive self, whether created by people, relationships, a physical place, or a concept, help Morrison's characters to establish subjectivity. A groundbreaking interdisciplinary work, Schreiber's book unites psychoanalytic, neurobiological, and social theories into a full and richly textured analysis of trauma and the possibility of healing in Morrison's novels.
Toni Morrison and the New Black examines how Morrison explores the concept of the new black in the context of post-soul, post-black and post-racial discourses. Morrison evolves the new black as symbolic of unprecedented black success in all walks of life, from politics to the media, business and beyond. The author's work shows how the new black reaffirms the possibility of upward mobility and success, and stands as testimony to the American Dream that anyone can achieve material success provided they work hard enough for it.

At once the ideal introduction to Toni Morrison and a lovely and moving keepsake for her devoted readers: a treasury of quotations from her work. With a foreword by Zadie Smith. "She was our conscience. Our seer. Our truth teller." --Oprah Winfrey This inspirational book juxtaposes quotations, one to a page, drawn from Toni Morrison's entire body of work, both fiction and nonfiction--from The Bluest Eye to God Help the Child, from Playing in the Dark to The Source of Self-Regard--to tell a story of self-actualization. It aims to evoke the totality of Toni Morrison's literary vision. Its compelling sequence of flashes of revelation--stunning for their linguistic originality, keenness of psychological observation, and philosophical profundity--addresses issues of abiding interest in Morrison's work: the reach of language for the ineffable; transcendence through imagination; the self and its discontents; the vicissitudes of love; the whirligig of memory; the singular power of women; the original American sin of slavery; the bankruptcy of racial oppression; the complex humanity and art of black people. The Measure of Our Lives brims with elegance of style and mind and moral authority.

Since the second half of the twentieth century, there has been a commitment on the part of women writers and scholars to revise and rewrite the history and culture of colonial and post-colonial women. This collection intends to enter a forum of discussion in which the colonial past serves as a point of reference for the analysis of contemporary issues. This volume will examine topics of women’s identities and bodies through literary representations and historical accounts. In other words, the aim is to reconstruct women’s identities through the representations of their bodies in literature and to analyse women's bodies historically as sites of abuse, discrimination and violence on the one hand, and of knowledge and cultural production on the other. The chapters of this book will contribute to the formation of a new representation of women through history and literature which fights traditional stereotypes in relation to their bodies and identities. Focusing on female bodies as maternal bodies, as repositories of history and memory, as sexual bodies, as healing bodies, as performative of gender, as black bodies, as migrant and hybrid bodies, as the objects of regulation and control, and as victims of sexual exploitation and murder, the different articles contained in this book will examine issues of space, power/knowledge relations, discrimination, the production of knowledge, gender and boundaries to produce new identities for women which contest and respond to the traditional ones. The volume is addressed to a wide readership, both scholars and those interested in investigating the dynamics of the female body, and the social and cultural conceptualizations of our multicultural and multiethnic contemporary societies in relation to it, without forgetting the historical and colonial roots of these new representations.

The award-winning playwright August Wilson used drama as a medium to write a history of twentieth-century America
through the perspectives of its black citizenry. In the plays of his Pittsburgh Cycle, including the Pulitzer Prize-winning Fences and The Piano Lesson, Wilson mixes African spirituality with the realism of the American theater and puts African American storytelling and performance practices in dialogue with canonical writers like Aristotle and Shakespeare. As they portray black Americans living through migration, industrialization, and war, Wilson’s plays explore the relation between a unified black consciousness and America’s collective identity. In part 1 of this volume, “Materials,” the editors survey sources on Wilson’s biography, teachable texts of Wilson’s plays, useful secondary readings, and compelling audiovisual and Web resources. The essays in part 2, “Approaches,” look at a diverse set of issues in Wilson’s work, including the importance of blues and jazz, intertextual connections to other playwrights, race in performance, Yoruban spirituality, and the role of women in the plays.

On the occasion of her acceptance of the National Book Foundation Medal for Distinguished Contribution to American Letters on the sixth of November, 1996, Nobel laureate Toni Morrison speaks with brevity and passion to the pleasures, the difficulties, the necessities, of the reading/writing life in our time.

A child's descent into madness was explored in Eye.

Toni Morrison’s wooded and verdant clearing, a central trope in her novel Beloved, is the model for this book. The collection is a distinctive review, examination, and (re)discovery of Morrison's work and cultural impacts as defined by emerging and acclaimed artists, scholars, and public figures.

