

Interracial Sex Novels Of South

Jacquelyn Dowd Hall

The Companion to Southern Literature Joseph M. Flora, Lucinda Hardwick MacKethan, 2001-11-01 Selected as an Outstanding Academic Title by Choice Selected as an Outstanding Reference Source by the Reference and User Services Association of the American Library Association There are many anthologies of southern literature, but this is the first companion. Neither a survey of masterpieces nor a biographical sourcebook, *The Companion to Southern Literature* treats every conceivable topic found in southern writing from the pre-Columbian era to the present, referencing specific works of all periods and genres. Top scholars in their fields offer original definitions and examples of the concepts they know best, identifying the themes, burning issues, historical personalities, beloved icons, and common or uncommon stereotypes that have shaped the most significant regional literature in memory. Read the copious offerings straight through in alphabetical order (Ancestor Worship, Blue-Collar Literature, Caves) or skip randomly at whim (Guilt, The Grotesque, William Jefferson Clinton). Whatever approach you take, *The Companion's* authority, scope, and variety in tone and interpretation will prove a boon and a delight. Explored here are literary embodiments of the Old South, New South, Solid South, Savage South, Lazy South, and "Sahara of the Bozart." As up-to-date as grit lit, K Mart fiction, and postmodernism, and as old-fashioned as Puritanism, mules, and the tall tale, these five hundred entries span a reach from Lady to Lesbian Literature. The volume includes an overview of every southern state's belletristic heritage while making it clear that the southern mind extends beyond geographical boundaries to form an essential component of the American psyche. The South's lavishly rich literature provides the best means of understanding the region's deepest nature, and *The Companion to Southern Literature* will be an invaluable tool for those who take on that exciting challenge. Description of Contents 500 lively, succinct articles on topics ranging from Abolition to Yoknapatawpha 250 contributors, including scholars, writers, and poets 2 tables of contents — alphabetical and subject — and a complete index A separate bibliography for most entries

In the Shadow of the Black Beast Andrew B. Leiter, 2010-05 Andrew B. Leiter presents the first book-length study of the sexually violent African American man, or black beast, as a composite literary phenomenon. According to Leiter, the black beast theme served as a fundamental link between the Harlem and Southern Renaissances, with writers from both movements exploring its psychological, cultural, and social ramifications. Indeed, Leiter asserts that the two groups consciously engaged one another's work as they struggled to define roles for black masculinity in a society that viewed the

black beast as the *raison d'être* for segregation. Leiter begins by tracing the nineteenth-century origins of the black beast image, and then provides close readings of eight writers who demonstrate the crucial impact anxieties about black masculinity and interracial sexuality had on the formation of American literary modernism. James Weldon Johnson's *The Autobiography of an Ex-Colored Man*, Walter White's *The Fire in the Flint*, George Schuyler's *Black No More*, William Faulkner's *Light in August*, Margaret Mitchell's *Gone with the Wind*, Allen Tate's *The Fathers*, Erskine Caldwell's *Trouble in July*, and Richard Wright's *Native Son*, as well as other works, provide strong evidence that perceptions of black male sexual violence shaped segregation, protest traditions, and the literature that arose from them. Leiter maintains that the environment of southern race relations -- which allowed such atrocities as the Atlanta riot of 1906, numerous lynchings, Virginia's Racial Integrity Act, and the Scottsboro trials -- influenced in part the development of both the Harlem and Southern Renaissances. While the black beast image had the most pernicious impact on African American individual and communal identities, he says the threat of black masculinity also shaped concepts of white national and communal identities, as well as white femininity and masculinity. *In the Shadow of the Black Beast* signals a fresh interpretation of a literary stereotype within its social and historical context.

