

La Vinia Delois Jennings

Alice Sundman

Margaret Garner La Vinia Delois Jennings, 2016-09-02 In January 1856, Margaret Garner—an enslaved woman on a Kentucky plantation—ran with members of her family to the free state of Ohio. As slave catchers attempted to capture the fugitives in Cincinnati, Garner cut the throat of her two-and-a-half-year-old daughter to prevent her return to slavery. Toni Morrison first imaginatively treated Margaret Garner's infanticide in her Pulitzer Prize-winning novel *Beloved* (1987). In 2004, it became the subject of her libretto *Margaret Garner: Opera in Two Acts*, a lyrical text designed to be paired with music and sung operatically. Grammy Award-winning composer Richard Danielpour had tapped Morrison to write the libretto for his opera *Margaret Garner: A New American Opera*, which world premiered in Detroit in 2005. La Vinia Delois Jennings's edited volume records key events, debates, and critical assessments of Morrison's success with Garner's story as a libretto. It also includes essays by individuals who played central roles in bringing the opera to the stage and recovering Garner's story. The collection opens with a foreword by mezzo-soprano Denyce Graves, for whom Danielpour composed the title role. The other contributors range from literary and opera scholars to specialists in American slavery studies and scholars of Toni Morrison's oeuvre. Their essays position her libretto within the African American operatic and libretto tradition, a tradition not fully known to performance scholars and heretofore unexamined.

At Home and Abroad La Vinia Delois Jennings, 2010-07-27 Featuring new critical essays by scholars from Europe, South America, and the United States, *At Home and Abroad* presents a wide-ranging look at how whiteness—defined in terms of race or ethnicity—forms a category toward which people strive in order to gain power and privilege. Collectively these pieces treat global spaces whose nation building and identity formation have turned on biological and genealogical exigencies to whiten themselves. Drawing upon racialized, national practices implemented prior to and during the twentieth century, each of the essays enlists literature or performance to reflect the sociopolitical imperatives that secured whiteness in the respective locations they study. They range from examinations of whiteness in the literature of Appalachia and contemporary Argentinean poetry to an analysis of performances memorializing the colonial experience in Italy and an exploration into the white rap music of Eminem and contemporary multiracial passing. As the contributors show, literary and performance representations have the power to chronicle histories that reflect the behaviors and lived realities of our selves. Whether whiteness, in addition to its physical manifestation, presents itself as identity, symbol, racism, culture, social formation,

political imposition, legal imposition, or pathology, it has been outed into the visible, even in national spaces where the term “whiteness” has yet to be translated and entered into the official lexicon. The ten essays collected here provide powerful insights into where and how the race for biological and genealogical whiteness persists in various geopolitical realms and the ways in which Nordic whites, as well as ethnic whites and nonwhites, resecure its ascendance. La Vinia Delois Jennings is professor of English at the University of Tennessee, Knoxville. Her recent critical study *Toni Morrison and the Idea of Africa* won the 2008 Toni Morrison Society Prize for Best Single-Authored Book on the Nobel laureate and Pulitzer-Prize winning author.

We Speak a Different Tongue Yoonjung Choi, Anthony Patterson, 2015-09-18 *We Speak a Different Tongue: Maverick Voices and Modernity 1890-1939* challenges the critical practice of privileging modernism. In so doing, the volume makes a significant contribution to contemporary debates about re-visioning literary modernism, questioning its canon, and challenging its aesthetic parameters. By utilizing the term modernity rather than modernism, the 16 essays housed in this volume foreground the writers who have been marginalised by both their contemporary modernist writers and literary scholars, while exploring the way in which these authors responded to the tensions,

Contemporary Hispanic Cinema Stephanie Dennison, 2013 Includes chapters based on presentations made at a symposium entitled Transnational Film Financing in the Hispanic World, held at the University of Leeds in 2009.

The Intersections of Whiteness Evangelia Kindinger, Mark Schmitt, 2019-01-04 Trumpism and the racially implied Islamophobia of the travel ban; Brexit and the yearning for Britain’s past imperial grandeur; Black Lives Matter; the public backlash against Merkel’s refugee policies in Germany. These seemingly national responses to the changing demographics in a multitude of Western nations need to be understood as effects of a global/transnational crisis of whiteness. *The Intersections of Whiteness* brings together scholars from different disciplines to shed light on these manifestations in the United States, the United Kingdom, South Africa and Germany. Applying methodology stemming from critical race theory’s investment in intersectionality, the contributions of this edited collection focus on specific intersections of whiteness with gender, class, space, affect and nationality. Offering valuable insights into the contours of whiteness and its instrumentalisation across different nations, societies and cultures, this incisive volume creates transnational dialogue and will appeal to students and researchers interested in fields such as critical whiteness and race studies, gender studies, cultural studies and social policy.

