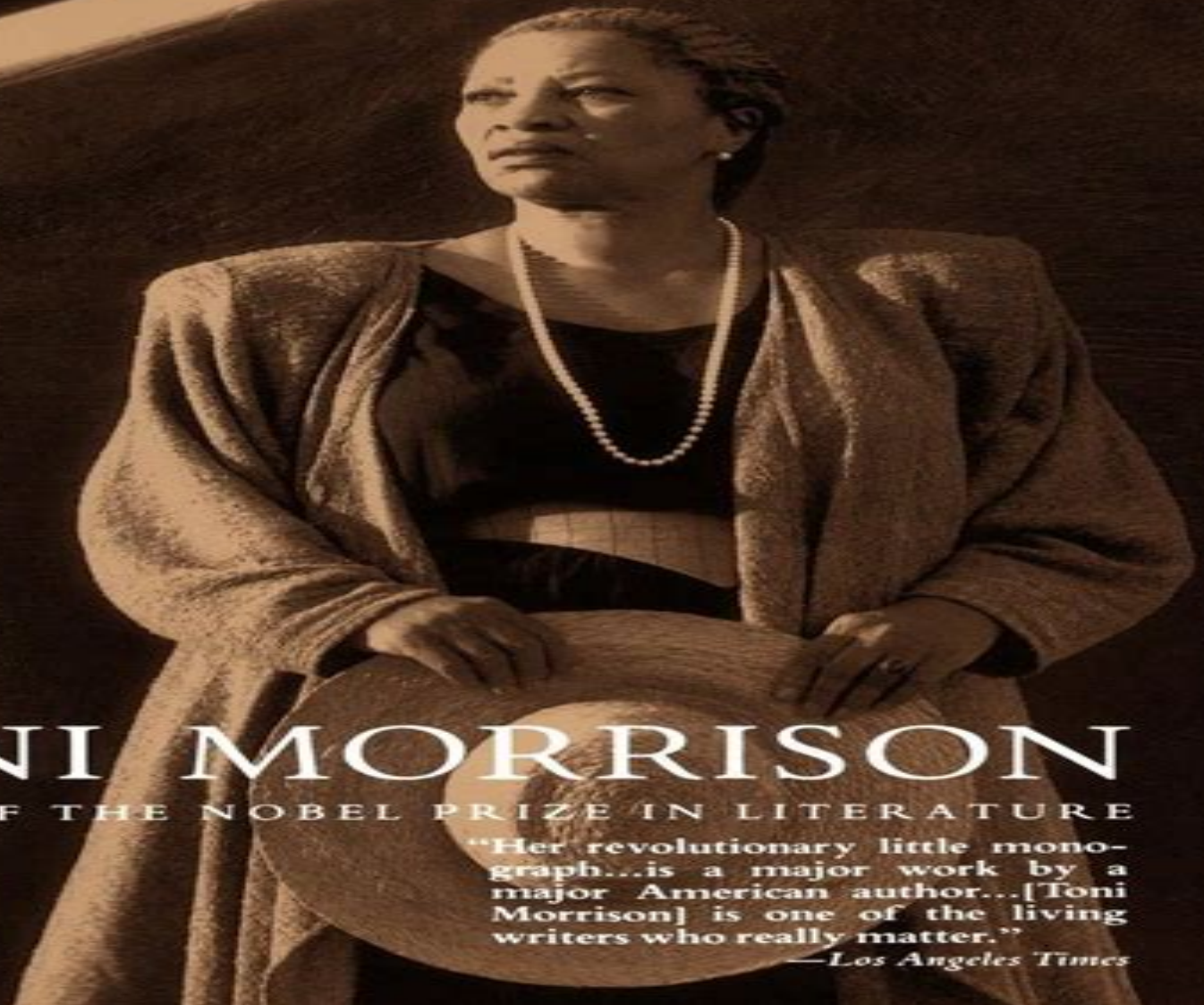


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# Playing in the Dark

Whiteness and the Literary Imagination



TONI MORRISON

WINNER OF THE NOBEL PRIZE IN LITERATURE

"Her revolutionary little monograph...is a major work by a major American author...[Toni Morrison] is one of the living writers who really matter."