Black Masculinity and the U.S. South Riché Richardson, 2010-01-25 This pathbreaking study of region, race, and gender reveals how we underestimate the South's influence on the formation of black masculinity at the national level. Many negative stereotypes of black men—often contradictory ones—have emerged from the ongoing historical traumas initiated by slavery. Are black men emasculated and submissive or hypersexed and violent? Nostalgic representations of black men have arisen as well: think of the philosophical, hardworking sharecropper or the abiding, upright preacher. To complicate matters, says Riché Richardson, blacks themselves appropriate these images for purposes never intended by their (mostly) white progenitors. Starting with such well-known caricatures as the Uncle Tom and the black rapist, Richardson investigates a range of pathologies of black masculinity that derive ideological force from their associations with the South. Military policy, black-liberation discourse, and contemporary rap, she argues, are just some of the instruments by which egregious pathologies of black masculinity in southern history have been sustained. Richardson's sources are eclectic and provocative, including Ralph Ellison's fiction, Charles Fuller's plays, Spike Lee's films, Huey Newton's and Malcolm X's political rhetoric, the O. J. Simpson discourse, and the music production of Master P, the Cash Money Millionaires, and other Dirty South rappers. Filled with new insights into the region's role in producing hierarchies of race and gender in and beyond their African American contexts, this new study points the way toward more epistemological frameworks for southern literature, southern studies, and gender studies.

Slave Law in the American South Mark V. Tushnet, 2003 Tying together legal, historical, social, political and literary strands to show how the law itself was implicated in the persistence of slavery, this work sheds new light on slavery and

Southern history, as it probes the conscience of a troubled jurist incapable of fully transcending his times.

Sisters and Rebels: A Struggle for the Soul of America Jacquelyn Dowd Hall, 2019-05-21 Winner of the 2020 PEN America/Jacqueline Bograd Weld Award for Biography, the 2020 Summersell Prize, a 2020 PROSE Award, and a Plutarch Award finalist “The word befitting this work is ‘masterpiece.’ ” —Paula J. Giddings, author of *Ida: A Sword Among Lions: Ida B. Wells and the Campaign Against Lynching* Descendants of a prominent slaveholding family, Elizabeth, Grace, and Katharine Lumpkin were raised in a culture of white supremacy. While Elizabeth remained a lifelong believer, her younger sisters sought their fortunes in the North, reinventing themselves as radical thinkers whose literary works and organizing efforts brought the nation’s attention to issues of region, race, and labor. National Humanities Award-winning historian Jacquelyn Dowd Hall follows the divergent paths of the Lumpkin sisters, tracing the wounds and unsung victories of the past. Hall revives a buried tradition of Southern expatriation and progressivism; explores the lost, revolutionary zeal of the early twentieth century; and muses on the fraught ties of sisterhood. Grounded in decades of research, the family’s private papers, and interviews with Katharine and Grace, *Sisters and Rebels* unfolds an epic narrative of American history through the lives of three Southern women.

The Birth of a Nation Robert Lang, 1994 The birth of a nation follows the lives of two white families divided by, and enduring, the American Civil War, and includes elaborate cameos of historical events such as the assassination of Abraham Lincoln.

Madwomen in Social Justice Movements, Literatures, and Art Jessica Lowell Mason, Nicole Crevar, 2023-01-10 'Madwomen in Social Justice Movements, Literatures, and Art' boldly reasserts the importance of the Madwoman more than four decades after the publication of Sandra Gilbert and Susan Gubar’s seminal work in feminist literary criticism, 'The Madwoman in the Attic'. Since Gilbert and Gubar’s work was published, the Madwoman has reemerged to do important work, rock the academic boat, and ignite social justice agency inside and outside of academic spaces, moving beyond the literary context that defined the Madwoman in the late 20th century. In this dynamic collection of essays, scholars, creative writers, and Mad activists come together to (re)define the Madwoman in pluralistic and expansive ways and to realize new potential in Mad agency. This collection blazes new directions of thinking through Madness as a gendered category, comprised of a combination of creative works that (re)imagine the figure of the Madwoman, speeches in which Mad-identifying artists and writers reclaim the label of “Madwoman,” and scholarly essays that articulate ambitious theories of the Madwoman. The collection is an interdisciplinary scholarly resource that will appeal to multiple academic fields, including literary studies, disability studies, feminist studies, and Mad studies. Additionally, the work contributes to the countermovement against colonial, sanist, patriarchal, and institutional social practices that continue to silence women and confine them to the metaphorical attic. Appealing to a broad audience of readers, 'Madwomen in Social Justice Movements,

Literatures, and Art' is a cutting-edge inquiry into the implications of Madness as a theoretical tool in which dissenting, deviant, and abnormal women and gender non-conforming writers, artists, and activists open the door to Mad futurities.

