

S By Zora Neale Hurston

Deborah G. Plant

Zora Neale Hurston Philip S. Bryant,2003-01-01 Discusses the life and career of the twentieth-century African-American writer, Zora Neale Hurston.

A Study Guide for Zora Neale Hurston 's "Poker!" Gale, Cengage Learning,2016 A Study Guide for Zora Neale Hurston 's Poker!, excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Analysis and Assessment, 1980-1994 Cary D. Wintz,1996 Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

Zora Neale Hurston Robert E. Hemenway,1977 Traces the life and literary career of Zora Neal Hurston.

Zora Neale Hurston Adele S. Newson,Adele S. Newson- Horst,1987

Zora Neale Hurston Jonathan S. Myers,1984

Zora Neale Hurston Lara Antal,2016-07-15 One of the first African American anthropologists, and a talented writer, Zora Neale Hurston's body of work was an important part of the Harlem Renaissance. Learn about her life, her work, and her influence.

African American Rhetoric(s) Elaine B Richardson,Ronald L Jackson,2007-02-12 African American Rhetoric(s): Interdisciplinary Perspectives is an introduction to fundamental concepts and a systematic integration of historical and contemporary lines of inquiry in the study of African American rhetorics. Edited by Elaine B. Richardson and Ronald L. Jackson II, the volume explores culturally and discursively developed forms of knowledge, communicative practices, and persuasive strategies rooted in freedom struggles by people of African ancestry in America. Outlining African American rhetorics found in literature, historical documents, and popular culture, the collection provides scholars, students, and teachers with innovative approaches for discussing the epistemologies and realities that foster the inclusion of rhetorical discourse in African American studies. In addition to analyzing African American rhetoric, the fourteen contributors project visions for pedagogy in the field and address new areas and renewed avenues of research. The result is an exploration of

what parameters can be used to begin a more thorough and useful consideration of African Americans in rhetorical space.

Zora Neale Hurston Deborah G. Plant,2007-08-30 This new biography takes into account the whole woman—not just the prolific author of such great works as *Their Eyes Were Watching God*, *Moses, Man of the Mountain*, *Jonah's Gourd Vine*, *Mules and Men*, as well as essays, folklore, short stories, and poetry—but the philosopher and the spiritual soul, examining how each is reflected in her career, fiction and nonfiction publications, social and political activity, and, ultimately, her death. When we ask what animated the woman who achieved all that she did, we must necessarily probe further. Not one of the other existing biographies discusses or analyzes Hurston's spirituality in any sustained sense, even though this spirituality played a significant role in her life and works. As author Deborah G. Plant shows, Zora Neale Hurston's ability to achieve and to endure all she did came from the courage of her convictions—a belief in self that was profoundly centered and anchored in spirituality.

Three Classic Works by Zora Neale Hurston Zora Neale Hurston,1991-10-01 Features the author's novel, *Their Eyes Were Watching God*, her autobiography, *Dust Tracks on a Road*, and her study of African American folklore from Louisiana and Florida, *Mules and Men*

ZORA : In Search of Zora Neale Hurston Wikipedia Presents,2014-06-23 In order to attend public school for free, Hurston presented herself as 16 (she was really 26 years old). Later, she studied anthropology and became the first African American graduate (male or female) from Barnard College. Known for her three seminal works: 1). *Jonah's Gourd Vine* and 2). *Tell My Horse* and 3). *Their Eyes Were Watching God*, Ms. Hurston was a great influence on three of the most important African American authors (Maya Angelou; Toni Morrison; and Alice Walker).

Black Womanist Ethics Katie G. Cannon,2006-02-09 This study articulates the distinctive moral character of the Afro-American women's community. Beginning with a reconstructive history of the Afro-American woman's situation in America, the work next traces the emergence of the Black woman's literary tradition and explains its importance in expressing the moral wisdom of Black women. The life and work of Zora Neale Hurston is examined in detail for her unique contributions to the moral tradition of the Afro-American woman. A final chapter initiates a promising exchange between the works of Hurston and those of Howard Thurman and Martin Luther King, Jr. A pioneering and multi-dimensional work, 'Black Womanist Ethics' is at once a study in ethics, gender, and race.

