



difficulties faced by scholars who try to apply a historical or sociological method to the very same cultural subgroups from which they derive. The essays in this collection follow a fascinating journey through time and place to give voice to women who are often characterized as the “quiet in the land.” Their voices and their experiences demonstrate the power of religion to shape identity and social practice. “Makes a major contribution to our understanding of Anabaptist history and the ongoing construction of Anabaptist identity.” —Mennonite Quarterly Review “This work is significant both for its breadth . . . and for offering glimpses into the varieties of Mennonite and Amish life.” —Annals of Iowa

Black Women, Identity, and Cultural Theory(un)becoming the SubjectRutgers University Press

Studies on foreignness have increased substantially over the last two decades in response to what has been dubbed the migration/refugee crisis. Yet, they have focused on specific areas such as regions, periods, ethnic groups, and authors. Predicated on the belief that this so-called “twenty-first century problem” is in fact as old as humanity itself, this book analyzes cases based on both long-term historical perspectives and current occurrences from around the world. Bringing together an international group of scholars from Australia, Asia, Europe, and North America, it examines a variety of examples and strategies, mostly from world literatures, ranging from Spain’s failed experience with consolidation as a nation-state-type entity during the Golden Age of Castile, to Shakespeare’s rhetorical subversion of the language of fear and hate, to Mario Rigoni Stern’s random status at the unpredictable Italian-Austrian borders, to Lawrence Durrell’s ambivalent approach to noticing the physically visible other, to the French government’s ongoing criminalization of hospitality, to Sandra Cisneros’s attempt at straddling two countries and cultures while belonging to neither one, to the illusive legal limbo of the DREAMers in the United States. We are not born foreigners; we are made. The purpose of the book is to assert, as denoted by the title, this fundamental premise, that is, the making of strangers is the result of a deliberate and purposeful act that has social, political, and linguistic implications. The ultimate expression of this phenomenon is the compulsive labeling of people along artificial categories such as race, gender, religion, birthplace, or nationality. A corollary purpose of the book is to help shed light worldwide on one of the most pressing issues facing the world today: the place of “the other” amid fear-mongering and unabashedly contemptuous acts and rhetoric toward immigrants, refugees and all those excluded within because of race, gender, national origin, religion and ethnicity. As illustrated by the examples examined in this book, humans have certainly evolved in many areas; dealing with the “other” might not have been one of those. It is hoped that the book encourages reflection on how the arts, and especially world literatures, can help us navigate and think through the ever-present crisis: the place of the “stranger” among us.

The Things That Fly in the Night explores images of vampirism in Caribbean and African diasporic folk traditions and in contemporary fiction. Giselle Liza Anatol focuses on the figure of the soucouyant, or Old Hag—an aged woman by day who sheds her skin during night’s darkest hours in order to fly about her community and suck the blood of her unwitting victims. In contrast to the glitz, glamour, and seductiveness of conventional depictions of the European vampire, the soucouyant triggers unease about old age and female power. Tracing relevant folklore through the English- and French-

speaking Caribbean, the U.S. Deep South, and parts of West Africa, *Anatol* shows how tales of the nocturnal female bloodsuckers not only entertain and encourage obedience in pre-adolescent listeners, but also work to instill particular values about women's "proper" place and behaviors in society at large. Alongside traditional legends, *Anatol* considers the explosion of soucouyant and other vampire narratives among writers of Caribbean and African heritage who in the past twenty years have rejected the demonic image of the character and used her instead to urge for female mobility, racial and cultural empowerment, and anti colonial resistance. Texts include work by authors as diverse as Nobel Laureate Toni Morrison, U.S. National Book Award winner Edwidge Danticat, and science fiction/fantasy writers Octavia Butler and Nalo Hopkinson.

Although most writing instructors know the benefits of collaborative learning and writing in college writing classes, many remain unsure how to implement collaborative techniques successfully in the classroom. This collection provides a diversity of voices that address the "how tos" of collaborative learning and writing by addressing key concerns about the process. Fresh essays consider the importance of collaborative work and peer review, the best ways to select groups in classes, integration of collaborative learning techniques into electronic environments, whether group learning and writing are appropriate for all writing classes, and ways special populations can benefit from collaborative activities. Despite its challenges, collaborative learning can prove remarkably effective and this study provides the advice to make it work smoothly and successfully.

