

Zora Neale Hurston Folklore Memoirs And Other Writings Mules And Men Tell My Horse Dust Tracks On A Road Selected Articles The Library Of America 75

Mules and Men is a treasury of black America's folklore as collected by a famous storyteller and anthropologist who grew up hearing the songs and sermons, sayings and tall tales that have formed an oral history of the South since the time of slavery. Returning to her hometown of Eatonville, Florida, to gather material, Zora Neale Hurston recalls "a hilarious night with a pinch of everything social mixed with the storytelling." Set intimately within the social context of black life, the stories, "big old lies," songs, Vodou customs, and superstitions recorded in these pages capture the imagination and bring back to life the humor and wisdom that is the unique heritage of African Americans.

New York Times Bestseller • TIME Magazine's Best Nonfiction Book of 2018 • New York Public Library's Best Book of 2018 • NPR's Book Concierge Best Book of 2018 • Economist Book of the Year • SELF.com's Best Books of 2018 • Audible's Best of the Year • BookRiot's Best Audio Books of 2018 • The Atlantic's Books Briefing: History, Reconsidered • Atlanta Journal Constitution, Best Southern Books 2018 • The Christian Science Monitor's Best Books 2018 • "A profound impact on Hurston's literary legacy."—New York Times "One of the greatest writers of our time."—Toni Morrison "Zora Neale Hurston's genius has once again produced a Maestrapiece."—Alice Walker A major literary event: a newly published work from the author of the American classic *Their Eyes Were Watching God*, with a foreword from Pulitzer Prize-winning author Alice Walker, brilliantly illuminates the horror and injustices of slavery as it tells the true story of one of the last-known survivors of the Atlantic slave trade—abducted from Africa on the last "Black Cargo" ship to arrive in the United States. In 1927, Zora Neale Hurston went to Plateau, Alabama, just outside Mobile, to interview eighty-six-year-old Cudjo Lewis. Of the millions of men, women, and children transported from Africa to America as slaves, Cudjo was then the only person alive to tell the story of this integral part of the nation's history. Hurston was there to record Cudjo's firsthand account of the raid that led to his capture and bondage fifty years after the Atlantic slave trade was outlawed in the United States. In 1931, Hurston returned to Plateau, the African-centric community three miles from Mobile founded by Cudjo and other former slaves from his ship. Spending more than three months there, she talked in depth with Cudjo about the details of his life. During those weeks, the young writer and the elderly formerly enslaved man ate peaches and watermelon that grew in the backyard and talked about Cudjo's past—memories from his childhood in Africa, the horrors of being captured and held in a barracoon for selection by American slavers, the harrowing experience of the Middle Passage packed with more than 100 other souls aboard the *Clotilda*, and the years he spent in slavery until the end of the Civil War. Based on those interviews, featuring Cudjo's unique vernacular, and written from Hurston's perspective with the compassion and singular style that have made her one of the preeminent American authors of the twentieth-century, *Barracoon* masterfully illustrates the tragedy of slavery and of one life forever defined by it. Offering insight into the pernicious legacy that continues to haunt us all, black and white, this poignant and powerful work is an invaluable contribution to our shared history and culture.

Literary and popular culture has often focused its attention on women readers, particularly since early Victorian times. In *Reading Women*, an esteemed group of new and established scholars provide a close study of the evolution of the woman reader by examining a wide range of nineteenth- and twentieth-century media, including Antebellum scientific treatises, Victorian paintings, and Oprah Winfrey's televised book club, as well as the writings of Charlotte Brontë, Harriet Beecher Stowe, and Zora Neale Hurston. Attending especially to what, how, and why women read, *Reading Women* brings together a rich array of subjects that sheds light on the defining role the woman reader has played in the formation, not only of literary history, but of British and American culture. The contributors break new ground by focusing on the impact representations of women readers have had on understandings of literacy and certain reading practices, the development of books and print culture, and the categorization of texts into high and low cultural forms.

