

Remembering Remembering **GENERATIONS**



ASHRAF H. A. RUSHDY
Race and Family in Contemporary African American Fiction

Remembering Generations Race And Family In Contemporary African American Fiction

Ashraf H. A. Rushdy



Remembering Generations Race And Family In Contemporary African American Fiction:

Remembering Generations Ashraf H. A. Rushdy, 2001 Slavery is America's family secret a partially hidden phantom that continues to haunt our national imagination *Remembering Generations* explores how three contemporary African American writers artistically represent this notion in novels about the *Romance, Diaspora, and Black Atlantic Literature* Yogita Goyal, 2010-04-22 *Romance Diaspora and Black Atlantic Literature* offers a rich interdisciplinary treatment of modern black literature and cultural history showing how debates over Africa in the works of major black writers generated productive models for imagining political agency Yogita Goyal analyzes the tensions between romance and realism in the literature of the African diaspora examining a remarkably diverse group of twentieth century authors including W E B Du Bois Chinua Achebe Richard Wright Ama Ata Aidoo and Caryl Phillips Shifting the center of black diaspora studies by considering Africa as constitutive of black modernity rather than its forgotten past Goyal argues that it is through the figure of romance that the possibility of diaspora is imagined across time and space Drawing on literature political history and postcolonial theory this significant addition to the cross cultural study of literatures will be of interest to scholars of African American studies African studies and American literary studies *Kindred* Octavia E. Butler, 2004-02-01 NEW FOREWORD BY JANELLE MON E Selected by The Atlantic as one of THE GREAT AMERICAN NOVELS From the New York Times bestselling author of *Parable of the Sower* and MacArthur Genius Grant Nebula and Hugo award winner The visionary time travel classic whose Black female hero is pulled through time to face the horrors of American slavery and explores the impacts of racism sexism and white supremacy then and now I lost an arm on my last trip home My left arm Dana's torment begins when she suddenly vanishes on her 26th birthday from California 1976 and is dragged through time to antebellum Maryland to rescue a boy named Rufus heir to a slaveowner's plantation She soon realizes the purpose of her summons to the past protect Rufus to ensure his assault of her Black ancestor so that she may one day be born As she endures the traumas of slavery and the soul crushing normalization of savagery Dana fights to keep her autonomy and return to the present Blazing the trail for neo slavery narratives like Colson Whitehead's *The Underground Railroad* and Ta Nehisi Coates's *The Water Dancer* Butler takes one of speculative fiction's oldest tropes and infuses it with lasting depth and power Dana not only experiences the cruelties of slavery on her skin but also grimly learns to accept it as a condition of her own existence in the present Where stories about American slavery are often gratuitous reducing its horror to explicit violence and brutality *Kindred* is controlled and precise New York Times Reading Octavia Butler taught me to dream big and I think it's absolutely necessary that everybody have that freedom and that willingness to dream N K Jemisin *Kindred* Octavia Butler, 2004-02-01 Selected by The Atlantic as one of THE GREAT AMERICAN NOVELS You have to read them From the New York Times bestselling author of *Parable of the Sower* and MacArthur Genius Grant Nebula and Hugo award winner The visionary time travel classic whose Black female hero is pulled through time to face the horrors of American slavery and

explores the impacts of racism sexism and white supremacy then and now I lost an arm on my last trip home My left arm Dana s torment begins when she suddenly vanishes on her 26th birthday from California 1976 and is dragged through time to antebellum Maryland to rescue a boy named Rufus heir to a slaveowner s plantation She soon realizes the purpose of her summons to the past protect Rufus to ensure his assault of her Black ancestor so that she may one day be born As she endures the traumas of slavery and the soul crushing normalization of savagery Dana fights to keep her autonomy and return to the present Blazing the trail for neo slavery narratives like Colson Whitehead s *The Underground Railroad* and Ta Nehisi Coates s *The Water Dancer* Butler takes one of speculative fiction s oldest tropes and infuses it with lasting depth and power Dana not only experiences the cruelties of slavery on her skin but also grimly learns to accept it as a condition of her own existence in the present Where stories about American slavery are often gratuitous reducing its horror to explicit violence and brutality *Kindred* is controlled and precise New York Times Reading Octavia Butler taught me to dream big and I think it s absolutely necessary that everybody have that freedom and that willingness to dream N K Jemisin This book has been published with two different covers Customers will be shipped the cover available [Visions and Revisions](#) Bryoni Trezise, Caroline Wake, 2014-02-28 In 1983 US president Ronald Reagan told the Israeli Prime Minister that he as a photographer during World War II had documented the atrocities of the concentration camps on film The story was later exposed as a fraud as it was revealed that Reagan had resided in Hollywood during the entire war Does this mean that Reagan was simply an amoral liar or that he established a connection to the Holocaust that can be said to have evolved from the intersection between real and reel *Visions and Revisions* Performance Memory Trauma brings the fields of performance studies and trauma studies together in conversation in order to investigate how these two fields both envision and revision one another in relation to crucial themes such as trauma testimony witness and spectatorship According to Peggy Phelan a leading performance studies scholar performance provides a unique model for witnessing events that are both unbearably real and beyond reason s ability to grasp traumatic events like the Holocaust While Reagan s claim is obviously both paradoxical and problematic it opens up a space in which the potential insights that performance studies and trauma studies might bring to one another become particularly visible The first half of the anthology focuses on issues of spectatorship specifically its ethics and the possibility of witnessing The second half widens the discussion to include memory more broadly shifting the emphasis from sight to site and particularly to site specific works and the embodied encounters they model enable and enact The contributors here fill a critical gap raising questions about how popular and mediatized performances that memorialize trauma might be viewed through performance theory They also look at how performance studies might shift its focus from the visual to the sensorial and material and in doing so they offer a fresh perspective on both performance and trauma studies Writing from different disciplinary vantages and drawing on multiple case studies from South Africa the former Soviet Union Lebanon and Thailand among others the contributors decolonize trauma studies and make us question