Reading, Learning, Teaching Toni Morrison Karen F. Stein, 2009 *Reading, Learning, Teaching Toni Morrison* draws on contemporary scholarship and Morrison’s own commentary to explicate all of her novels published to date, including her 2008 novel *A Mercy*. Morrison, the 1993 Nobel Prize winner, is an unabashedly confrontational author. Her profound and complex novels address problems such as slavery, violence, poverty, and sexual abuse. Morrison’s work encompasses a

project of total cultural renewal: she re-imagines and reaffirms the experience of African Americans from the earliest days of slavery up to the present, avoiding stereotypes or oversimplification. She employs African and Western literary traditions and conventions as a basis for both structure and critique, re-writing some of the «master narratives» of American culture and history. This book analyzes Morrison's novels in the context of African American history and literature, and provides supplemental material to guide teachers and students to understand and appreciate Morrison's novels.

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.

Toni Morrison and the Writing of Place Alice Sundman, 2022-03-28 How does Toni Morrison create and form her literary places? As one of the first studies exploring Morrison's archived drafts, notes, and manuscripts together with her published novels, this book offers fresh insights into her creative processes. It analyses the author's textual choices, her writerly strategies, and her process of writing, all combining in shaping her literary places. In a methodology combining close reading and genetic criticism, the book examines Morrison's writing—her drafting and crafting—of her fictional places. Focusing primarily on the novels *Beloved* (1987), *Paradise* (1997), and *A Mercy* (2008), it analyses particular instances of written places, illuminating the manifold ways in which they are formed as text, and showing the centrality of the ideas of joining in *Beloved*, transformation in *Paradise*, and articulation in *A Mercy*. Toni Morrison is a major literary figure in contemporary literature, and is commonly considered one of the most influential American writers of the post-1960s era. Investigating the conjunction of her texts and manuscripts, this book continues, extends, and supplements the rich body of Morrison

scholarship by illuminating how the genesis and formation of her multifaceted literary places constitute vital parts of her fictional writing.

Reading Contemporary African American Drama Trudier Harris, 2007 Textbook

American Literature in Transition, 1930-1940 Ichiro Takayoshi, 2018-11-15 American Literature in Transition, 1930-1940 gathers together in a single volume preeminent critics and historians to offer an authoritative, analytic, and theoretically advanced account of the Depression era's key literary events. Many topics of canonical importance, such as protest literature, Hollywood fiction, the culture industry, and populism, receive fresh treatment. The book also covers emerging areas of interest, such as radio drama, bestsellers, religious fiction, internationalism, and middlebrow domestic fiction. Traditionally, scholars have treated each one of these issues in isolation. This volume situates all the significant literary developments of the 1930s within a single and capacious vision that discloses their hidden structural relations - their contradictions, similarities, and reciprocities. This is an excellent resource for undergraduate, graduate students, and scholars interested in American literary culture of the 1930s.

Dear Appalachia Emily Satterwhite, 2011-12-16 Much criticism has been directed at negative stereotypes of Appalachia perpetuated by movies, television shows, and news media. Books, on the other hand, often draw enthusiastic praise for their celebration of the simplicity and authenticity of the Appalachian region. *Dear Appalachia: Readers, Identity, and Popular Fiction since 1878* employs the innovative new strategy of examining fan mail, reviews, and readers' geographic affiliations to understand how readers have imagined the region and what purposes these imagined geographies have served for them. As Emily Satterwhite traces the changing visions of Appalachia across the decades, from the Gilded Age (1865-1895) to the present, she finds that every generation has produced an audience hungry for a romantic version of Appalachia. According to Satterwhite, best-selling fiction has portrayed Appalachia as a distinctive place apart from the mainstream United States, has offered cosmopolitan white readers a sense of identity and community, and has engendered feelings of national and cultural pride. Thanks in part to readers' faith in authors as authentic representatives of the regions they write about, Satterwhite argues, regional fiction often plays a role in creating and affirming regional identity. By mapping the geographic locations of fans, *Dear Appalachia* demonstrates that mobile white readers in particular, including regional elites, have idealized Appalachia as rooted, static, and protected from commercial society in order to reassure themselves that there remains an authentic America untouched by global currents. Investigating texts such as John Fox Jr.'s *The Trail of the Lonesome Pine* (1908), Harriette Arnow's *The Dollmaker* (1954), James Dickey's *Deliverance* (1970), and Charles Frazier's *Cold Mountain* (1997), *Dear Appalachia* moves beyond traditional studies of regional fiction to document the functions of these narratives in the lives of readers, revealing not only what people have thought about Appalachia, but why.

