

Love Toni Morrison

Offers the first queer reading of all ten of Morrison's novels. Toni Morrison and the Queer Pleasure of Ghosts radically intervenes in one of the most established and sacred topics in Toni Morrison scholarship, love. Moving beyond Morrison's representation of ghosts as the forgotten or occluded past, Juda Bennett uncovers how Morrison imagines the spectral sphere as always already queer, a provocation and challenge to heteronormativity—with the ghost appearing as an active participant in disruptions of compulsory heterosexuality, as a figure embodying closet desires, or as a disembodied emanation that counterpoints homophobia. From *The Bluest Eye* to *Home*, Morrison's novels have included many queer ghosts that challenge our most cherished conceptions of love and speak to cultural anxieties about black sexualities, gay marriage, AIDS, lesbian visibility, and transgender identities. Not surprisingly, the scene-stealing ghost *Beloved* appears at the very heart of this book, but Bennett cautions against interpretative stasis, inviting readers to break free of the stranglehold *Beloved* has had on imaginations, so as not to miss the full force of Morrison's lifelong project to queer love.

If there is a book that you want to read, but it hasn't been written yet, you must be the one to write it. We die. That may be the meaning of life. But we do language. That may be the measure of our lives. Bit by bit, at 124 and in the Clearing, along with others, she had claimed herself. Freeing yourself was one thing; claiming ownership of that freed self was another. If you surrendered to the air, you could ride it. You wanna fly, you got to give up the shit that weighs you down. Love is or it ain't. Thin love ain't love at all. If you're going to hold someone down you're going to have to hold on by the other end of the chain. You are confined by your own repression. All water has a perfect memory and is forever trying to get back to where it was. In this country American means white. Everybody else has to hyphenate. If you surrender to the wind, you can ride it.

Presents a biography of Toni Morrison along with critical views of her work.

In this dissertation I seek to examine Toni Morrison's historiographic trilogy-- *Beloved* (1987), *Jazz* (1992), and *Paradise* (1998)--as her attempt, not only to reconstruct the traumatized history of the African-American people, but also to reconceptualize the notions of race, history, and community by thinking through the idea of sexual difference. Focusing on Morrison's fascination with women's love as the impetus to her creation of the trilogy, the dissertation attempts to clarify how Morrison's project "to speak the unspeakable" of African-American history is related to her ideas of love, feminine subjectivity, and sexual difference. What makes Morrison aware of the mechanism of love is what I think could be called her psychoanalytic insight, especially when this is understood in light of Lacanian feminism as it concerns sexual difference as well as feminine subjectivity. Drawing on the vocabulary and insights of Lacanian feminism, each chapter focuses on the ways in which Morrison foregrounds the maternal space of primary identification not only as a site of resistance to a white supremacist and sexist society, but also as a site of reconstruction of subjectivity for African-Americans. Such readings also attempt to elucidate how Morrison reconstructs African-American history through "love," which is understood as a transference relation, based on the structure of primary identification, that opens up the subject to the unspeakable and the unrepresentable of history. A close reading of each novel leads

me to argue that Morrison, in line with psychoanalytic feminism, privileges sexual difference over racial difference in the works that are said to constitute a "love trilogy." Finally, the dissertation explores ways in which Morrison reconceptualizes the notions of race, history, and community from what Lacan calls the feminine subject position--a position of love that resists any and all totalizing or universalizing gestures. From such a position, Morrison problematizes the notion of race itself and offers a radical notion both of a history that contains everything and of a community that is not based on exclusion.

title explores the relationship between ethics and aesthetics in Toni Morrison's fiction. Palladino's work foregrounds ambiguity as a key feature of narrative ethics.

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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.

