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Nota di contenuto	Intro -- Contents -- Acknowledgments -- Introduction -- Notes -- 1. Wasted Blood and Rage: Social Pathologies and the Limits of Medicine in Toni Cade Bambara's <i>The Salt Eaters</i> , Paule Marshall's <i>Praisesong for the Widow</i> , and Gloria Naylor's <i>The Women of Brewster Place</i> -- Notes -- 2. All We Have to Fight Off Illness and Death: Leslie Marmon Silko's <i>Vision of the Restor(y)ed Community in Ceremony</i> -- Notes -- 3. Death Is a Skipped Meal Compared to This: Rememory and the Body in Toni Morrison's <i>Beloved</i> -- Notes -- 4. Saving You the Doctor's Way Would Kill You: Seeing and the Racial Body in Louise Erdrich's <i>Tracks</i> and Toni Morrison's <i>The Bluest Eye</i> -- Notes -- 5. It Tried to Take My Tongue: Domestic Violence, Healing, and Voice in Sandra Cisneros's "Woman Hollering Creek," Bebe Moore Campbell's <i>Your Blues Ain't Like Mine</i> , and Sapphire's <i>Push</i> -- Notes -- 6. There Was Much Left Unexplained:

Narrative Complications and Technological Limitations in Gloria Naylor's *Mama Day* and Ana Castillo's *So Far from God* -- Notes -- 7. Human Debris: Border Politics, Body Parts, and Anatomies of Medicine in Leslie Marmon Silko's *Almanac of the Dead* -- Notes -- 8. A Dream of Communitas: Octavia Butler's *Parable of the Sower* and *Parable of the Talents* and *Roads to the Possible* -- Notes -- Coda: *Trenchant Hope* -- Notes -- Notes -- Bibliography -- Index -- A-C -- D-F -- G-K -- M-P -- R-S -- T-Z.

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