This book seeks to address and fill a puzzling omission in contemporary critical IR scholarship. Following on from the aesthetic turn in IR, critical and 'postmodern' IR has produced an impressive array of studies into movies, literature, music and art and the way these media produce, mediate, and represent international politics. By contrast, the proponents of the aesthetic turn have overlooked fashion as a source of knowledge about global politics. Yet stories about the political role of fashion abound in the news media. Margaret Thatcher used dress to define her political image, and more recently the fascination with Michelle Obama, Carla Bruni and other women in similar positions, and the discussions about the appropriateness of their wardrobes, regularly makes the news. In Sudan, a female writer and activist successfully challenged the government over her right to wear trousers in public and in Europe, the debate on women's headscarves has politicised a garment item and turned it into a symbol of fundamentalism and oppression. In response, the contributors to this book investigate the politics of fashion from a variety of perspectives, addressing theoretical as well as empirical issues, establishing the critical study of fashion and its protagonists as a central contribution to the aesthetic turn in international politics. The politics of fashion go beyond these examples of the uses and abuses of textiles and fabrics for political purposes, extending into its very 'grammar' and vocabulary. This book will

be a unique contribution to the field and will be of interest to students and scholars of international relations, critical IR theory and popular culture and world politics.

Explores the contradictions between the American ideal of equality and the realities of public policy.

There was a time when good writing would be defined simply by adverting to a few literary classics. That kind of strategy is less helpful these days, when so many different styles and voices clamor for attention. 'What is good writing?' sets the terms for a contemporary debate on writing achievement by drawing on empirical research in linguistics and the other cognitive sciences that shed light on the development of fluency in language generally. The utility of defining good writing as fluent writing in this sense - on a par with the typical fluency in speech attained by normal adults - is demonstrated by the progress it permits in evaluating the success of current writing programs in school and university, which for the most part have proved unable to deliver writing assessments that are both valid and reliable. 'What is good writing?' indicates an alternative approach that rests on a more scientific footing and shows why reading is key and why standard composition programs are so often seen to fail.

Presents critical essays that discuss the characters, plot, language, and major themes of the African American author's novel about slavery.

Faced with Eudora Welty's preference for the oblique in literary performances, some have assumed that Welty was not concerned with issues of race, or even that she was perhaps ambivalent toward racism. This collection counters those assumptions as it examines Welty's handling of race, the color line, and Jim Crow segregation and sheds new light on her views about the patterns, insensitivities, blindness, and atrocities of whiteness. Contributors to this volume show that Welty addressed whiteness and race in her earliest stories, her photography, and her first novel, *Delta Wedding*. In subsequent work, including *The Golden Apples*, *The Optimist's Daughter*, and her memoir, *One Writer's Beginnings*, she made the color line and white privilege visible, revealing the gaping distances between lives lived in shared space but separated by social hierarchy and segregation. Even when black characters hover in the margins of her fiction, they point readers toward complex lives, and the black body is itself full of meaning in her work. Several essays suggest that Welty represented race, like gender and power, as a performance scripted by whiteness. Her black characters in particular recognize whiteface and blackface as performances, especially comical when white characters are unaware of their role play. *Eudora Welty, Whiteness, and Race* also makes clear that Welty recognized white material advantage and black economic deprivation as part of a cycle of race and poverty in America and that she connected this history to lives on either side of the color line, to relationships across it, and to an uneasy hierarchy of white classes within the presumed monolith of whiteness. Contributors: Mae Miller Claxton, Susan V. Donaldson, Julia Eichelberger, Sarah Ford, Jean C.

Griffith, Rebecca Mark, Suzanne Marrs, Donnie McMahan, David McWhirter, Harriet Pollack, Keri Watson, Patricia Yaeger.

'Avery Gordon's stunningly original and provocatively imaginative book explores the connections linking horror, history, and haunting. She shows how fiction writing can sometimes function as a social force, as a repository of memories that are too brutal, to debilitating, and too horrifying to register through direct historical or social science narratives...!--George Lipsitz, University of California, San Diego

A cross-cultural analysis of the work of Coetzee, Harris and Morrison, demonstrating that the fundamental task of postcolonial narrative is the work of mourning.

African-American writer Richard Wright (1908–1960) was celebrated during the early 1940s for his searing autobiography (*Black Boy*) and fiction (*Native Son*). By 1947 he felt so unwelcome in his homeland that he exiled himself and his family in Paris. But his writings changed American culture forever, and today they are mainstays of literature and composition classes. He and his works are also the subjects of numerous critical essays and commentaries by contemporary writers. This volume presents a comprehensive annotated bibliography of those essays, books, and articles from 1983 through 2003. Arranged alphabetically by author within years are some 8,320 entries ranging from unpublished dissertations to book-length studies of African American literature and literary criticism. Also included as an appendix are addenda to the author's earlier bibliography covering the years from 1934 through 1982. This is the exhaustive reference for serious students of Richard Wright and his critics.

Why teach music? Who deserves a music education? Can making and learning about music contribute to the common good? In *Humane Music Education for the Common Good*, scholars and educators from around the world offer unique responses to the recent UNESCO report titled *Rethinking Education: Toward the Common Good*. This report suggests how, through purpose, policy, and pedagogy, education can and must respond to the challenges of our day in ways that respect and nurture all members of the human family. The contributors to this volume use this report as a framework to explore the implications and complexities that it raises. The book begins with analytical reflections on the report and then explores pedagogical case studies and practical models of music education that address social justice, inclusion, individual nurturance, and active involvement in the greater public welfare. The collection concludes by looking to the future, asking what more should be considered, and exploring how these ideals can be even more fully realized. The contributors to this volume boldly expand the boundaries of the UNESCO report to reveal new ways to think about, be invested in, and use music education as a center for social change both today and going forward.