First published in 1942 at the height of her popularity, *Dust Tracks on a Road* is Zora Neale Hurston's candid, funny, bold, and poignant autobiography, an imaginative and exuberant account of her rise from childhood poverty in the rural South to a prominent place among the leading artists and intellectuals of the Harlem Renaissance. As compelling as her acclaimed fiction, Hurston's very personal literary self-portrait offers a revealing, often audacious glimpse into the life -- public and private -- of an extraordinary artist, anthropologist, chronicler, and champion of the black experience in America. Full of the wit and wisdom of a proud, spirited woman who started off low and climbed high, *Dust Tracks on a Road* is a rare treasure from one of literature's most cherished voices.

Features the life, accomplishments, and works of Zora Neale Hurston, including alphabetically arranged excerpts covering important people in her life, works, characters, and themes.

Beginning with a subtle and persuasive analysis of the cultural context, Farebrother examines collage in modernist and Harlem Renaissance figurative art and unearths the collage sensibility attendant in Franz Boas's anthropology. This strategy makes explicit the formal choices of Harlem Renaissance writers by examining them in light of African American vernacular culture and early twentieth-century discourses of anthropology, cultural nationalism and international modernism. At the same time, attention to the politics of form in such texts as Toomer's *Cane*, Locke's *The New Negro* and selected works by Hurston reveals that the production of analogies, juxtapositions, frictions and distinctions on the page has aesthetic, historical and political implications. Why did these African American writers adopt collage form during the Harlem Renaissance? What did it allow them to articulate? These are among the questions Farebrother poses as she strives for a middle ground between critics who view the Harlem Renaissance as a distinctive, and

necessarily subversive, kind of modernism and those who foreground the cooperative nature of interracial creative work during the period. A key feature of her project is her exploration of neglected connections between Euro-American modernism and the Harlem Renaissance, a journey she negotiates while never losing sight of the particularity of African American experience. Ambitious and wide-ranging, Rachel Farebrother's book offers us a fresh lens through which to view this crucial moment in American culture.

Gathers essays on African American folklore, legends, and the Southern Black Christian church

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The articles included in this collection cover a wide range of literatures and topics, but most of them address the ways in which ethnic writers create themselves in opposition and resistance to the mainstream. These narratives of opposition and resistance do not equate protest narratives but represent a consciously subversive effort. There is agency and creativity in the confrontation, for the majority of these narratives are not only demystifying an old world and order but creating a new one; these narratives are not reproducing as much as producing and forging culture and literature. The articles we present resist not only the politics of traditional canon formation but the politics of cultural nationalism as well; they challenge the margins as well as the center. With this revisionist agenda, the aim of this collection is to invite readers to further their rethinking of American and Caribbean literatures.

This book presents original essays that explore the eclecticism of Harlem Renaissance literature and culture.

A study of race and sexuality and their interdependencies in American literature from 1945 to 1955, *Desegregating Desire* examines the varied strategies used by eight American poets and novelists to integrate sexuality into their respective depictions of desegregated places and emergent identities in the aftermath of World War II. Focusing on both progressive and conventional forms of cross-race writing and interracial intimacy, the book is organized around four pairs of writers. Chapter one examines reimagined domestic places, and the ambivalent desires that define them, in the southern writing of Elizabeth Bishop and Zora Neale Hurston. The second chapter, focused on poets Gwendolyn Brooks and Edwin Denby, analyzes their representations of the postwar American city, representations which often transpose private desires into a public imaginary. Chapter three explores how insular racial communities in the novels of Ann Petry and William Demby were related to non-normative sexualities emerging in the early Cold War. The final chapter, focused on damaged desires, considers the ways that novelists Jo Sinclair and Carl Offord, relocate the public traumas of desegregation with the private spheres of homes and psyches. Aligning close textual readings with the segregated histories and interracial artistic circles that informed these Cold War writers, this project defines desegregation as both a racial and sexual phenomenon, one both public and private. In analyzing more intimate spaces of desegregation shaped by regional, familial, and psychological upheavals after World War II, Tyler T. Schmidt argues that "queer" desire—understood as same-sex and interracial desire—redirected American writing and helped shape the Cold War era's integrationist politics.