Taking a close look at all the key male figures in Toni Morrison's eight novels, this book explores Morrison's admitted, but critically neglected, interest in the relationships between African American men and women and the "axes" on which these relationships turn. Most Morrison scholarship deals with her female characters. Can't I Love What I Criticize? offers a response to this imbalance and to Morrison's call for more work on men, who remain, in her words, "outside of that little community value thing." The book also considers the barriers between black men and women thrown up by their participation in a larger, historically racist culture of competition, ownership, sexual repression, and fixed ideals about physical beauty and romantic love. Black women, Morrison says, bear their crosses "extremely well," and black men, although they have been routinely emasculated by "white men, period," have managed to maintain a feisty "magic" that everybody wants but nobody else has. Understanding Morrison's treatment of her male characters, says Susan Mayberry, becomes crucial to grasping her success in "countering the damage done by a spectrum of sometimes misguided isms"--including white American feminism. Morrison's version of masculinity suggests that black men have "successfully retained their special vitality in spite of white male resistance" and that "their connections to black women have saved their lives." To single out her men is not to negate the preeminence of her women; rather, it is to recognize the interconnectedness and balance between them.

Stunningly-designed new editions of Toni Morrison's best-known novels, published by Vintage Classics in celebration of her life and work. WITH A NEW INTRODUCTION BY BOOKER PRIZE WINNING AUTHOR BERNARDINE EVARISTO Sethe is now miles away from Sweet Home - the farm where she was kept as a slave for many years. Unable to forget the unspeakable horrors

explorations of the intersection of religion and literature, this collection treats its topic with sophistication, considering «religion» in its broadest possible sense, and examining syncretic theologies as well as mainstream religions in its attempt to locate Morrison's work in a spiritual-theological nexus.

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

Cutting-edge scholarly guide to Toni Morrison's most recent work with emphasis on Morrison's examination of African-American progress and leadership at key moments in American history.

Toni Morrison: Memory and Meaning boasts essays by well-known international scholars focusing on the author's literary production and including her very latest works—the theatrical production *Desdemona* and her tenth and latest novel, *Home*. These original contributions are among the first scholarly analyses of these latest additions to her oeuvre and make the volume a valuable addition to potential readers and teachers eager to understand the position of *Desdemona* and *Home* within the wider scope of Morrison's career. Indeed, in *Home*, we find a reworking of many of the tropes and themes that run throughout Morrison's fiction, prompting the editors to organize the essays as they relate to themes prevalent in *Home*. In many ways, Morrison has actually initiated paradigm shifts that permeate the essays. They consistently reflect, in approach and interpretation, the revolutionary change in the study of American literature represented by Morrison's focus on the interior lives of enslaved Africans. This collection assumes black subjectivity, rather than argues for it, in order to reread and revise the horror of slavery and its consequences into our time. The analyses presented in this volume also attest to the broad range of interdisciplinary specializations and interests in novels that have now become classics in world literature. The essays are divided into five sections, each entitled with a direct quotation from *Home*, and framed by two poems: Rita Dove's "The Buckeye" and Sonia Sanchez's "Aaayeee Babo, Aaayeee Babo, Aaayeee Babo."

The story of *Desdemona* from Shakespeare's *Othello* is re-imagined by Nobel Prize laureate Toni Morrison, Malian singer and songwriter Rokia Traoré, and acclaimed stage director Peter Sellars. Morrison's response to *Othello* is an intimate dialogue of words and music between *Desdemona* and her African nurse Barbary. Morrison gives voice and depth to the female characters, letting them speak and sing in the fullness of their hearts. *Desdemona* is an extraordinary narrative of words, music and song about Shakespeares doomed heroine, who speaks from the grave about the traumas of race, class, gender, war and the transformative power of love. Toni Morrison transports one of the most iconic, central, and disturbing treatments of race in Western culture into the new realities and potential outcomes facing a rising generation of the 21st century.

Many women are obsessed by Bill Cosey, owner of the Cosey Hotel and resort. More than just the owner he shapes their yearnings for a father, husband, lover, guardian and friend. Even after his death he dominates their lives. Yet he was

driven by secret forces - a troubled past and a woman called Celestial.

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