The Inside Light Deborah G. Plant,2010-05-20 This exploration of Zora Neale Hurston's life and work draws on a wealth of newly discovered information and manuscripts that bring new dimensions of her writing to light. *The Inside Light: New Critical Essays on Zora Neale Hurston* caps a decade of resurgent popularity and critical interest in Hurston to offer the most insightful critical analysis of her work to date. Encompassing all of Hurston's writings—fiction, folklore manuscripts, drama, correspondence—it fully reaffirms the legacy of this phenomenal writer, whom *The Color Purple*'s Alice Walker called A

Genius of the South. The Inside Light offers 20 critical essays covering the breadth of Hurston's writing, including her poetry, which up to now has received little attention. Essays throughout are informed by revealing new research, previously unseen manuscripts, and even film clips of Hurston. The book also focuses on aspects of Hurston's life and work that remain controversial, including her stance on desegregation, her relationships with Charlotte Mason, Langston Hughes, and Richard Wright, and the veracity of her autobiography, *Dust Tracks On a Road*.

Zora Neale Hurston: Folklore, Memoirs, & Other Writings (LOA #75) Zora Neale Hurston, 1995-02-01 This Library of America volume, with its companion, brings together for the first time all of the best writing of Zora Neale Hurston, one of the most significant twentieth-century American writers, in one authoritative set. "Folklore is the arts of the people," Hurston wrote, "before they find out that there is any such thing as art." A pioneer of African-American ethnography who did graduate study in anthropology with the renowned Franz Boas, Hurston devoted herself to preserving the black folk heritage. In *Mules and Men* (1935), the first book of African-American folklore written by an African American, she returned to her native Florida and to New Orleans to record stories and sermons, blues and work songs, children's games, courtship rituals, and formulas of voodoo doctors. This classic work is presented here with the original illustrations by the great Mexican artist Miguel Covarrubias. *Tell My Horse* (1938), part ethnography, part travel book, vividly recounts the survival of African religion in Jamaican obeah and Haitian voodoo in the 1930s. Keenly alert to political and intellectual currents, Hurston went beyond superficial exoticism to explore the role of these religious systems in their societies. The text is illustrated by twenty-six photographs, many of them taken by Hurston. Her extensive transcriptions of Creole songs are here accompanied by new translations. A special feature of this volume is Hurston's controversial 1942 autobiography, *Dust Tracks on a Road*. With consultation by Henry Louis Gates, Jr., it is presented here for the first time as she intended, restoring passages omitted by the original because of political controversy, sexual candor, or fear of libel. Included in an appendix are four additional chapters, one never published, which represent earlier stages of Hurston's conception of the book. Twenty-two essays, from "The Eatonville Anthology" (1926) to "Court Order Can't Make Races Mix" (1955), demonstrate the range of Hurston's concerns as they cover subjects from religion, music, and Harlem slang to Jim Crow and American democracy. The chronology of Hurston's life prepared for this edition sheds fresh light on many aspects of her career. In addition, this volume contains detailed notes and a brief essay on the texts. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Zora! Let the People Sing! Nykieria Chaney, 2017-08-03 *Zora! Let The People Sing!* is a bioplay of the life and times of

Zora Neale Hurston. The play begins in her hometown of Eatonville, FL during the early 1900s. There Zora relives the determination of her mother's refusal to raise her as a mealy-mouthed rag doll while dodging the strict hand of her Ministerial father. Using her fierce intellect Zora gains admission to Howard University where she meets Alain Locke, architect of the Harlem Renaissance. It isn't long before her colorful stories of tall tales from home garner recognition and awards amongst the literary elite. Soon she is knee deep and belly full within the concrete jungle on a journey to literary fame. With friends such as Langston Hughes, Countee Cullen, and Wallace Thurman, Zora instills her place as a fixture of the period. With poetry, songs, folktales, and a good old time, Zora! Let The People Sing! gives you a front seat view to a woman that's lauded as an intellectual and spiritual foremother to a generation of African American women and writers.