As a first-hand account of the weird mysteries and horrors of voodoo, *Tell My Horse* is an invaluable resource and fascinating guide. Based on Zora Neale Hurston's personal experiences in Haiti and Jamaica, where she participated as an initiate rather than just an observer of voodoo practices during her visits in the 1930s, this travelogue into a dark world paints a vividly authentic picture of ceremonies and customs and superstitions of great cultural interest.

This volume contains a variety of essays about Florida literature and history by scholars from across the state representing every kind of institution of higher learning, from community colleges to small liberal arts institutions to large universities. The first section, *Pedagogy*, includes essays about using Florida's environment to its fullest in the composition classroom. The essays in *Old Florida* explore Florida Cracker Westerns and slave shipwrecks off the Florida coast, as well as works by James Weldon Johnson, Rex Beach, and Zora Neale Hurston. *Contemporary Florida* is the largest section with essays that discuss, among other topics, Stephen King, Hunter Thompson, Elizabeth Bishop, and the "Dexter" novels. The essay in *Natural Florida* focuses on Florida ecocriticism.

Zora Neale Hurston: Folklore, Memoirs, & Other Writings (LOA #75) Mules and Men / Tell My Horse / Dust Tracks on a Road / Essays [MobileReference](#)

During the first half of the twentieth century, American Jews demonstrated a commitment to racial justice as well as an attraction to African American culture. Until now, the debate about whether such black-Jewish encounters thwarted or enabled Jews' claims to white privilege has focused on men and representations of masculinity while ignoring questions of women and femininity. *The White Negress* investigates literary and cultural texts by Jewish and African American women, opening new avenues of inquiry that yield more complex stories about Jewishness, African American identity, and the meanings of whiteness. Lori Harrison-Kahan examines writings by Edna Ferber, Fannie Hurst, and Zora Neale Hurston, as well as the blackface performances of vaudevillian Sophie Tucker and controversies over the musical and film adaptations of *Show Boat* and *Imitation of Life*. Moving between literature and popular culture, she illuminates how the dynamics of interethnic exchange have at once produced and undermined the binary of black and white.

Traces the career of the influential African-American writer, citing the historical backdrop of her life and work while considering her relationships with and influences on top literary, intellectual, and artistic figures.

To many observers, folklore and book culture may appear to be opposites. Folklore, after all, involves orally circulated stories and traditions while book culture is concerned with the transmission of written texts. However, as Kevin J. Hayes points out, there are many instances where the two intersect, and exploring those intersections is the purpose of

this fascinating and provocative study. Hayes shows that the acquisition of knowledge and the ownership of books have not displaced folklore but instead have given rise to new beliefs and superstitions. Some books have generated new proverbs; others have fostered their own legends. Occasionally the book has served as an important motif in folklore, and in one folk genre—the flyleaf rhyme—the book itself has become the place where folklore occurs, thus indicating a lively interaction between folk, print, and manuscript culture. The author begins by examining the tradition of the Volksbücher—cheaply printed books, often concerned with the occult, whose powers are said to transcend the written text. Hayes looks in depth at one particular Volksbuch—The Sixth and Seventh Books of Moses—and proceeds, in subsequent chapters, to discuss a variety of folktales and legends, placing them within the context of book culture and the history of education. He closes with an examination of flyleaf rhymes, the little verses that book owners have inscribed in their books, and considers what they reveal about the identity of the inscribers as well as about attitudes toward book lending, book borrowing, and the circulation of knowledge. Solidly researched and venturing into areas long neglected by scholars. *Folklore and Book Culture* is a work that will engage not only folklorists but historians and literary scholars as well.

Women writers have been traditionally excluded from literary canons, not until recently have scholars begun to rediscover or discover neglected women writers and their works. This reference includes alphabetically arranged entries on 58 American women authors who wrote between 1900 and 1945, a period that embraces two major artistic movements, Modernism and the Harlem Renaissance. Each entry is written by an expert contributor and includes a biography, a discussion of major works and themes, a review of the author's critical reception, and extensive primary and secondary bibliographies. The volume reflects the diversity of American culture through its coverage of African American, Native American, Mexican American, and Chinese American women writers.