—*Los Angeles Times*

# Playing In The Dark Whiteness And The Literary Imagination

**Jessica Zychowicz**



## **Playing In The Dark Whiteness And The Literary Imagination:**

Playing in the Dark Toni Morrison, 1992 Morrison brings her genius to this personal inquiry into the significance of African Americans in the American literary imagination Through her investigation of black characters narrative strategies and idiom in the fiction of white American writers Morrison provides a perspective sure to alter conventional notions about American literature

**Playing in the Dark** Toni Morrison., 1990 *An Analysis of Toni Morrison's Playing in the Dark* Karina Jakubowicz, Adam Perchard, 2017-07-05 Toni Morrison's *Playing in the Dark* Whiteness and the Literary Imagination is a seminal piece of literary criticism and a masterclass in the critical thinking skill of interpretation Interpretation plays a vital role in critical thinking it focuses on interrogating accepted meanings and laying down clear definitions on which a strong argument can be built Both history and literary history in the US have frequently revolved around understanding how Americans define themselves and each other and Morrison's work seeks to investigate question and redefine one of the central concepts in American history and American literary history color Morrison turned to the classics of American literature to ask how authors had chosen to define the terms black and white Instead of accepting traditional interpretations of these works Morrison examined the way in which whiteness defines itself through blackness and vice versa Black bondage and the myths of black inferiority and savagery she showed allowed white America to indulge its own defining myths viewing itself as free civilized and innocent A classic of subtle and incisive interpretation *Playing in the Dark* shows just how crucial and how complex simple looking definitions can be

*Critical White Studies* Richard Delgado, Jean Stefancic, 1997 No longer content with accepting whiteness as the norm critical scholars have turned their attention to whiteness itself In *Critical White Studies* Looking Behind the Mirror numerous thinkers including Toni Morrison Eric Foner Peggy McIntosh Andrew Hacker Ruth Frankenberg John Howard Griffin David Roediger Kathleen Heal Cleaver Noel Ignatiev Cherrie Moraga and Reginald Horsman attack such questions as How was whiteness invented and why How has the category whiteness changed over time Why did some immigrant groups such as the Irish and Jews start out as nonwhite and later became white Can some individual people be both white and nonwhite at different times and what does it mean to pass for white At what point does pride in being white cross the line into white power or white supremacy What can whites concerned over racial inequity or white privilege do about it Science and pseudoscience are presented side by side to demonstrate how our views on whiteness often reflect preconception not fact For example most scientists hold that race is not a valid scientific category genetic differences between races are insignificant compared to those within them Yet the one drop rule whereby those with any nonwhite heritage are classified as nonwhite persists even today As the bell curve controversy shows race concepts die hard especially when power and prestige lie behind them A sweeping portrait of the emerging field of whiteness studies *Critical White Studies* presents for the first time the best work from sociology law history cultural studies and literature Delgado and Stefancic expressly offer critical white studies as the next step in critical race theory In focusing on whiteness not only do

