

AFRICAN AMERICAN LITERATURE BEYOND RACE

AN ALTERNATIVE READER

EDITED BY *Gene Andrew Jarrett*



African American Literature Beyond Race An Alternative Reader

Gene Andrew Jarrett



African American Literature Beyond Race An Alternative Reader:

African American Literature Beyond Race Gene Andrew Jarrett, 2006-04 An anthology of 16 stories and excerpts from novels by African American writers includes critical essays on each author by a variety of scholars **African American Literature Beyond Race** Gene Andrew Jarrett, 2006-04-01 Fiction by Toni Morrison James Baldwin Octavia E Butler and others that isn't focused on race with original introductions by leading scholars It is widely accepted that the canon of African American literature has racial realism at its core African American protagonists social settings cultural symbols and racial political discourse As a result writings that are not preoccupied with race have long been invisible unpublished out of print absent from libraries rarely discussed among scholars and omitted from anthologies However some of our most celebrated African American authors from Zora Neale Hurston and Richard Wright to James Baldwin and Toni Morrison have resisted this canonical rule even at the cost of critical dismissal and commercial failure **African American Literature Beyond Race** revives this remarkable literary corpus presenting sixteen short stories novelettes and excerpts of novels from the postbellum nineteenth century to the late twentieth century that demonstrate this act of literary defiance Each selection is paired with an original introduction by one of today's leading scholars of African American literature By casting African Americans in minor roles and marking the protagonists as racially white neutral or ambiguous these works of fiction explore the thematic complexities of human identity relations and culture At the same time they force us to confront the basic question What is African American literature Includes fiction by James Baldwin Octavia E Butler Samuel R Delany Paul Laurence Dunbar Frances Ellen Watkins Harper Chester B Himes Zora Neale Hurston Nella Larsen Toni Morrison Ann Petry Wallace Thurman Jean Toomer Frank J Webb Richard Wright and Frank Yerby Critical Introductions by Hazel V Carby John Charles Gerald Early Hazel Arnett Ervin Matthew Guterl Mae G Henderson George B Hutchinson Gene Jarrett Carla L Peterson Amritjit Singh Werner Sollors and Jeffrey Allen Tucker The essays are succinct interesting and informative *Journal of African American Studies* **The Wiley Blackwell Anthology of African American Literature, Volume 1** Gene Andrew Jarrett, 2014-01-13 The Wiley Blackwell Anthology of African American Literature is a comprehensive collection of poems short stories novellas novels plays autobiographies and essays authored by African Americans from the eighteenth century until the present Evenly divided into two volumes it is also the first such anthology to be conceived and published for both classroom and online education in the new millennium Reflects the current scholarly and pedagogic structure of African American literary studies Selects literary texts according to extensive research on classroom adoptions scholarship and the expert opinions of leading professors Organizes literary texts according to more appropriate periods of literary history dividing them into seven sections that accurately depict intellectual cultural and political movements Includes more reprints of entire works and longer selections of major works than any other anthology of its kind This first volume contains a comprehensive collection of texts authored by African Americans from the eighteenth century until the 1920s The two

volumes of this landmark anthology can also be bought as a set at over 20% savings

The Souls of White Folk Veronica T. Watson, 2013-08 The first book to examine whiteness as an intellectual tradition within African American literature

The Postwar African American Novel Stephanie Brown, 2011-03-14 Americans in the World War II era bought the novels of African American writers in unprecedented numbers But the names on the books lining shelves and filling barracks trunks were not the now familiar Richard Wright and Ralph Ellison but Frank Yerby Chester Himes William Gardner Smith and J Saunders Redding In this book Stephanie Brown recovers the work of these innovative novelists overturning conventional wisdom about the writers of the period and the trajectory of African American literary history She also questions the assumptions about the relations between race and genre that have obscured the importance of these once influential creators Wright's *Native Son* 1940 is typically considered to have inaugurated an era of social realism in African American literature And Ellison's *Invisible Man* 1952 has been cast as both a high mark of American modernism and the only worthy stopover on the way to the Black Arts Movement of the 1960s But readers in the late 1940s purchased enough copies of Yerby's historical romances to make him the best selling African American author of all time Critics meanwhile were taking note of the generic experiments of Redding Himes and Smith while the authors themselves questioned the obligation of black authors to write protest instead penning campus novels war novels and in Yerby's case costume dramas Their status as lesser lights is the product of retrospective bias Brown demonstrates and their novels established the period immediately following World War II as a pivotal moment in the history of the African American novel