Zora Neale Hurston (1891-1960), the most prominent of the Harlem Renaissance women writers, was unique because her social and professional connections were not limited to literature but encompassed theatre, dance, film, anthropology, folklore, music, politics, high society, academia, and artistic bohemia. *Zora Neale Hurston: An Annotated Bibliography of Works and Criticism* consists of reviews of critical interpretations of Hurston's work. In addition to publication information, each selection is carefully crafted to capture the author's thesis in a short, pithy, analytical framework. Also included are original essays by eminent Hurston scholars that contextualize the bibliographic entries. Meticulously researched but accessible, these essays focus on gaps in Hurston criticism and outline new directions for Hurston scholarship in the twenty-first century.

Comprehensive and up-to-date, this volume contains analytical summaries of the most important critical writings on Zora Neale Hurston from the 1970s to the present. In addition, entries from difficult-to-locate sources, such as small academic presses or international journals, can be found here.

The rediscovery of Zora Neale Hurston's *Their Eyes Were Watching God*, first published in 1937 but subsequently out-of-print for decades, marks one of the most dramatic chapters in African-American literature and Women's Studies. Its popularity owes much to the lyricism of the prose, the pitch-perfect rendition of black vernacular English, and the memorable characters--most notably, Janie Crawford. Collecting the most widely cited and influential essays published on Hurston's classic novel over the last quarter century, this Casebook presents contesting viewpoints by Hazel Carby, Henry Louis Gates, Jr., Barbara Johnson, Carla Kaplan, Daphne Lamothe, Mary Helen Washington, and Sherley Anne Williams. The volume also includes a statement Hurston submitted to a reference book on twentieth-century authors in 1942. As it records the major debates the novel has sparked on issues of language and identity, feminism and racial politics, *A Casebook* charts new directions for future critics and affirms the classic status of the novel.

From the earliest slave narratives to modern fiction by the likes of Colson Whitehead and Jesmyn Ward, African American authors have drawn on African spiritual practices as literary inspiration, and as a way to maintain a connection to Africa. This volume has collected new essays about the multiple ways African American authors have incorporated Voodoo, Hoodoo and Conjure in their work. Among the authors covered are Frederick Douglass, Shirley Graham, Jewell Parker Rhodes, Zora Neale Hurston, Richard Wright, Ntozake Shange, Rudolph Fisher, Jean Toomer, and Ishmael Reed.

In the early twentieth century, three women of color helped shape a new world of ethnographic discovery. Ella Cara Deloria, a Sioux woman from South Dakota, Zora Neale Hurston, an African American woman from Florida, and Jovita González, a Mexican American woman from the Texas borderlands, achieved renown in the fields of folklore studies, anthropology, and ethnolinguistics during the 1920s and 1930s. While all three collaborated with leading male intellectuals in these disciplines to produce innovative ethnographic accounts of their own communities, they also turned away from ethnographic meaning making at key points in their careers and explored the realm of storytelling through vivid mixed-genre novels centered on the lives of women. In this book, Cotera offers an intellectual history situated in the "borderlands" between conventional accounts of anthropology, women's history, and African American, Mexican American and Native American intellectual genealogies. At its core is also a meditation on what it means to draw three women—from disparate though nevertheless interconnected histories of marginalization—into conversation with one another. Can such a conversation reveal a shared history that has been erased due to institutional racism, sexism, and simple neglect? Is there a mode of comparative reading that can explore their points of connection even as it remains attentive to their differences? These are the questions at the core of this book, which offers not only a corrective history centered on the lives of women of color intellectuals, but also a methodology for comparative analysis shaped by their visions of the world.

The inner world of all-black towns as seen through the eyes of Zora Neale Hurston.