they ask nonwhites to investigate more closely for what it means for others to be white but also they invite whites to examine themselves more searchingly and to look behind the mirror      Black Enterprise ,1992-10 BLACK ENTERPRISE is the ultimate source for wealth creation for African American professionals entrepreneurs and corporate executives Every month BLACK ENTERPRISE delivers timely useful information on careers small business and personal finance      **Playing In The Dark** Toni Morrison,1993-07-27 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 from the acclaimed Nobel Prize winner 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      **The Postcolonial Studies Reader** Bill Ashcroft,Gareth Griffiths,Helen Tiffin,2024-07-11 The most comprehensive collection of postcolonial writing theory and criticism this third edition has been thoroughly revised and updated to include 125 extracts from key works in the field Leading as well as lesser known figures in the fields of writing theory and criticism contribute to this inspiring body of work that includes sections on nationalism hybridity diaspora and globalisation As in the first two editions this new edition of The Postcolonial Studies Reader ranges as widely as possible to reflect the remarkable diversity of work in the discipline and the vibrancy of anti imperialist and decolonising writing both within and without the metropolitan centres This volume includes new work in the field over the decade and a half since the second edition was published Covering more debates topics and critics than any comparable book in its field The Postcolonial Studies Reader provides the ideal starting point for students and issues a potent challenge to the ways in which we think and write about literature and culture      *Epistemic Justice and Creative Agency* Sarah Colvin,Stephanie Galasso,2022-09-12 Foundational theories of epistemic justice such as Miranda Fricker s have cited literary narratives to support their case But why have those narratives in particular provided the resource that was needed And is cultural production always supportive of epistemic justice This essay collection written by experts in literary philosophical and cultural studies working in conversation with each other across a range of global contexts expands the emerging field of epistemic injustice studies The essays analyze the complex relationship between narrative aesthetics and epistemic in justice referencing texts film and other forms of cultural production The authors present without seeking to synthesize perspectives on how justice and injustice are narratively and aesthetically produced This volume by no means wants to say the last word on epistemic justice and creative agency The intention is to open out a productive new field of

study at a time when understanding the workings of injustice and possibilities for justice seems an ever more urgent project

**Toni Morrison** Carmen Gillespie, 2012-11-30 Toni Morrison the only living American Nobel laureate in literature published her first novel in 1970 In the ensuing forty plus years Morrison's work has become synonymous with the most significant literary art and intellectual engagements of our time The publication of *Home* May 2012 as well as her 2011 play *Desdemona* affirm the range and acuity of Morrison's imagination *Toni Morrison Forty Years in The Clearing* enables audiences readers critics and students to review Morrison's cultural and literary impacts and to consider the import and influence of her legacies in her multiple roles as writer editor publisher reader scholar artist and teacher over the last four decades Some of the highlights of the collection include contributions from many of the major scholars of Morrison's canon as well as art pieces music photographs and commentary from poets Nikki Giovanni and Sonia Sanchez novelist A J Verdelle playwright Lydia Diamond composer Richard Danielpour photographer Timothy Greenfield Sanders the first published interview with Morrison's friends from Howard University Florence Ladd and Mary Wilburn and commentary from President Barack Obama What distinguishes this book from the many other publications that engage Morrison's work is that the collection is not exclusively a work of critical interpretation or reference This is the first publication to contextualize and to consider the interdisciplinary artistic and intellectual impacts of Toni Morrison using the formal fluidity and dynamism that characterize her work This book adopts Morrison's metaphor as articulated in her Pulitzer Prize winning novel *Beloved* The narrative describes the clearing as a wide open place cut deep in the woods nobody knew for what In the heat of every Saturday afternoon she sat in the clearing while the people waited among the trees Morrison's *Clearing* is a complicated and dynamic space Like the intricacies of Morrison's intellectual and artistic voyages the *Clearing* is both verdant and deadly a sanctuary and a prison Morrison's vision invites consideration of these complexities and confronts these most basic human conundrums with courage resolve and grace This collection attempts to reproduce the character and spirit of this metaphorical terrain

**The American Imperial Gothic** Johan Hoglund, 2016-03-16 The imagination of the early twenty first century is catastrophic with Hollywood blockbusters novels computer games popular music art and even political speeches all depicting a world consumed by vampires zombies meteors aliens from outer space disease crazed terrorists and mad scientists These frequently gothic descriptions of the apocalypse not only commodify fear itself they articulate and even help produce imperialism Building on and often retelling the British imperial gothic of the late nineteenth century the American imperial gothic is obsessed with race gender degeneration and invasion with the destruction of society the collapse of modernity and the disintegration of capitalism Drawing on a rich array of texts from a long history of the gothic this book contends that the doom faced by the world in popular culture is related to the current global instability renegotiation of worldwide power and the American bid for hegemony that goes back to the beginning of the Republic and which have given shape to the first decade of the millennium From the frontier gothic of Charles Brockden Brown's *Edgar Huntly* to the

apocalyptic torture porn of Eli Roth's *Hostel* the American imperial gothic dramatises the desires and anxieties of empire. Revealing the ways in which images of destruction and social upheaval both query the violence with which the US has asserted itself locally and globally and feed the longing for stable imperial structures this book will be of interest to scholars and students of popular culture, cultural and media studies, literary and visual studies and sociology.