Shadowing the White Man's Burden Gretchen Murphy, 2010-05-03 During the height of 19th century imperialism Rudyard Kipling published his poem *The white man's burden* While some of his American readers argued that the poem served as justification for imperialist practices others saw Kipling's satirical talents at work and read it as condemnation The author explores this tension embedded in the notion of the white man's burden to create a historical frame for understanding race and literature in America She maintains that literature symptomized and channeled anxiety about the racial components of the U S world mission while also providing a potentially powerful medium for multiethnic authors interested in redrawing global color lines She identifies a common theme in the writings of African Asian and Native American authors who exploited anxiety about race and national identity through narratives about a multiracial U S empire

Publishing Blackness George Hutchinson, John Kevin Young, 2013-02-08 The first of its kind this volume sets in dialogue African Americanist and textual scholarship exploring a wide range of African American textual history and work

The Souls of Mixed Folk Michele Elam, 2011-02-21 *The Souls of Mixed Folk* examines representations of mixed race in literature and the arts that redefine new millennial aesthetics and politics Focusing on black white mixes Elam analyzes expressive works novels drama graphic narrative late night television art installations as artistic rejoinders to the perception that post Civil Rights politics are bereft and post Black art is apolitical Reorienting attention to the cultural invention of mixed race from the social sciences to the humanities Elam considers the

creative work of Lezley Saar Aaron McGruder Nate Creekmore Danzy Senna Colson Whitehead Emily Raboteau Carl Hancock Rux and Dave Chappelle All these writers and artists address mixed race as both an aesthetic challenge and a social concern and together they gesture toward a poetics of social justice for the mulatto millennium The Souls of Mixed Folk seeks a middle way between competing hagiographic and apocalyptic impulses in mixed race scholarship between those who proselytize mixed race as the great hallelujah to the race problem and those who can only hear the alarmist bells of civil rights destruction Both approaches can obscure some of the more critically astute engagements with new millennial iterations of mixed race by the multi generic cohort of contemporary writers artists and performers discussed in this book The Souls of Mixed Folk offers case studies of their creative work in an effort to expand the contemporary idiom about mixed race in the so called post race moment asking how might new millennial expressive forms suggest an aesthetics of mixed race And how might such an aesthetics productively reimagine the relations between race art and social equity in the twenty first century

Playing in the White Stephanie Li, 2015 The postwar period witnessed an outpouring of white life novels that is texts by African American writers focused almost exclusively on white characters Almost every major mid twentieth century black writer including Zora Neale Hurston Richard Wright Ann Petry and James Baldwin published one of these anomalous texts Controversial since their publication in the 1940s and 50s these novels have since fallen into obscurity given the challenges they pose to traditional conceptions of the African American literary canon Playing in the White Black Writers White Subjects aims to bring these neglected novels back into conversations about the nature of African American literature and the unique expectations imposed upon black texts In a series of nuanced readings Li demonstrates how postwar black novelists were at the forefront of what is now commonly understood as whiteness studies Novels like Hurston s Seraph on the Suwanee and Wright s Savage Holiday once read as abdications of the political imperative of African American literature are revisited with an awareness of how whiteness signifies in multivalent ways that critique America s abiding racial hierarchies These novels explore how this particular racial construction is freighted with social power and narrative meaning Whiteness repeatedly figures in these texts as a set of expectations that are nearly impossible to fulfill By describing characters who continually fail at whiteness white life novels ask readers to reassess what race means for all Americans Along with its close analysis of key white life novels Playing in the White Black Writers White Subjects also provides important historical context to understand how these texts represented the hopes and anxieties of a newly integrated nation

Engaging Tradition, Making It New Stephanie Brown, Éva Tettenborn, 2020-12-15 Engaging Tradition Making It New offers a rich collection of fresh scholarly and pedagogical approaches to new African American literature Organized around the theme of transgression the collection focuses on those writers who challenge the reading habits and expectations of students and instructors whether by engaging themes and literary forms not usually associated with African American literature or by departing from traditional modes of approaching historical social or legal struggles Each chapter offers a

specific reading of a particular novel memoir or poetry collection sometimes in concert with a second related text and suggests both a useful critical context and one or more pedagogical approaches Engaging Tradition Making It New points the way toward exciting new methods of teaching and researching authors in this dynamic field **A Companion to African**

American Literature Gene Andrew Jarrett, 2013-02-25 Through a series of essays that explore the forms themes genres historical contexts major authors and latest critical approaches A Companion to African American Literature presents a comprehensive chronological overview of African American literature from the eighteenth century to the modern day Examines African American literature from its earliest origins through the rise of antislavery literature in the decades leading into the Civil War to the modern development of contemporary African American cultural media literary aesthetics and political ideologies Addresses the latest critical and scholarly approaches to African American literature Features essays by leading established literary scholars as well as newer voices **Racial Ambiguity in Asian American Culture** Jennifer