A ferociously talented writer makes his stunning debut with this richly woven tapestry, set in a small Nova Scotia town settled by former slaves, that depicts several generations of

one family bound together and torn apart by blood, faith, time, and fate. *Vogue* : Best Books to Read This Winter Structured as a triptych, *Africaville* chronicles the lives of three generations of the Sebolt family—Kath Ella, her son Omar/Etienne, and her grandson Warner—whose lives unfold against the tumultuous events of the twentieth century from the Great Depression of the 1930s, through the social protests of the 1960s to the economic upheavals in the 1980s. A century earlier, Kath Ella’s ancestors established a new home in Nova Scotia. Like her ancestors, Kath Ella’s life is shaped by hardship—she struggles to conceive and to provide for her family during the long, bitter Canadian winters. She must also contend with the locals’ lingering suspicions about the dark-skinned “outsiders” who live in their midst. Kath Ella’s fierce love for her son, Omar, cannot help her overcome the racial prejudices that linger in this remote, tight-knit place. As he grows up, the rebellious Omar refutes the past and decides to break from the family, threatening to upend all that Kath Ella and her people have tried to build. Over the decades, each successive generation drifts further from *Africaville*, yet they take a piece of this indelible place with them as they make their way to Montreal, Vermont, and beyond, to the deep South of America. As it explores notions of identity, passing, cross-racial relationships, the importance of place, and the meaning of home, *Africaville* tells the larger story of the black experience in parts of Canada and the United States. Vibrant and lyrical, filled with colorful details, and told in a powerful, haunting voice, this extraordinary novel—as atmospheric and steeped in history as *The Known World*, *Barracoon*, *The Underground Railroad*, and *The Twelve Tribes of Hattie*—is a landmark work from a sure-to-be major literary talent.

The thematic project ‘New Orleans in the Atlantic World’ was planned immediately after hurricane Katrina and focuses on what meteorologists have always known: the city’s identity and destiny belong to the broader Caribbean and Atlantic worlds as perhaps no other American city does. Balanced precariously between land and sea, the city’s geohistory has always interwoven diverse cultures, languages, peoples, and economies. Only with the rise of the new Atlantic Studies matrix, however, have scholars been able to fully appreciate this complex history from a multi-disciplinary, multilingual and multi-scaled perspectivism. In this book, historians, geographers, anthropologists, and cultural studies scholars bring to light the atlanticist vocation of New Orleans, and in doing so they also help to define the new field of Atlantic Studies. This book was published as a special issue of *Atlantic Studies*.

In this brilliant study, Marc Robinson explores more than two hundred years of plays, styles, and stagings of American theater. Mapping the changing cultural landscape from the late eighteenth century to the start of the twenty-first, he explores how theater has--and has not--changed and offers close readings of plays by O’Neill, Stein, Wilder, Miller, and Albee, as well as by important but perhaps lesser known dramatists such as Wallace Stevens, Jean Toomer, Djuna Barnes, and many others. Robinson reads each work in an ambitiously interdisciplinary context, linking advances in theater to developments in American literature, dance, and visual art. The author is particularly attentive to the continuities in American drama, and expertly teases out recurring themes, such as the significance of visibility. He avoids neatly categorizing nineteenth- and twentieth-century plays and depicts a theater more restive and mercurial than has been recognized before. Robinson proves both a fascinating and thought-provoking critic and a spirited guide to the history of American drama.

The second of a two-volume collection follows a theme of African-American heritage and folklore and includes *Mules and Men*, *Tell My Horse*, *Folklore*, *Memoirs*, and *Other Writings*, and Hurston’s controversial autobiography, *Dust Tracks on a Road*.

Reconstructs the events, relationships, and achievements that marked the life of the black novelist, folklorist, and anthropologist, assessing her important works and commitment to the black folk tradition
The most comprehensive guide on the market to the key authors and works of the African American literary movement.