This is an illuminating and original introduction to Toni Morrison's fiction, focusing on its engagement with African-American history and the way the traumas of the collective past shape Morrison's work. Jill Matus approaches Morrison's fiction as a form of cultural memory concerned with obscured or erased history. She argues that Morrison sees African-American history—from the times of slavery to the continued racial oppressions of the twentieth century—as a history of traumatic experience, and explores how this powerful storyteller bears witness to a painful yet richly enlivening past. Morrison's novels are known for their great lyric power, but they often dwell on scenes of horror, and Matus emphasizes the uneasy relations of memory, pain and pleasure in literature. In doing so, she sheds new light on Morrison as a contemporary writer working at a time when literature is being urgently explored for its capacity to memorialize and testify. Direct and accessible, this critical study highlights the political and historical contexts of Morrison’s work, offers close readings of each of the novels, and concludes with a critical overview of the field of Morrison studies.

Covering her essays, short stories and dramatic works as well as her novels, this is a comprehensive study of Morrison's place in contemporary American culture.

Within the Circle is the first anthology to present the entire spectrum of twentieth-century African American
literary and cultural criticism. It begins with the Harlem Renaissance, continues through civil rights, the Black Arts Movement, and on into contemporary debates of poststructuralist and black feminist theory. Drawing on a quote from Frederick Douglass for the title of this book, Angelyn Mitchell explains in her introduction the importance for those "within the circle" of African American literature to examine their own works and to engage this critical canon. The essays in this collection—many of which are not widely available today—either initiated or gave critical definition to specific periods or movements of African American literature. They address issues such as integration, separatism, political action, black nationalism, Afrocentricity, black feminism, as well as the role of art, the artist, the critic, and the audience. With selections from Langston Hughes, Sterling Brown, W. E. B. DuBois, Zora Neale Hurston, Richard Wright, James Baldwin, Toni Morrison, Barbara Smith, Alice Walker, Henry Louis Gates, Jr., and many others, this definitive collection provides a dynamic model of the cultural, ideological, historical, and aesthetic considerations in African American literature and literary criticism. A major contribution to the study of African American literature, this volume will serve as a foundation for future work by students and scholars. Its importance will be recognized by all those interested in modern literary theory as well as general readers concerned with the African American experience. Selections by (partial list): Houston A. Baker, Jr., James Baldwin, Sterling Brown, Barbara Christian, W. E. B. DuBois, Ralph Ellison, LeRoi Jones, Sarah Webster Fabio, Henry Louis Gates, Jr., W. Lawrence Hogue, Langston Hughes, Zora Neale Hurston, Alain Locke, Deborah E. McDowell, Toni Morrison, J. Saunders Redding, George Schuyler, Barbara Smith, Valerie Smith, Hortense J. Spillers, Robert B. Stepto, Alice Walker, Margaret Walker, Mary Helen Washington, Richard Wright

"An important study in American literature."--Novel

From the acclaimed Nobel Prize winner: Two girls who grow up to become women. Two friends who become something worse than enemies. This brilliantly imagined novel brings us the story of Nel Wright and Sula Peace, who meet as children in the small town of Medallion, Ohio. Nel and Sula's devotion is fierce enough to withstand bullies and the burden of a dreadful secret. It endures even after Nel has grown up to be a pillar of the black community and Sula has become a pariah. But their friendship ends in an unforgivable betrayal—or does it end? Terrifying, comic, ribald and tragic, Sula is a work that overflows with life.

Jean Wyatt explores the interaction among ideas of love, narrative innovation, and reader response in Toni Morrison's seven later novels, revealing each novel's unconventional idea of love as expressed in a new and experimental narrative form.

A comprehensive annotated bibliography of books, articles, and audio-visual materials on the career and works of Gabriel Garcia Marquez.
Where To Download Circling Meaning In Toni Morrison S Sula Mounds View

- Comprehensive reading and study guides for some of the world's most important literary masterpieces. - Concise critical excerpts provide a scholarly overview of each work. - The Story Behind the Story details the conditions under which the work was written. - Each book includes a biographical sketch of the author, a descriptive list of characters, an extensive summary and analysis, and an annotated bibliography

