

1. Record Nr.	UNINA9910796022503321
Titolo	African American literature beyond race : an alternative reader // edited by Gene Andrew Jarrett
Pubbl/distr/stampa	New York, New York : , : New York University Press, , [2006] ©2006
ISBN	0-8147-4342-0 0-8147-4375-7
Descrizione fisica	1 online resource (444 p.)
Disciplina	813.008/0896073
Soggetti	American fiction - African American authors African Americans
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (pages [429]-435) and index.
Nota di contenuto	<p>""Cover Page""; ""Title Page""; ""Copyright""; ""Dedication""; ""Contents""; ""Acknowledgments""; ""Introduction""; ""PART I Postbellum Period, 1865-1900""; ""1 FRANK J. WEBB""; ""TWO WOLVES AND A LAMB: AN ORIGINAL TALE (1870)""; ""2 FRANCES ELLEN WATKINS HARPER""; ""SOWING AND REAPING (1876a€?77)""; ""Chapter 1 [Setting Out in Life]""; ""Chapter 2 The Decision""; ""Chapter 4 [Every Man Has His Price]""; ""Chapter 6 [The Verge of a Precipice]""; ""Chapter 7 [The Engagement]""; ""Chapter 8 [Sowing and Reaping]""; ""Chapter 9 [Belle Gordon]""; ""Chapter 10 [A Drunkarda€?s Wife]""</p> <p>""3 PAUL LAURENCE DUNBAR""""THE UNCALLED (1898)""; ""Chapter 10 [The Seminary]""; ""Chapter 11 [The Sermon]""; ""Chapter 12 [The Ordination]""; ""PART II: Between the World Wars, 1919-1940""; ""4 NELLA LARSEN""; ""THE WRONG MAN (1926)""; ""FREEDOM (1926)""; ""5 JEAN TOOMER""; ""YORK BEACH (1928)""; ""Chapter 1 [The Perfect Place]""; ""Chapter 2 [Individuality]""; ""6 Wallace Thurman""; ""THE INTERNE (1932)""; ""Chapter 2 [Flanagan Hall]""; ""Chapter 3 [Touring the Hospital]""; ""Chapter 9 [The Fire]""; ""Chapter 12 [Carla€?s Problems]""; ""PART III: After World War II, 1945-1960""</p> <p>""7 FRANK YERBY""""THE FOXES OF HARROW (1946)""; ""Chapter 1 [New Orleans]""; ""8 ANN PETRY""; ""COUNTRY PLACE (1947)""; ""Chapter 1 [Lennox, Connecticut]""; ""Chapter 7 [A Discovery]""; ""Chapter 8</p>

[Mearns Gramby]"; "Chapter 25 [The Will]"; "9 ZORA NEALE HURSTON"; "SERAPH ON THE SUWANEE (1948)"; "Chapter 1 [The Secret Life of Arvey]"; "10 Chester B. Himes"; "YESTERDAY WILL MAKE YOU CRY (1952)"; "Book 2: Flood of Tears Chapter 9 [Memories]"; "Book 3: Shall Become the Same at Last Chapter 1 [A Riot]"; "11 RICHARD WRIGHT"; "SAVAGE HOLIDAY (1954): Part One: Anxiety" "12 JAMES BALDWIN" "GIOVANNI'S ROOM (1956): Chapter 1 [The Flight]"; "PART IV: Contemporary Period after 1965"; "13 SAMUEL R. DELANY"; "TIME CONSIDERED AS A HELIX OF SEMI-PRECIOUS STONES (1968)"; "14 TONI MORRISON"; "RECITATIF (1983)"; "15 OCTAVIA E. BUTLER"; "BLOODCHILD (1984)"; "Select Bibliography"; "About the Contributors"; "Index"

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## Sommario/riassunto

It is widely accepted that the canon of African American literature has racial realism at its core: African American protagonists, social settings, cultural symbols, and racial-political discourse. As a result, writings that are not preoccupied with race have long been invisible-unpublished, out of print, absent from libraries, rarely discussed among scholars, and omitted from anthologies. However, some of our most celebrated African American authors-from Zora Neale Hurston and Richard Wright to James Baldwin and Toni Morrison-have resisted this canonical rule, even at the cost of critical d

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