Keywords for Southern Studies Scott Romine, Jennifer Rae Greeson, 2016-08-15 In *Keywords for Southern Studies*,

editors Scott Romine and Jennifer Rae Greeson have compiled an eclectic collection of new essays that address the fluidity of southern studies by adopting a transnational, interdisciplinary focus. The essays are structured around critical terms pertinent both to the field and to modern life in general. The nonbinary, nontraditional approach of *Keywords* unmask and refutes standard binary thinking—First World/Third World, self/other, for instance—that postcolonial studies revealed as a flawed rhetorical structure for analyzing empire. Instead, *Keywords* promotes a holistic way of thinking that begins with southern studies but extends beyond.

Southerners Acting Southern Tison Pugh, 2025-04-10 What is the difference between a star born in the South and a “southern star”? In *Southerners Acting Southern*, Tison Pugh answers this intriguing question, pondering the ways in which some performers from the South metamorphose into southern stars by accentuating their geographic and cultural roots as key aspects of their star personas. Many celebrities, particularly actors, seek to transcend their hometown roots in favor of achieving an “all-American” appeal, but some stars born in the South build their national and international fan base by emphasizing the southern aspects of their biography and by leaning into regional clichés and stereotypes that percolate throughout the U.S. cultural imaginary. In turn, some southern stars trot out the region’s hoariest tropes of fading belles, gullible country rubes, and the succors of southern hospitality only to reveal the shallowness of these stereotypes and of their celebrity personas as well. Covering more than one hundred years of cultural history, *Southerners Acting Southern* allows readers to gauge the South’s often-reluctant progress into modernity, including discussions on the intersection of race and celebrity for the region’s Black stars and its increasing, if hesitant, embrace of queer ones. Chapters feature a wide-ranging selection of southern celebrities, including Louis Armstrong, Truman Capote, Elvis Presley, Tennessee Williams, Andy Griffith, Tina Turner, Dolly Parton, Tom Petty, Gloria Estefan, Oprah Winfrey, Reese Witherspoon, Jenna Bush Hager, Ellen DeGeneres, Tyler Perry, Matthew McConaughey, Aziz Ansari, and Miley Cyrus. *Southerners Acting Southern* moves from past to present, from musicians to media personalities, discerning the ways in which southernness contributes to the building of personal celebrity. Altogether, this luminous work of cultural criticism reveals that southern stargazing, as much as it might initially appear a flighty pastime of overzealous fans, divulges deeper truths about the South, and the United States as a whole, that might otherwise pass unnoticed.

Toni Morrison and the Classical Tradition Tessa Roynon, 2013-10 In this volume, Roynon explores Toni Morrison’s widespread engagement with ancient Greek and Roman tradition. Combining original and detailed close readings with broader theoretical discussions, she argues that classicism is fundamental to the transformative critique of American culture that Morrison’s work effects.

The Blue Stain Hugo Bettauer, 2017 A European novel of racial mixing and passing in early twentieth-century America that serves as a unique account of transnational and transcultural racial attitudes that continue to reverberate today.

Southern Writers Joseph M. Flora, Amber Vogel, 2006-06-21 This new edition of *Southern Writers* assumes its distinguished predecessor's place as the essential reference on literary artists of the American South. Broadly expanded and thoroughly revised, it boasts 604 entries-nearly double the earlier edition's-written by 264 scholars. For every figure major and minor, from the venerable and canonical to the fresh and innovative, a biographical sketch and chronological list of published works provide comprehensive, concise, up-to-date information. Here in one convenient source are the South's novelists and short story writers, poets and dramatists, memoirists and essayists, journalists, scholars, and biographers from the colonial period to the twenty-first century. What constitutes a southern writer is always a matter for debate. Editors Joseph M. Flora and Amber Vogel have used a generous definition that turns on having a significant connection to the region, in either a personal or literary sense. New to this volume are younger writers who have emerged in the quarter century since the dictionary's original publication, as well as older talents previously unknown or unacknowledged. For almost every writer found in the previous edition, a new biography has been commissioned. Drawn from the very best minds on southern literature and covering the full spectrum of its practitioners, *Southern Writers* is an indispensable reference book for anyone intrigued by the subject.