how and where our own eyes and bodies are positioned as we revision the scenes before us Contributors Laurie Beth Clark Helena Grehan Geraldine Harris Chris Hudson Petra Kupperts Adrian Lahoud Sam Spurr Christine Stoddard Bryoni Trezise Maria Tumarkin Caroline Wake Editors Bryoni Trezise is a lecturer in theatre and performance studies at the University of New South Wales where Caroline Wake is a Post doctoral Fellow in the Centre for Modernism Studies in Australia

Hebrew Gothic Karen Grumberg, 2019-09-01 Makes a persuasive argument that gothic ideas play a vital role in how Hebrew writers have confronted history culture and politics Robert Alter author of *Hebrew and Modernity* Sinister tales written since the early twentieth century by the foremost Hebrew authors including S Y Agnon Leah Goldberg and Amos Oz reveal a darkness at the foundation of Hebrew culture The ghosts of a murdered Talmud scholar and his kidnapped bride rise from their graves for a nocturnal dance of death a girl hidden by a count in a secret chamber of an Eastern European castle emerges to find that unbeknownst to her World War II ended years earlier a man recounts the act of incest that would shape a trajectory of personal and national history Reading these works together with central British and American gothic texts Karen Grumberg illustrates that modern Hebrew literature has regularly appropriated key gothic ideas to help conceptualize the Jewish relationship to the past and more broadly to time She explores why these authors were drawn to the gothic originally a European mode associated with antisemitism and how they use it to challenge assumptions about power and powerlessness vulnerability and violence and to shape modern Hebrew culture Grumberg provides an original perspective on Hebrew literary engagement with history and sheds new light on the tensions that continue to characterize contemporary Israeli cultural and political rhetoric

Assembling Identities Sam Wiseman, 2014-10-21 This collection of sixteen essays drawn from across the arts humanities and social sciences represents a cross disciplinary exploration of some of the ways in which identities whether of individuals communities or nations are constructed maintained and contested It is introduced by the editor Sam Wiseman with a preface by Regenia Gagnier and the essays are subdivided into four sections Performative Identities British Identities Ethnic Bodily and Sexual Identities and Visual

The Dream Is Freedom Sarah Azaransky, 2011-04 An introduction to Pauli Murray poet lawyer trailblazing civil rights and feminist activist and priest as a significant twentieth century African American intellectual who grounded her calls for democratic transformation in Christian concepts of reconciliation and the coming kingdom

The Transformative Potential of Black British and British Muslim Literature Lisa Ahrens, 2019-07-03 This study investigates power belonging and exclusion in British society by analysing representations of the mosque the University of Oxford and the plantation in novels by Leila Aboulela Robin Yassin Kassab Diran Adebayo David Dabydeen Andrea Levy and Bernardine Evaristo Lisa Ahrens combines Foucault's theory of heterotopia with elements of Wolfgang Iser's reader response theory to work out Black British and British Muslim literature's potential for destabilising exclusionary boundaries In this way new perspectives open up on the intersections between space power and literature intertwining and enriching the discourses of Cultural and Literary Studies

Dead

Women Talking Brian Norman, 2012-11-15 Brian Norman uncovers a curious phenomenon in American literature: dead women who nonetheless talk. These characters appear in works by such classic American writers as Poe, Dickinson, and Faulkner, as well as in more recent works by Alice Walker, Toni Morrison, Tony Kushner, and others. These figures are also emerging in contemporary culture from the film and best-selling novel *The Lovely Bones* to the hit television drama *Desperate Housewives*. *Dead Women Talking* demonstrates that the dead, especially women, have been speaking out in American literature since well before it was fashionable. Norman argues that they voice concerns that a community may wish to consign to the past, raising questions about gender, violence, sexuality, class, racial injustice, and national identity. When these women insert themselves into the story, they do not enter precisely as ghosts but rather as something potentially more disrupting: posthumous citizens. The community must ask itself whether it can or should recognize such a character as one of its own. The prospect of posthumous citizenship bears important implications for debates over the legal rights of the dead, social histories of burial customs and famous cadavers, and the political theory of citizenship and social death. Leonard Cassuto, author of *Hard Boiled Sentimentality: The Secret History of American Crime Stories*.