Historical Foundations of Black Reflective Sociology John H Stanfield II, 2016-06-03 John H. Stanfield II, a leading historian of Black social science, distills decades of his research and thinking in a set of articles—some original to the volume, others from fugitive sources—that trace the trajectories of Black scholars and scholarship in relationship to the broader African American experience over the past two centuries. Stanfield's signature contributions to this research tradition range from the role of philanthropy in the study and life of African Americans to institutional racism in sociology and the impacts of race on scholarly careers. His analyses run from global formulations to individual biographies, including his own, and stretch from the early decades of social science to the present. This work creates a nuanced historical context for reflective Black sociology that will be of interest to social historians, sociologists, and scholars of color from all disciplines.

Zora Neale Hurston , 1997-11-30 Zora Neale Hurston (1891-1960) is one of 20th-century America's foremost fiction and folklore writers. Though she was criticized by some of her contemporaries, including Richard Wright and Ralph Ellison, her works are now frequently taught in literature courses and are widely admired for their style and substance. This reference book is a comprehensive guide to the large body of work written about her in the last 75 years. Included are annotated entries for books, dissertations, and theses written about Hurston's life and literary career. The volume also looks at hundreds of articles, book chapters, conference papers, reviews, children's books, and web sites. The bibliography additionally points the reader to guides and biographical sources and to anthologies where her works are collected. Finally, an exhaustive list of works by Hurston is provided, along with a catalog of the special collections where her manuscripts, correspondence, and ephemera are stored. Zora Neale Hurston (1891-1960) is one of 20th-century America's foremost fiction and folklore writers. One of the most important authors of the Harlem Renaissance and one of the first black anthropologists, she received little recognition during her lifetime. She was criticized by some of her contemporaries, including Richard Wright and Ralph Ellison, and her works were largely neglected until the early 1970s. Her works are now frequently taught in literature courses and are widely admired for their style and substance. Her anthropological study, *Mules and Men* (1935),

is a pioneering examination of Voodoo and related folklore. As a novelist, she is best known as the author of *Jonah's Gourd Vine* (1934) and *Their Eyes Were Watching God* (1937). In addition, she was a prolific journalist who contributed to the most popular magazines and newspapers of her time. Though long neglected, Hurston has become firmly established in the literary canon, and scores of books and articles have been written about her. This reference book is a comprehensive guide to the large body of work written about her in the last 75 years. Included are annotated entries for books, dissertations, and theses written about Hurston's life and literary career. The volume also looks at hundreds of articles, book chapters, conference papers, reviews, children's books, and web sites. The bibliography additionally points the reader to guides and biographical sources and to anthologies where her works are collected. Finally, an exhaustive list of works by Hurston is provided, along with a catalog of the special collections where her manuscripts, correspondence, and ephemera are stored.

Special Delivery Linda S. Kauffman, 1992 Though letter writing is almost a lost art, twentieth-century writers have mimed the epistolary mode as a means of reevaluating the theme of love. In *Special Delivery*, Linda S. Kauffman places the narrative treatment of love in historical context, showing how politics, economics, and commodity culture have shaped the meaning of desire. Kauffman first considers male writers whose works, testing the boundaries of genre and gender, imitate love letters: Viktor Shklovsky's *Zoo*, Vladimir Nabokov's *Lolita*, Roland Barthes's *A Lover's Discourse*, and Jacques Derrida's *The Post Card*. She then turns to three novels by women who are more preoccupied with politics than passion: Doris Lessing's *The Golden Notebook*, Alice Walker's *The Color Purple*, and Margaret Atwood's *The Handmaid's Tale*. By juxtaposing these women's productions with the men's production of *Woman*, *Special Delivery* dismantles the polarities between male and female, theory and fiction, high and low culture, male critical theory, and feminist literary criticism. Kauffman demonstrates how all seven texts mercilessly expose the ideology of individualism and romantic love; each presents alternate paradigms of desire, wrested from Oedipus, grounded in history and politics, giving epistolarity a distinctively postmodern stamp.

Zora Neale Hurston Zora Neale Hurston, 2008-06-03 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.

Zora Neale Hurston (1891-1960) ,1996

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S By Zora Neale Hurston Introduction

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