Ann Ho, 2015-05-12 The sheer diversity of the Asian American populace makes them an ambiguous racial category Indeed the 2010 U S Census lists twenty four Asian ethnic groups lumping together under one heading people with dramatically different historical backgrounds and cultures In Racial Ambiguity in Asian American Culture Jennifer Ann Ho shines a light on the hybrid and indeterminate aspects of race revealing ambiguity to be paramount to a more nuanced understanding both of race and of what it means to be Asian American Exploring a variety of subjects and cultural artifacts Ho reveals how Asian American subjects evince a deep racial ambiguity that unmoors the concept of race from any fixed or finite understanding For example the book examines the racial ambiguity of Japanese American nisei Yoshiko Nakamura deLeon who during World War II underwent an abrupt transition from being an enemy alien to an assimilating American via the Mixed Marriage Policy of 1942 It looks at the blogs of Korean Taiwanese and Vietnamese Americans who were adopted as children by white American families and have conflicted feelings about their honorary white status And it discusses Tiger Woods the most famous mixed race Asian American whose description of himself as Cablinasian reflecting his background as Black Asian Caucasian and Native American perfectly captures the ambiguity of racial classifications Race is an abstraction that we treat as concrete a construct that reflects only our desires fears and anxieties Jennifer Ho demonstrates in Racial Ambiguity in Asian American Culture that seeing race as ambiguous puts us one step closer to a potential antidote to racism **New**

Perspectives on James Weldon Johnson's "The Autobiography of an Ex-Colored Man" Noelle Morrisette, 2017-07-15 James Weldon Johnson 1871 1938 exemplified the ideal of the American public intellectual as a writer educator songwriter diplomat key figure of the Harlem Renaissance and first African American executive of the NAACP Originally published anonymously in 1912 Johnson's novel The Autobiography of an Ex-Colored Man is considered one of the foundational works of twentieth century African American literature and its themes and forms have been taken up by other writers from Ralph Ellison to Teju Cole Johnson's novel provocatively engages with political and cultural strains still prevalent in American

discourse today and it remains in print over a century after its initial publication *New Perspectives* contains fresh essays that analyze the book's reverberations the contexts within which it was created and received the aesthetic and intellectual developments of its author and its continuing influence on American literature and global culture Contributors Bruce Barnhart Lori Brooks Ben Glaser Jeff Karem Daphne Lamothe Noelle Morrisette Michael Nowlin Lawrence J Oliver Diana Paulin Amritjit Singh Robert B Stepto

Theory of Racelessness Sheena Michele Mason, 2022-05-27 This book presents a skeptical eliminativist philosophy of race and the theory of racelessness a methodological and pedagogical framework for analyzing race and racism It explores the history of skeptical eliminativism and constructionist eliminativism within the history of African American philosophy and literary studies and its consistent connection with movements for civil rights Sheena M Mason considers how current anti racist efforts reflect naturalist conservationist and constructionist reconstructionist philosophies of race that prevent more people from fully confronting the problem of racism not race thereby enabling racism to persist She then offers a three part solution for how scholars and people aspiring toward anti racism can avoid unintentionally upholding racism using literary studies as a case study to show how race often translates into racism itself The theory of racelessness helps more people undo racism by undoing the belief in race

Perspectives on Percival Everett Keith B. Mitchell, Robin G. Vander, 2013 Percival Everett writes novels short stories poetry and essays and is one of the most prolific acclaimed yet under examined African American writers working today Although to date Everett has published eighteen novels three collections of short fiction three poetry collections and one children's book his work has not garnered the critical attention that it deserves Perhaps one of the most vexing problems black and white scholars have had in trying to situate Everett's work is that they have found it difficult to place him and his work within a prescribed African American literary tradition Because he happens to be African American critics have expectations of so called authentic African American fiction however his work often thwarts these expectations In *Perspectives on Percival Everett* scholars engage all of his creative production On the one hand Everett is an African American novelist On the other hand he pursues subject matters that seemingly have little to do with African American culture The operative word here is seemingly for as these essays demonstrate Everett's work falls well within as well as outside of what most critics would deem the African American literary tradition These essays examine issues of identity authenticity and semiotics in addition to postmodernism and African American and American literary traditions issues essential to understanding his aesthetic and political concerns

The Sovereignty of Quiet Kevin Quashie, 2012-07-25 African American culture is often considered expressive dramatic and even defiant In *The Sovereignty of Quiet* Kevin Quashie explores quiet as a different kind of expressiveness one which characterizes a person's desires ambitions hungers vulnerabilities and fears Quiet is a metaphor for the inner life and as such enables a more nuanced understanding of black culture The book revisits such iconic moments as Tommie Smith and John Carlos's protest at the 1968 Mexico City Olympics and Elizabeth Alexander's reading at the 2009 inauguration of Barack