This book reconfigures the history of modern America, showing how multiple and, at times, vulnerable social, economic, literary, and political movements, levels, divisions, and conditions such as the emergent middle class, the labor movement, the Progressive Movement, the socialist and communist parties, the Women’s movements, the NAACP, the Garvey movement, Asian and Native American resistance movements, writers, artists, and intellectuals seized upon social, gender, economic, and racial inequalities and challenged a singularly defined modern America. This book re-represents the modern American novel, accenting the different critical literary voices that come out of the mainstream consumer society but also out of the various unequal social, economic, gender, and political movements and situations. In including racial, gender, sexual, colonial, class, and ethnic others—who reject the rigidity, the repression, the racial and ethnic stereotyping, the external and internal colonialism, the complication/rejection of the past/nature, and the violence of the institutionalized, conformist norm—in a discussion of the modern American novel, it effects a fundamental recasting of the modern Americanist paradigm, one that is de-centered, richer, more complex, and more diverse.

With a new introduction by JESMYN WARD 'Zora Neale Hurston was a knockout in her life, a wonderful writer and a fabulous person. Devilishly funny and academically solid: delicious mixture' MAYA ANGELOU First published in 1942 at the height of her popularity, *Dust Tracks on a Road* is Zora Neale Hurston’s candid, exuberant account of her rise from childhood poverty in the rural South to a prominent place among the leading artists and intellectuals of the Harlem Renaissance. As compelling as her acclaimed fiction, Hurston’s literary self-portrait offers a revealing, often audacious glimpse into the life - public and private - of an extraordinary artist, anthropologist, chronicler and champion of the black experience in America. Full of the wit and wisdom of a proud, spirited woman who started off low and climbed high: 'I have been in Sorrow’s kitchen and licked out all the pots. Then I have stood on the peaky mountain wrapped in rainbows with a harp and a sword in my hands.' 'One of the greatest writers of our time' TONI MORRISON

Gale Researcher Guide for: *Zora Neale Hurston: Stories and Storytelling* is selected from Gale’s academic platform *Gale Researcher*. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Though she died penniless and forgotten, Zora Neale Hurston is now recognized as a major figure in African American literature. Best known for her 1937 novel *Their Eyes Were Watching God*, she also published numerous short stories and essays, three other novels, and two books on black folklore. Even avid readers of Hurston’s prose, however, may be surprised to know that she was also a serious and ambitious playwright throughout her career. Although several of her plays were produced during her lifetime—and some to public acclaim—they have languished in obscurity for years. Even now, most critics and historians gloss over these texts, treating them as supplementary material for understanding her novels. Yet, Hurston’s dramatic works stand on their own merits and independently of her fiction. Now, eleven of these forgotten dramatic writings are being published together for the first time in this carefully edited and annotated volume. Filled with lively characters, vibrant images of rural and city life, biblical and folk tales, voodoo, and, most importantly, the blues, readers will discover a “real Negro theater” that embraces all the richness of black life.

“ I mean to live and die by my own mind,” Zora Neale Hurston told the writer Countee Cullen. Arriving in Harlem in 1925 with little more than a dollar to her name, Hurston rose to become one of the central

figures of the Harlem Renaissance, only to die in obscurity. Not until the 1970s was she rediscovered by Alice Walker and other admirers. Although Hurston has entered the pantheon as one of the most influential American writers of the 20th century, the true nature of her personality has proven elusive. Now, a brilliant, complicated and utterly arresting woman emerges from this landmark book. Carla Kaplan, a noted Hurston scholar, has found hundreds of revealing, previously unpublished letters for this definitive collection; she also provides extensive and illuminating commentary on Hurston's life and work, as well as an annotated glossary of the organizations and personalities that were important to it. From her enrollment at Baltimore's Morgan Academy in 1917, to correspondence with Marjorie Kinnan Rawlings, Langston Hughes, Dorothy West and Alain Locke, to a final query letter to her publishers in 1959, Hurston's spirited correspondence offers an invaluable portrait of a remarkable, irrepressible talent.