This volume has as a cohesive argument the exploration of the different manifestations of the search for wholeness and spirituality in the writings of contemporary African American women writers, covering different literary genres such as fiction (both novels and short stories), drama and poetry. Together with the issue of spirituality, the African American search for wholeness is analyzed as a source of creativity and agency. As expressed in the contemporary literature of black women writers, starting in the 1980s, the search for wholeness reflects a beauty realized through the healing of the spirit and the body, and is a process that takes on

dimensions of reconciling the past and the present, the mythical and the real, the spiritual and the physical—all in the context of an emerging world view that welcomes synthesis and expects both synthesis and generative contradictions. The book will be a valuable collection for scholars of African American literature, comparative American Ethnic literature, American literature, and spirituality, as well as women's studies. In addition, it will be an important text for both undergraduate and graduate students in those fields. As Professor Johnnella Butler (2006) points out, the African American search for wholeness is tightly linked to the search for freedom and agency. Ever since the 19th century, African American writers have given expression to an African American self which functions in Western civilization simultaneously as a "colonized" other and an assertive "self." Due to the continuous ordeal of the African Diaspora, this self is caught in between the binaries proposed by the material and the spiritual world, seeking a balance where the person can become whole. The search for wholeness feeds from cultural roots that imply the presence of ancestral spiritualism, rememory, and double consciousness. Contemporary black women writers reflect the metaphor of building spiritual bridges, seeking the possibilities of building a bridge to the archetypal African past that is carried in their memories as a presence that offers sustenance via spiritual reconnection. Their works seek to bridge the gap between the myths and traditions of the past and contemporary African American culture. The texts included in this collection are examples of writing as an exercise of what Vévé Clark calls "Diaspora literacy." The texts written by contemporary African American women writers explicitly show how to recognize and read the cultural signs left scattered along the road of progress. In this way, material acquisition is achieved along with cultural dispossession, becoming a metaphor for the history of the African in America. The powerful message is that one should not exclude the other.

Adored by many, appalling to some, baffling still to others, few authors defy any single critical narrative to the confounding extent that James Baldwin manages. Was he a black or queer writer? Was he a religious or secular writer? Was he a spokesman for the civil rights movement or a champion of the individual? His critics, as disparate as his readership, endlessly wrestle with paradoxes, not just in his work but also in the life of a man who described himself as "all those strangers called Jimmy Baldwin" and who declared that "all theories are suspect." Viewing Baldwin through a cultural-historical lens alongside a more traditional literary critical approach, *All Those Strangers* examines how his fiction and nonfiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s. Showing how external forces molded Baldwin's personal, political, and psychological development, Douglas Field breaks through the established critical difficulties caused by Baldwin's geographical, ideological, and artistic multiplicity by analyzing his life and work against the radically transformative politics of his time. The book explores under-researched areas in Baldwin's life and work, including his relationship to the Left, his FBI files, and the significance of Africa in his writing, while also contributing to wider discussions about postwar US culture. Field deftly navigates key twentieth-century themes—the Cold War, African American literary history, conflicts between spirituality and organized religion, and transnationalism—to bring a number of isolated subjects into dialogue with each other. By exploring the paradoxes in Baldwin's development as a writer, rather than trying to fix his life and work into a single framework, *All Those Strangers* contradicts the





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sociocultural and ethical analysis. The result is a classic. Cannon addresses racism and economics, analyses of Zora Neale Hurston as a resource for a constructive ethic, the importance of race and gender in the development of a Black liberation ethic, womanist preaching in the Black church, and slave ideology and biblical interpretation.

This monumental work maps the field of women's studies publications, covering thousands of titles and Web sites in 19 subject areas published in the last two decades of the 20th century.

These essays look at U.S. immigration and the nexus between urban realities and immigrant destinies. They argue that immigration today is fundamentally urban and that immigrants are flocking to places where low-skilled workers are in trouble. This gathering of critical essays is at once impressive and hospitable-- characteristic of Morrison's own work as well. Basically, the contributors of these pieces react to Morrison as a black novelist, as a female novelist, or as a practitioner of the novel form, period--black and female or otherwise. All of them are interested in how Morrison has stretched the boundaries of these three categories. Points are made, counterpoints offered, her works are examined and cross-examined. The general opinion is that in reading Morrison, critics and general audience alike experience the sheer pleasure of hearing all the resonances of a voice beautiful and powerful. ISBN 0-8161-8884-X: \$37.50.

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