Men in Color Josep M. Armengol, 2011-01-18 Comprising seven different chapters, the collection *Men in Color* attempts to analyze, and revisit, the representation of ethnic masculinities, both white and non-white, in and through contemporary U.S. literature and cinema. If most of the existing studies on masculinity and race have centered on one specific model of racialized masculinities, *Men in Color* attempts to provide an introductory perspective on different racialized masculinities simultaneously, including African American, Asian American, Chicano, Arab American, and also white masculinity, which is analyzed as another ethnic and gendered construct, rather than as a paradigm of normalcy and "universality." By exploring several ethnic masculinities in relation to each other, the present volume aims to highlight both the differences and the similarities between different patterns of masculinity, showing how, even as gender is inflected by race, certain aspects or features of masculinity remain unchanged across the ethnic board. Ultimately, the volume as a whole illustrates both the changing nature of masculinities as well as the recurrence of certain stereotypes, such as the hypersexualization and/or the feminization of ethnic males, which recur in and across several ethnicities. The constant tension and intersection between gender and race is the subject of this book, which hopes to contribute some notes and reflections on ethnic masculinities to the much more complex and larger discussion about gender and racial identities in our increasingly multicultural and globalized 21st-century world.

Gender, Race, and American Science Fiction Jason Haslam, 2015-05-08 This book focuses on the interplay of gender, race, and their representation in American science fiction, from the nineteenth-century through to the twenty-first, and across a number of forms including literature and film. Haslam explores the reasons why SF provides such a rich medium for

both the preservation of and challenges to dominant mythologies of gender and race. Defining SF linguistically and culturally, the study argues that this mode is not only able to illuminate the cultural and social histories of gender and race, but so too can it intervene in those histories, and highlight the ruptures present within them. The volume moves between material history and the linguistic nature of SF fantasies, from the specifics of race and gender at different points in American history to larger analyses of the socio-cultural functions of such identity categories. SF has already become central to discussions of humanity in the global capitalist age, and is increasingly the focus of feminist and critical race studies; in combining these earlier approaches, this book goes further, to demonstrate why SF must become central to our discussions of identity writ large, of the possibilities and failings of the human —past, present, and future. Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler. Academics and students interested in the study of Science Fiction, American literature and culture, and Whiteness Studies, as well as those engaged in critical gender and race studies, will find this volume invaluable.

Bury My Heart in a Free Land Hettie V. Williams, 2017-12-01 Covering the history and contributions of black women intellectuals from the late 19th century to the present, this book highlights individuals who are often overlooked in the study of the American intellectual tradition. This edited volume of essays on black women intellectuals in modern U.S. history illuminates the relevance of these women in the development of U.S. society and culture. The collection traces the development of black women's voices from the late 19th century to the present day. Covering both well-known and lesser-known individuals, *Bury My Heart in a Free Land* gives voice to the passion and clarity of thought of black women intellectuals on various arenas in American life—from the social sciences, history, and literature to politics, education, religion, and art. The essays address a broad range of outstanding black women that include preachers, abolitionists, writers, civil rights activists, and artists. A section entitled *Black Women Intellectuals in the New Negro Era* highlights black women intellectuals such as Jessie Redmon Fauset and Elizabeth Catlett and offers new insights on black women who have been significantly overlooked in American intellectual history.

Love and Narrative Form in Toni Morrison's Later Novels Jean Wyatt, 2017-03 In *Love and Narrative Form in Toni Morrison's Later Novels*, Jean Wyatt explores the interaction among ideas of love, narrative innovation, and reader response in Toni Morrison's seven later novels. Love comes in a new and surprising shape in each of the later novels; for example, *Love* presents it as the deep friendship between little girls; in *Home* it acts as a disruptive force producing deep changes in subjectivity; and in *Jazz* it becomes something one innovates and recreates each moment—like jazz itself. Each novel's unconventional idea of love requires a new experimental narrative form. Wyatt analyzes the stylistic and structural

innovations of each novel, showing how disturbances in narrative chronology, surprise endings, and gaps mirror the dislocated temporality and distorted emotional responses of the novels' troubled characters and demand that the reader situate the present-day problems of the characters in relation to a traumatic African American past. The narrative surprises and gaps require the reader to become an active participant in making meaning. And the texts' complex narrative strategies draw out the reader's convictions about love, about gender, about race—and then prompt the reader to reexamine them, so that reading becomes an active ethical dialogue between text and reader. Wyatt uses psychoanalytic concepts to analyze Morrison's narrative structures and how they work on readers. *Love and Narrative Form* devotes a chapter to each of Morrison's later novels: *Beloved*, *Jazz*, *Paradise*, *Love*, *A Mercy*, *Home*, and *God Help the Child*.

Decoding **La Vinia Delois Jennings**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**La Vinia Delois Jennings**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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