The Feminine Sublime provides a new and startling insight into the modes and devices employed in the creation of women's fiction since the eighteenth century. Barbara Claire Freeman argues that traditional theorizations of the sublime depend upon unexamined assumptions about femininity and sexual difference, and that the sublime could not exist without misogynistic constructions of "the feminine." Taking this as her starting point, Freeman suggests that the "other sublime" that comes into view from this new perspective not only offers a crucial way to approach representations of excess in women's fiction, but allows us to envision other modes of writing the sublime. Freeman reconsiders Longinus, Burke, Kant, Weiskel, Hertz, and Derrida while also engaging a wide range of women's fiction, including novels by Chopin, Morrison, Rhys, Shelley, and Wharton. Addressing the coincident rise of the novel and concept of the sublime in eighteenth-century European culture, Freeman allies the articulation of sublime experience with questions of agency and passion in modern and contemporary women's fiction. Arguments that have seemed merely to explain the sublime also functioned to evaluate, domesticate, and ultimately exclude an otherness that is almost always gendered as feminine. Freeman explores the ways in which fiction by American and British women, mainly of the twentieth century, responds to and redefines what the tradition has called "the sublime."

Here is Toni Morrison in her own words: a rich gathering of her most important essays and speeches, spanning four decades. These pages give us her searing prayer for the dead of 9/11, her Nobel lecture on the power of language, her searching meditation on Martin Luther King Jr., her heart-wrenching eulogy for James Baldwin. She looks deeply into the fault lines of culture and freedom: the foreigner, female empowerment, the press, money, "black matter(s)," human rights, the artist in society, the Afro-American presence in American literature. And she turns her incisive critical eye to her own work (The Bluest Eye, Sula, Tar Baby, Jazz, Beloved, Paradise) and that of others. An essential collection from an essential writer, The Source of Self-Regard shines with the literary elegance, intellectual prowess, spiritual depth, and moral compass that have made Toni Morrison our most cherished and enduring voice.

Nobel laureate Toni Morrison is one of the most widely studied of contemporary American authors. Her novels, particularly Beloved, have had a dramatic impact on the American canon and attracted considerable critical commentary. This 2007 Companion introduces and examines her oeuvre as a whole, the first evaluation to include not only her famous novels, but also her other literary works (short story, drama, musical, and opera), her social and literary criticism, and her career as an editor and teacher. Innovative contributions from internationally recognized critics and academics discuss Morrison's themes, narrative techniques, language and political philosophy, and explain the importance of her work to American studies and world literature. This
comprehensive and accessible approach, together with a chronology and guide to further reading, makes this an essential book for students and scholars of African American literature.

The latest novel from Nobel Prize winner Toni Morrison. An angry and self-loathing veteran of the Korean War, Frank Money finds himself back in racist America after enduring trauma on the front lines that left him with more than just physical scars. His home--and himself in it--may no longer be as he remembers it, but Frank is shocked out of his crippling apathy by the need to rescue his medically abused younger sister and take her back to the small Georgia town they come from, which he's hated all his life. As Frank revisits the memories from childhood and the war that leave him questioning his sense of self, he discovers a profound courage he thought he could never possess again. A deeply moving novel about an apparently defeated man finding himself--and his home.

Sethe, an escaped slave living in post-Civil War Ohio with her daughter and mother-in-law, is haunted persistently by the ghost of the dead baby girl whom she sacrificed, in a new edition of the Nobel Laureate's Pulitzer Prize-winning novel. Reader's Guide available. Reprint. 60,000 first printing.

This work expands the scope of Morrison’s project to examine the ways and means of memory in the preservation of belief systems passed down from the earliest civilizations (both the Classical Greek and the Ancient Egyptian) as a challenge to the sterility of modernity. Moreover, this research explores the author’s specific use of Foucauldian theory as a vehicle for her narrative, which reclaims the very origins of civilization’s primal concerns with life, procreation and regeneration, springing from the very Heart of Africa. Despite the weight of "white" authority and the disparaging of "blackness," Beloved’s multiple "ghosts" conjure up a legacy so potent that no authoritarian discourse has been able to entirely erase it, a legacy that still speaks to us from a heritage we no longer acknowledge yet that nevertheless remains, and sustains us.

Set in rural Ohio several years after the Civil War, this is the story of Sethe, an escaped slave who has risked her life in order to wrench herself from a living death; who has lost a husband and buried a child; who has borne the unthinkable and not gone mad.

Circle Dance: The Art of John T. Scott is a celebration of this renowned artist's work in printmaking, sculpture, collage, and painting produced over the course of a nearly forty-year career. Published in conjunction with an exhibit of the same name at the New Orleans Museum of Art, Circle Dance features 100 dazzling color photographs of Scott's art, from his earliest productions in cast bronze, welded steel, and printmaking, to his most recent forays into site-specific public art and mammoth works on paper.