Making home Maria Holmgren Troy, Elizabeth Kella, Helena Wahlstrom, 2016-05-16 *Making home* explores the figure of the orphan child in a broad selection of contemporary US novels by popular and critically acclaimed authors: Barbara Kingsolver, Linda Hogan, Leslie Marmon Silko, Marilynne Robinson, Michael Cunningham, Jonathan Safran Foer, John Irving, Kaye Gibbons, Octavia Butler, Jewelle Gomez, and Toni Morrison. The orphan child is a continuous presence in US literature, not only in children's books and nineteenth-century texts but also in a variety of genres of contemporary fiction for adults. *Making home* examines the meanings of this figure in the contexts of American literary history, social history, and ideologies of family, race, and nation. It argues that contemporary orphan characters function as links to literary history and national mythologies, even as they may also serve to critique the limits of literary history as well as the limits of familial and national belonging.

The Psychic Hold of Slavery Soyica Diggs Colbert, Robert J. Patterson, Aida Levy-Hussen, 2016-07-20 What would it mean to get over slavery? Is such a thing possible? Is it even desirable? Should we perceive the psychic hold of slavery as a set of mental manacles that hold us back from imagining a post-racist America? Or could the psychic hold of slavery be understood as a tool helping us get a grip on the systemic racial inequalities and restricted liberties that persist in the present day? Featuring original essays from an array of established and emerging scholars in the interdisciplinary field of African American studies, *The Psychic Hold of Slavery* offers a nuanced dialogue upon these questions. With a painful awareness that our understanding of the past informs our understanding of the present and vice versa, the contributors place slavery's historical legacies in conversation with twenty-first-century manifestations of anti-black violence, dehumanization, and social death. Through an exploration of film, drama, fiction, performance art, graphic novels, and philosophical discourse, this volume considers how artists grapple with questions of representation as they ask whether slavery can ever be accurately depicted, trace the scars

that slavery has left on a traumatized body politic or debate how to best convey that black lives matter The Psychic Hold of Slavery thus raises provocative questions about how we behold the historically distinct event of African diasporic enslavement and how we might hold off the transhistorical force of antiblack domination *Critical Essays on John Edgar Wideman* Bonnie TuSmith, Keith Eldon Byerman, 2006 This volume is an indispensable study of Wideman's oeuvre covering the full range of his career by addressing the key features of his fiction and nonfiction from 1967 to the present The essays in this book reflect the most advanced thinking on Wideman's prolific extraordinary art The collection features at least one article on each major work and includes the voices of both well established and emerging scholars Though their critical perspectives are diverse the contributors place Wideman squarely at the center of contemporary African American literature as an exemplar of postmodern approaches to literary art Several position Wideman within the context of his predecessors Wright Baldwin Ellison and within a larger cultural context of music and collective history The essays examine Wideman's complex style and his blending of African and Western cosmologies and aesthetics the use of personal narrative and his imaginative revisioning of forgotten historical events These insightful analyses cover virtually every stage of Wideman's career and every genre in which he has written A detailed bibliography of Wideman's work is also included From Amazon.co

Democracy's Literature Patrick J. Deneen, Joseph Romance, 2005-07-28 American literature is profoundly almost inescapably political America's most thoughtful authors long ago realized that it was through the novel the novella and the story that philosophic education of America's citizens would best be undertaken In this fascinating new anthology of original essays ten leading scholars explore the ways in which American civic education has been informally advanced through literature Delving into the works of authors ranging from Mark Twain to William Faulkner to Octavia Butler these essays reflect on the close relationship between democracy and literature They convey an understanding that the greatest American literary works are also works of profound philosophical insight Through careful analysis *Democracy's Literature* illustrates that democracy and literature are natural partners forging a relationship that America's greatest authors have long realized in their subtle efforts to craft a democratic public philosophy *The Cambridge Companion to the African American Novel* Maryemma Graham, 2004-04-15 The Cambridge Companion to the African American Novel presents new essays covering the one hundred and fifty year history of the African American novel Experts in the field from the US and Europe address some of the major issues in the genre passing the Protest novel the Blues novel and womanism among others The essays are full of fresh insights for students into the symbolic aesthetic and political function of canonical and non canonical fiction Chapters examine works by Ralph Ellison Leon Forrest Toni Morrison Ishmael Reed Alice Walker John Edgar Wideman and many others They reflect a range of critical methods intended to prompt new and experienced readers to consider the African American novel as a cultural and literary act of extraordinary significance This volume including a chronology and guide to further reading is an important resource for students and teachers alike **Twentieth-Century Sentimentalism** Jennifer