The spiritual and religious beliefs and practices of Native Americans and African Americans have long been sources of fascination and curiosity, owing to their marked difference from the religious traditions of white writers and researchers. *Matter, Magic, and Spirit* explores the ways religious and magical beliefs of Native Americans and African Americans have been represented in a range of discourses including anthropology, comparative religion, and literature. Though these beliefs were widely dismissed as primitive superstition and inferior to "higher" religions like Christianity, distinctions were still made between the supposed spiritual capacities of the different groups. David Murray's analysis is unique in bringing together Indian and African beliefs and their representations. First tracing the development of European ideas about both African fetishism and Native American "primitive belief," he goes on to explore the ways in which the hierarchies of race created by white Europeans coincided with hierarchies of religion as expressed in the developing study of comparative religion and folklore through the nineteenth century. Crucially this comparative approach to practices that were dismissed as conjure or black magic or Indian "medicine" points as well to the importance of their cultural and political roles in their own communities at times of destructive change. Murray also explores the ways in which Indian and African writers later reformulated the models developed by white observers, as demonstrated through the work of Charles Chesnutt and Simon Pokagon and then in the later conjunctions of modernism and ethnography in the 1920s and 1930s, through the work of Zora Neale Hurston, Zitkala Sa, and others. Later sections demonstrate how contemporary writers including Ishmael Reed and Leslie Silko deal with the reevaluation of traditional beliefs as spiritual resources against a background of New Age spirituality and postmodern conceptions of racial and ethnic identity.

In a major reinterpretation, *Resisting History* reveals that women, as subjects of writing and as writing subjects themselves, played a far more important role in shaping the landscape of modernism than has been previously acknowledged. Here Barbara Ladd offers powerful new readings of three southern writers who reimagined authorship between World War I and the mid-1950s. Ladd argues that the idea of a "new woman" -- released from some of the traditional constraints of family and community, more mobile, and participating in new contractual forms of relationality -- precipitated a highly productive authorial crisis of gender in William Faulkner. As "new women" themselves, Zora Neale Hurston and Eudora Welty explored the territory of the authorial sublime and claimed, for themselves and other women, new forms of cultural agency. Together, these writers expose a territory of female suffering and aspiration that has been largely ignored in literary histories. In opposition to the belief that women's lives, and dreams, are bound up in ideas of community and pre-contractual forms of relationality, Ladd demonstrates that all three writers -- Faulkner in *As I Lay Dying*, Welty in selected short stories and in *The Golden Apples*, and Hurston in *Tell My Horse* -- place women in territories where community is threatened or nonexistent and new opportunities for self-definition can be seized. And in *A Fable*, Faulkner undertakes a related project in his exploration of gender and history in an era of world war, focusing on men, mourning, and resistance and on the insurgences of the "masses" -- the feminized "others" of history -- in order to rethink authorship and resistance for a totalitarian age. Filled with insights and written with obvious passion for the subject, *Resisting History* challenges received ideas about history as a coherent narrative and about the development of U.S. modernism and points the way to new histories of literary and cultural modernisms in which the work of women shares center stage with the work of men.

First published in 2013. Routledge is an imprint of Taylor & Francis, an informa company.

Zora Neale Hurston, one the first great African-American novelists, was a major figure in the Harlem Renaissance and an inspiration for future generations of writers. Widely studied in high school literature courses, her novels are admired for their depiction of Southern black culture and their strong female characters. *Critical Companion to Zora Neale Hurston* is a reliable and up-to-date resource for high school and college-level students, providing reliable information on Hurston's life and work. This new volume covers all her writings, including *Their Eyes Were Watching God*; her landmark works of folklore and anthropology, such as *Mules and Men*; and shorter works, such as her story *The Gilded Six-Bits*.

Cover -- Half Title -- Title -- Copyright -- Dedication -- Contents -- Acknowledgments -- Introduction -- 1. The Briar Patch -- 2. The White Mare -- 3. Inner Conflict -- 4. Invisible Man -- 5. The Color Curtain -- 6. Intruder in the Dust -- 7. Fire Next Time -- 8. Everything That Rises Must Converge -- 9. Who Speaks for the Negro? -- 10. The Demonstrators -- 11. Mockingbirds -- 12. The Cantos -- 13. Regents v. Bakke -- 14. The Last Lynching -- 15. Beyond the Peacock -- 16. Missouri v. Jenkins -- Conclusion -- Notes -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- W

[Copyright: 212ff5343b16f3d433eb3f4840380670](https://www.libraryofamerica.com/9780307270670)