NATIONAL BESTSELLER • In "one of Morrison's most haunting works" (New York Times) the acclaimed Nobel Prize winner reveals what lies beneath the surface of slavery. But at its heart, like Beloved, it is the story of a
mother and a daughter—a mother who casts off her daughter in order to save her, and a daughter who may never exorcise that abandonment. In the 1680s the slave trade in the Americas is still in its infancy. Jacob Vaark is an Anglo-Dutch trader and adventurer, with a small holding in the harsh North. Despite his distaste for dealing in “flesh,” he takes a small slave girl in part payment for a bad debt from a plantation owner in Catholic Maryland. This is Florens, who can read and write and might be useful on his farm. Rejected by her mother, Florens looks for love, first from Lina, an older servant woman at her new master's house, and later from the handsome blacksmith, an African, never enslaved, who comes riding into their lives.

NATIONAL BESTSELLER • A New York Times Notable Book • This fiery and provocative novel from the acclaimed Nobel Prize winner weaves a tale about the way the sufferings of childhood can shape, and misshape, the life of the adult. At the center: a young woman who calls herself Bride, whose stunning blue-black skin is only one element of her beauty, her boldness and confidence, her success in life, but which caused her light-skinned mother to deny her even the simplest forms of love. There is Booker, the man Bride loves, and loses to anger. Rain, the mysterious white child with whom she crosses paths. And finally, Bride's mother herself, Sweetness, who takes a lifetime to come to understand that “what you do to children matters. And they might never forget.”

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Interviews from over the course of her career document Morrison's views about fiction, writing technique, and the role of the novelist

With excerpts from interviews and reviews, an exploration of the historical documents and slave narrative traditions on which Morrison drew, and an insightful juxtaposition of psychoanalytic and postcolonial approaches to the novel, this guide places Beloved in the contexts of Morrison's oeuvre and other works of African American literature. Chapters focus on the supernatural elements of the work, as well as the author's treatment of the physical self.

Devoted to and inspired by the late Maxine Greene, a champion of education and advocator of the arts, this book recognizes the importance of Greene's scholarship by revisiting her oeuvre in the context of the intellectual historicity that shaped its formation. As a scholar, Greene dialogued with philosophers, social theorists, writers, musicians, and artists. These conversations reveal the ways in which the arts, just like philosophy and science, allow for the facilitation of "wide-awakeness," a term that is central to Greene's pedagogy. Amidst contemporary trends of neoliberal, one-size-fits-all curriculum reforms in which the arts are typically squeezed out or pushed aside, Greene's work reminds us that the social imagination is stunted without the arts. Artistic ways of knowing allow for people to see beyond their own worlds and beyond "what is" into other worlds of "what was" and "what might" be some day. This volume demonstrates Maxine Greene's profound ability to illuminate the
importance of the artistic world and the imaginary for development of the self in the world and for encouraging a "wide-awakeness" reflective of an emerging political awareness and a longing for a democratic world that "is not yet." This book was originally published as a Special Issue of The Review of Education, Pedagogy and Cultural Studies.

NATIONAL BESTSELLER • The acclaimed Nobel Prize winner powerfully examines our obsession with beauty and conformity—and asks questions about race, class, and gender with her characteristic subtly and grace. In Morrison's bestselling first novel, Pecola Breedlove—an 11-year-old Black girl in an America whose love for its blond, blue-eyed children can devastate all others—prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different. This is the story of the nightmare at the heart of her yearning, and the tragedy of its fulfillment. Here, Morrison’s writing is “so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry” (The New York Times).

When your child says "tell me a story," the deeper meaning of the request is "help me understand more about myself and the world." By creating tales that absorb and address your child's own experiences, you will end a busy day with perhaps its most important moment—the bedtime story that offer your child perspective and confidence for tomorrow. Chase Collin's inspiring and practical guide leads parents step by step through the art of inventing bedtime stories. Tell Me a Story gives you the framework to create heroes, symbols, details, and endings that will help your child meet and master life's challenges and opportunities. Using your child's temperament, talents, and needs as inspiration, your stories become an endlessly adaptable way to address very specific experiences—however puzzling, scary, or hilarious. Guide your child through the curiosities and struggles of childhood using the dynamic story-structure described here. As you do, your hope for your child's future will "come alive" night after night, and that essential guiding light—your confidence that your child will be successful in the task of growing up—will come shining through. Your child believes you can do it, but for parents who aren't so sure, the book offers easy ways to get your imagination in gear. Once you get rolling, you will treasure this rewarding experience as one of the most important things you have ever done for your child. Shaping your child's future is within your powers. Start with Tell Me a Story and with "Once upon a time "

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