A. Williamson, 2013-12-15 Today's critical establishment assumes that sentimentalism is an eighteenth and nineteenth century literary mode that all but disappeared by the twentieth century In this book Jennifer Williamson argues that sentimentalism is alive and well in the modern era By examining working class literature that adopts the rhetoric of feeling right in order to promote a proletarian or humanist ideology as well as neo slave narratives that wrestle with the legacy of slavery and cultural definitions of African American families she explores the ways contemporary authors engage with familiar sentimental clichés and ideals Williamson covers new ground by examining authors who are not generally read for their sentimental narrative practices considering the proletarian novels of Grace Lumpkin Josephine Johnson and John Steinbeck alongside neo slave narratives written by Margaret Walker Octavia Butler and Toni Morrison Through careful close readings Williamson argues that the appropriation of sentimental modes enables both sympathetic thought and systemic action in the proletarian and neo slave novels under discussion She contrasts appropriations that facilitate such cultural work with those that do not including Kathryn Stockett's novel and film *The Help* The book outlines how sentimentalism remains a viable and important means of promoting social justice while simultaneously recognizing and exploring how sentimentality can further white privilege Sentimentalism is not only alive in the twentieth century It is a flourishing rhetorical practice among a range of twentieth century authors who use sentimental tactics in order to appeal to their readers about a range of social justice issues This book demonstrates that at stake in their appeals is who is inside and outside of the American family and nation

Haunting Capital Hershini Bhana Young, 2006 In *Haunting Capital* Hershini Young sets out to re-theorize the African diaspora so that the concept becomes unintelligible without an understanding of gender as a constitutive element Young uses the historically injured bodies of black women as represented in novels by black women to talk about colonialism gender race memory and haunting *Haunting Capital* departs from traditional trauma studies which stress individual wounding and psychotherapeutic models Instead Young explores the notion of injury as a collective wounding resulting from the trauma of capitalistic regimes such as slavery and colonialism She also introduces the idea of the ghost to her discussion of collective injury where it functions not only on theoretical and metaphorical levels but also by invoking African cosmologies in which ghosts are ancestral beings with a real spiritual presence More specifically Young insists on the contemporary reality of African nations and eschews the presentation of Africa as a vague undifferentiated point of origin that characterizes many other studies of the African diaspora Her reading of African contemporary novels by women alongside African American and Caribbean novels works to show the African diaspora as haunted by similar though different issues of gendered and racialized violence

Bridges to Memory Maria Rice Bellamy, 2015-12-04 Tracing the development of a new genre in contemporary American literature that was engendered in the civil rights feminist and ethnic empowerment struggles of the 1960s and 1970s *Bridges to Memory* shows how these movements authorized African American and ethnic American women writers to reimagine the traumatic histories that form their ancestral inheritance and

define their contemporary identities Drawing on the concept of postmemory a paradigm developed to describe the relationship that children of Holocaust survivors have to their parents traumatic experiences Maria Bellamy examines narrative representations of this inherited form of trauma in the work of contemporary African American and ethnic American women writers Focusing on Gayl Jones s *Corregidora* Octavia Butler s *Kindred* Phyllis Alesia Perry s *Stigmata* Cristina Garc a s *Dreaming in Cuban* Nora Okja Keller s *Comfort Woman* and Edwidge Danticat s *The Dew Breaker* Bellamy shows how cultural context determines the ways in which traumatic history is remembered and transmitted to future generations Taken together these narratives of postmemory manifest the haunting presence of the past in the present and constitute an archive of textual witness and global relevance that builds cross cultural understanding and ethical engagement with the suffering of others

Monuments of the Black Atlantic Joanne M. Braxton, 2004 With Aldon Nielson the editors of this volume agree that the middle passage may be the great repressed signifier of American historical consciousness The essays collected here illustrate that the repressed memory of crossing lives not only in the academy in oral traditions and in the stone walls of slave fortresses but in the liturgy as well as the spiritual and religious practices throughout the African Diaspora Descendants of African slaves living in the wide Diaspora are bearers of an unforgetful strength that endures and endures manifesting itself in every aspect of culture Black writers artists and musicians in the New World have tested the limits of cultural memory finding in it the inspiration to speak the unspeakable

Worrying the Line Cheryl A. Wall, 2005 In blues music worrying the line is the technique of breaking up a phrase by changing pitch adding a shout or repeating words in order to emphasize clarify or subvert a moment in a song Cheryl A Wall applies this term to fiction and nonfiction wr

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