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| 1. Record Nr.           | UNINA9910828153503321   |
| Autore                  | Ford Sarah Gilbreath <1968->  |
| Titolo                  | Tracing Southern storytelling in black and white // Sarah Gilbreath Ford ; cover design, Mary Elizabeth Watson  |
| Pubbl/distr/stampa      | Tuscaloosa, Alabama : , : The University Alabama Press, , 2014<br>©2014   |
| ISBN                    | 0-8173-8746-3   |
| Descrizione fisica      | 1 online resource (169 p.)  |
| Disciplina              | 813.009/975   |
| Soggetti                | American fiction - Southern States - History and criticism<br>American fiction - African American authors - History and criticism<br>American fiction - White authors - History and criticism<br>Storytelling in literature<br>Oral tradition - Southern States   |
| 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 and index.  |
| Nota di contenuto       | Introduction: intertwining strings -- Getting the joke: Joel Chandler Harris's Uncle Remus: his songs and sayings and Charles Chesnutt's The conjure woman -- Paradise disrupted: William Faulkner's Absalom, Absalom! and Zora Neale Hurston's Their eyes were watching God -- Getting the last laugh: Ralph Ellison's Invisible man and Eudora Welty's Losing battles -- Haunted by stories: Ernest Gaines's A gathering of old men and Ellen Douglas's Can't quit you, baby -- Epilogue.   |
| Sommario/riassunto      | <div>In <i>Tracing Southern Storytelling in Black and White</i>, Sarah Gilbreath Ford explores how both black and white southern writers such as Joel Chandler Harris, Charles Chesnutt, Zora Neale Hurston, William Faulkner, Eudora Welty, Ralph Ellison, Ellen Douglas, and Ernest Gaines have employed oral storytelling in literature.<br><br><br><i>Tracing Southern Storytelling in Black and White</i> is a study of the historical use of oral storytelling by southern writers in written works. In each chapter, Sarah Gilbreath Ford pairs a white and an African American writer to highlight points of confluence |