*Reading Richard Matheson* Cheyenne Mathews, Janet V. Haedicke, 2014-05-07 Richard Matheson 1926-2013 was a prolific author and screenwriter whose career helped shape the horror and fantasy genres in literature, film and television for over sixty years. Matheson authored more than ninety short stories and dozens of novels, many of which including *I Am Legend*, *A Stir of Echoes*, *What Dreams May Come*, *The Shrinking Man*, *Hell House* and *Bid Time Return* have been adapted into feature films. Despite his extensive body of work and influence, however, Matheson has remained largely outside the scope of academic scrutiny. The essays in *Reading Richard Matheson: A Critical Survey* provide the first critical overview of Matheson's texts, covering seven of Matheson's novels, a sampling of short stories and several adaptations for both film and television. The essays are arranged thematically and address the sociopolitical anxieties reflected in Matheson's oeuvre, consider his precursors and successors and situate him within narrative traditions of mythology, cinema, genre and memory studies. By providing an overview of his career, *Reading Richard Matheson* illustrates how a commercial writer can contribute to academic discourses of literature and film. Though the essays use a variety of theoretical frameworks, the crossover nature of the collection reflects the broad range of Matheson's output. As such, this volume will appeal to fans of Matheson's work in general as well as scholars of literature, film studies, cultural studies, genre studies, media studies, memory studies and popular culture.

*A Study on 'The Language' of Resistance and Rebellion* S.A. Thameemul Ansari, 2013-10-03 This book, entitled *A study on the language of Resistance in the Writings of Toni Morrison: A Sociolinguistic Perspective*, is an academic attempt to re-introduce to the readers Morrison's language of anger, aspiration and hope, which has been silenced for long due to factors which are not too far to seek. The language variation, which is demonstrated in phonological, phonetic, morphological, syntactical and semantic levels, highlights a fact that every variation has features which deserve to be respected. Here, the term variation is used to refer to differences existing within the same dialect. Language, a person uses, is a reflection of the background he is from. In other words, it is an identity. It defines the being of an individual in social and political sense. The language of the oppressed has certain features which are normally ignored. First of all, such people are not encouraged to respect and represent themselves in their original language. They develop a sense of self-inadequacy. That feeling gives an individual a feeling of guilt. This unreasonable guilt that a marginalized is subjected to disturbs his communicative competence. As a result, he will try to develop a sense of negativism related towards his own language. This feeling is the initial reaction to the process which is going to bulldoze the victim. In due course of time, the reader will find such instances of victimization and also examples of doing violence with words in the following chapters.