Obama Quashie also examines such landmark texts as Gwendolyn Brooks's *Maud Martha*, James Baldwin's *The Fire Next Time* and Toni Morrison's *Sula* to move beyond the emphasis on resistance and to suggest that concepts like surrender, dreaming and waiting can remind us of the wealth of black humanity. *The Nadir and the Zenith* Anna Pochmara, 2021-05-01

The Nadir and the Zenith is a study of temperance and melodramatic excess in African American fiction before the Harlem Renaissance. Anna Pochmara combines formal analysis with attention to the historical context which, in addition to postbellum race relations in the United States, includes white and black temperance movements and their discourses. Despite its proliferation and popularity at the time, African American fiction between Reconstruction and World War I has not attracted nearly as much scholarly attention as the Harlem Renaissance. Pochmara provocatively suggests that the historical moment when black people's status in American society reached its lowest point, what historian Rayford Logan called the Nadir, coincides with the zenith of black novelistic productivity before World War II. Pochmara examines authors such as William Wells Brown, Charles W. Chesnutt, Paul Laurence Dunbar, Frances Ellen Watkins Harper, Pauline Elizabeth Hopkins and Amelia E. Johnson. Together, these six writers published no fewer than seventeen novels in the years of the Nadir, 1877-1901, surpassing the creativity of all New Negro prose writers and the number of novels they published during the height of the Harlem Renaissance in the 1920s. Deans and Truants Gene Andrew Jarrett, 2013-03-01

For a work to be considered African American literature, does it need to focus on black characters or political themes? Must it represent these within a specific stylistic range? Or is it enough for the author to be identified as African American? In *Deans and Truants*, Gene Andrew Jarrett traces the shifting definitions of African American literature and the authors who wrote beyond those boundaries at the cost of critical dismissal and at times obscurity. From the late nineteenth century to the end of the twentieth, de facto deans and critics, as different as William Howells, Alain Locke, Richard Wright and Amiri Baraka, prescribed the shifting parameters of realism and racial subject matter appropriate to authentic African American literature, while truant authors such as Paul Laurence Dunbar, George S. Schuyler, Frank Yerby and Toni Morrison, perhaps the most celebrated African American author of the twentieth century, wrote literature anomalous to those standards. Jarrett explores the issues at stake when Howells, the Dean of American Letters, argues in 1896 that only Dunbar's entirely black verse, written in dialect, would succeed. Three decades later, Locke, the cultural arbiter of the Harlem Renaissance, stands in contrast to Schuyler, a journalist and novelist who questions the existence of a peculiarly black or New Negro art. Next, Wright's 1937 blueprint for African American writing sets the terms of the Chicago Renaissance, but Yerby's version of historical romance approaches race and realism in alternative literary ways. Finally, *Deans and Truants* measures the gravitational pull of the late 1960s Black Aesthetic in Baraka's editorial silence on Toni Morrison's first and only short story, *Recitatif*. Drawing from a wealth of biographical, historical and literary sources, *Deans and Truants* describes the changing notions of race, politics and gender that framed and were framed by the authors and critics of African American culture for more than a

century [A Reader's Guide to Richard Wright's Black Boy](#) Maurene J. Hinds, 2010-01-01 An introduction to Richard Wright's novel *Black Boy* for high school students which includes relevant biographical background on the author explanations of various literary devices and techniques and literary criticism for the novice reader Provided by publisher

The Autobiography of an Ex-Colored Man (International Student Edition) (Norton Critical Editions) James Weldon Johnson, 2016-04-04 The Norton Critical Edition of this influential Harlem Renaissance novel includes related materials available in no other edition Known only as the Ex Colored Man the protagonist in Johnson's novel is forced to choose between celebrating his African American heritage or passing as an average white man in a post Reconstruction America that is rapidly changing This Norton Critical Edition is based on the 1912 text It is accompanied by a detailed introduction explanatory footnotes and a note on the text The appendices that follow the novel include materials available in no other edition manuscript drafts of the final chapters including the original lynching scene chapter 10 ca 1910 and the original ending chapter 11 ca 1908 An unusually rich selection of Backgrounds and Sources focuses on Johnson's life the autobiographical inspirations for *The Autobiography of an Ex Colored Man* the cultural history of the era in which Johnson lived and wrote the noteworthy reception history for the 1912 1927 and 1948 editions and related writings by Johnson In addition to Johnson contributors include Eugene Levy W E B Du Bois Carl Van Vechten Blanche W Knopf and Victor Weybright among others The four critical essays and interpretations in this volume speak to *The Autobiography of an Ex Colored Man*'s major themes among them irony authorship passing and parody Assessments are provided by Robert B Stepto M Giulia Fabi Siobhan B Somerville and Christina L Ruotolo A chronology of Johnson's life and work and a selected bibliography are also included as well as six images

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