Rethinking the Romance Genre E. Davis, 2013-12-05 Rethinking the Romance Genre examines why the romance genre has proven such an irresistible form for contemporary writers and filmmakers as they approach global issues. In contemporary texts ranging from literary works, to films, to social media, romance facilitates a range of intimacies that offer new feminist models in the age of globalization.

Representation of Interracial Relationships in Black -and White- Authored Novels of the Civil Rights Era, 1945-1975 Rita A. Soenksen, 1998

Partly Colored Leslie Bow, 2010-04-23 By elucidating the experience of interstitial ethnic groups such as Mexican, Asian, and Native Americans--groups that are held to be neither black nor white--the author explores how the color line accommodated--or refused to accommodate--other ethnicities within a binary racial system. Analyzing pre- and post-1954 American literature, film, autobiography, government documents, ethnography, photographs, and popular culture, she investigates the ways in which racially in-between people and communities were brought to heel within the South's prevailing cultural logic, while locating the interstitial as a site of cultural anxiety and negotiation.

Southern by the Grace of God Megan Hunt, 2024-11 Like the media coverage of the civil rights era itself, Hollywood dramas have reinforced regional stereotypes of race, class, and gender to cleanse and redeem the wider nation from the implications of systemic racism. As *Southern by the Grace of God* reveals, however, Hollywood manipulates southern religion (in particular) to further enhance this pattern of difference and regional exceptionalism, consistently displacing broader American racism through a representation of the poor white southerner who is as religious as he (and it is always a he) is racist. By foregrounding the role of religion in these characterizations, Megan Hunt illuminates the pernicious intersections between Hollywood and southern exceptionalism, a long-standing U.S. nationalist discourse that has assigned racial problems to the errant South alone, enabling white supremacy to not only endure but reproduce throughout the nation. *Southern by the Grace of God* examines the presentation and functions of Protestant Christianity in cinematic depictions of the American South. Hunt argues that religion is an understudied signifier of the South on film, used—with varying degrees of sophistication—to define the region's presumed exceptionalism for regional, national, and international audiences. Rooted in close textual analysis and primary research into the production and reception of more than twenty Hollywood films that engage with the civil rights movement and/or its legacy, this book provides detailed case studies of films that use southern religiosity to negotiate American anxieties around race, class, and gender. Religion, Hunt contends, is an integral trope of the South in popular culture and especially crucial to the divisions essential to Hollywood storytelling.

Moving Beyond Boundaries (Vol. 2) Carole Boyce-Davies, Molaria Ogundipe-Leslie, 1995-04 v. 1. International

dimensions of Black women's writing -- . v. 2. Black women's diasporas

Q&A Martin Manalansan, Alice Y. Hom, Kale Bantigue Fajardo, David L. Eng, 2021-07-16 This book is a follow-up to *Q & A: Queer in Asian America* edited by David L. Eng and Alice Y. Hom, published in 1998.