**Freedom Taking Place: War,**

**Women and Culture at the Intersection of Ukraine, Poland, and Belarus** Jessica Zychowicz, 2023-05-30 Freedom as a concept shifts with different forms of expression As the authors of this volume convey in their focus on freedom of expression the idea of freedom in the twenty first century does not stand apart as a purely physical location marked by national borders In the Internet Age information is increasingly co determinate of physical freedom The information dense space of the protests of 2021 and beyond provide soil for the intellectuals writing in this volume to reflect on women s agency in struggles for human rights Where historical discourse on The Woman Question once conflicted with feminism as a perceived importation from the West this conflict also produced productive tensions that have provided ongoing sites for research When closely studied these contexts can deepen global concepts of democracy and justice providing not only pathways for acts of solidarity and mutual assistance but intellectual depth and breadth for the future ways of knowing and thus ways of creating more equitable post conflict power systems and citizenship amid times of revolution and war Coming from multiple generations gender identities nationalities and language the authors in this volume represent the most forward thinking voices and figures working on gender in the region today Whitening Race Aileen Moreton-Robinson, 2004 Whitening Race comes to fruition at a time in world history and global politics when questions about race require critical investigation and engagement Since the 1990s international scholars have developed a powerful cultural critique by making whiteness an analytical object of research Whiteness has become the invisible norm against which other races are judged in the construction of identity representation subjectivity nationalism and the law With its focus on Australia the book engages with relations between migration Indigenous dispossession and whiteness It creates a new intellectual space that investigates the nature of racialised conditions and their role in reproducing colonising relations in Australia Aileen Moreton Robinson has brought together scholars from a range of disciplines philosophy cultural and gender studies education social work sociology and literary studies All engage critically with the location of the social and discursive construction of whiteness Frontiers of Language and Teaching, Vol.2: Proceedings of the 2011 International Online Language Conference (IOLC 2011) , The Drama and Theatre of Annie Baker Amy Muse, 2023-07-13 In the first book length study of Annie Baker one of the most critically acclaimed playwrights in the United States today and winner of the 2014 Pulitzer Prize a Guggenheim Fellowship and a MacArthur genius grant Amy Muse analyzes Baker s plays and other work These include The Flick John The Antipodes the Shirley Vermont plays and her adaptation of Uncle Vanya Muse illuminates their intellectual and ethical themes and issues by contextualizing them with the other works of theatre art theology and psychology that Baker read while writing them Through close discussions of Baker s work this book immerses readers in her use of everyday language her themes of loneliness desire empathy and storytelling and her innovations with stage time Enriched by a foreword from Baker s former professor playwright Mac Wellman as well as essays by four scholars Thomas Butler Jeanmarie Higgins Katherine Weiss and Harrison Schmidt this is a companionable guide for students of American literature and theatre studies which deepens their

knowledge and appreciation of Baker's dramatic invention. Muse argues that Baker is finely attuned to the language of the everyday imperfect halting marked with unexpressed desires, banalities and silence. Called antitheatrical, these plays draw us back to the essence of theatre space, time and story, sitting with others in real time, witnessing the dramatic in the ordinary lives of ordinary people. Baker's revolution for the stage has been to slow it down and bring us all into the mystery and pleasure of attention.

*Anachronism and Its Others* Valerie Rohy, 2009-01-01

**The ^AOxford Handbook of Dance and Politics** Rebekah J. Kowal, Gerald Siegmund, Randy Martin, 2017-01-03

The Oxford Handbook of Dance and Politics presents cutting edge research investigating not only how dance achieves its politics but also how notions of the political are themselves expanded when viewed from the perspective of dance.

**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.

**Creole** Sybil Kein, 2000-08

The word Creole evokes a richness rivaled only by the term's widespread misunderstanding. Now both aspects of this unique people and culture are given thorough, illuminating scrutiny in *Creole*, a comprehensive multidisciplinary history of Louisiana's Creole population. Written by scholars, many of Creole descent, the volume wrangles with the stuff of legend and conjecture while fostering an appreciation for the Creole contribution to the American mosaic. The collection opens with a historically relevant perspective found in Alice Moore Dunbar Nelson's 1916 piece *People of Color of Louisiana* and continues with contemporary writings: Joan M. Martin on the history of quadroon balls; Michel Fabre and Creole expatriates in France; Barbara Rosendale Duggal with a debiased view of Marie Laveau; Fehintola Mosadomi and the downtrodden roots of Creole grammar; Anthony G. Barthelemy on skin color and racism as an American legacy; Caroline Senter on Reconstruction poets of political vision and much more. Violet Harrington Bryan, Lester Sullivan, Jennifer De Vere, Brody Sybil Kein, Mary Gehman, Arthi A. Anthony and Mary L. Morton offer excellent commentary on topics that range from the lifestyles of free women of color in the nineteenth century to the Afro-Caribbean links to Creole cooking. By exploring the vibrant yet marginalized culture of the Creole people across time, *Creole* goes far in diminishing past and present stereotypes of this exuberant segment of our society. A study that necessarily embraces issues



of gender race and color class and nationalism it speaks to the tensions of an increasingly ethnically mixed mainstream America

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