Race Mixing Suzanne W. Jones, 2006-02-15 In the southern United States, there remains a deep need among both black and white writers to examine the topic of race relations, whether they grew up during segregation or belong to the younger generation that graduated from integrated schools. In *Race Mixing*, Suzanne Jones offers insightful and provocative readings of contemporary novels, the work of a wide range of writers—black and white, established and emerging. Their stories explore the possibilities of cross-racial friendships, examine the repressed history of interracial love, reimagine the Civil Rights era through children's eyes, herald the reemergence of the racially mixed character, investigate acts of racial violence, and interrogate both rural and urban racial dynamics. Employing a dynamic model of the relationship between text and context, Jones shows how more than thirty relevant writers—including Madison Smartt Bell, Larry Brown, Bebe Moore Campbell, Thulani Davis, Ellen Douglas, Ernest Gaines, Josephine Humphreys, Randall Kenan, Reynolds Price, Alice Walker, and Tom Wolfe—illuminate the complexities of the color line and the problems in defining racial identity today. While an earlier generation of black and white southern writers challenged the mythic unity of southern communities in order to lay bare racial divisions, Jones finds in the novels of contemporary writers a challenge to the mythic sameness within racial communities—and a broader definition of community and identity. Closely reading these stories about race in America, *Race Mixing* ultimately points to new ways of thinking about race relations. We need these fictions, Jones writes, to help us imagine our way out of the social structures and mind-sets that mythologize the past, fragment individuals, prejudice people, and divide communities.

Writing From the Left Alan M. Wald, 1994-11-17 In this collection of essays, the author combines a series of assessments of classic and lost texts in the US Marxist literary tradition, and analyzes developments in Marxist scholarship by Robin Kelley, Michael Lowy, James Murphy, Paula Rabinowitz and Alexander Saxton.

The Indignant Generation Lawrence P. Jackson, 2021-10-12 Recovering the lost history of a crucial era in African American literature *The Indignant Generation* is the first narrative history of the neglected but essential period of African American literature between the Harlem Renaissance and the civil rights era. The years between these two indispensable epochs saw the communal rise of Richard Wright, Gwendolyn Brooks, Ralph Ellison, Lorraine Hansberry, James Baldwin, and many other influential black writers. While these individuals have been duly celebrated, little attention has been paid to the political and artistic milieu in which they produced their greatest works. With this commanding study, Lawrence Jackson recalls the lost history of a crucial era. Looking at the tumultuous decades surrounding World War II, Jackson restores the indignant quality to a generation of African American writers shaped by Jim Crow segregation, the Great Depression, the

growth of American communism, and an international wave of decolonization. He also reveals how artistic collectives in New York, Chicago, and Washington fostered a sense of destiny and belonging among diverse and disenchanted peoples. As Jackson shows through contemporary documents, the years that brought us *Their Eyes Were Watching God*, *Native Son*, and *Invisible Man* also saw the rise of African American literary criticism—by both black and white critics. Fully exploring the cadre of key African American writers who triumphed in spite of segregation, *The Indignant Generation* paints a vivid portrait of American intellectual and artistic life in the mid-twentieth century.

Women Writing Africa Margaret J. Daymond, 2003 Essential...this distinctive series presents 120 southern African texts that are rich, evocative. -- Library Journal

Travel and Colonialism in 21st Century Romantic Historical Fiction Paloma Fresno-Calleja, Hsu-Ming Teo, 2024-12-16 Romantic fiction has often involved stories of travel. In narratives of the journey towards love, romance often involves encounters with exotic places and peoples. When history is invoked in such stories, the past itself is exoticised and treated as other to the present to serve the purposes of romanticisation: a narrative strategy by which all manner of things – settings, characters, costumes, customs, consumables – are made to perform a luxuriant otherness that amplifies the experience of love. This volume questions the reparative function of Anglophone romantic historical fiction to ask: can plots of travel and discourses of tourism empower women while narrating stories of healing for the wounds of the past? This is the first volume to consider how romanticised and exoticised women's historical fiction not only serves the purposes of armchair travel but may also replicate colonial discourse, unintentionally positioning readers as neocolonial, neo-Orientalist cultural voyeurs as well as voyagers.

Blackness and Sexualities Michelle M. Wright, Antje Schuhmann, 2007 With contributions from leading scholars from various disciplines, this title offers analyses and critiques that span three continents and looks at topics such as the secret marketing of black female pornography to white American men and the eroticization of colonial legacies in contemporary German media.

The Second Crucifixion of Nat Turner John Henrik Clarke, 1997 Originally published as William Styron's *Nat Turner*. These essays address the misrepresentation of Turner's life and activities by white writers. The contributors include Lerone Bennett Jr., John O. Killens, Alvin Poussaint, and John A. Williams

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