

1. Record Nr.	UNINA9910959010003321
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Titolo	Black women, identity, and cultural theory : (un)becoming the subject / / Kevin Everod Quashie
Pubbl/distr/stampa	New Brunswick, : Rutgers University Press, c2004
ISBN	0-8135-5540-X 0-8135-3536-0
Edizione	[1st ed.]
Descrizione fisica	1 online resource (241 p.)
Disciplina	810.9/9287/08996073
Soggetti	American literature - African American authors - History and criticism - Theory, etc American literature - Women authors - History and criticism - Theory, etc African American women - Intellectual life Women and literature - United States African American women in literature Identity (Psychology) in literature Women, Black - Intellectual life African American photographers Group identity in literature African American aesthetics Women, Black, in literature Women photographers
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. 207-219) and index.
Nota di contenuto	Introduction : what becomes -- The other dancer as self : notes on girlfriend selfhood -- Self(full)ness and the politics of community -- Liminality and selfhood : toward being enough -- An indisputable memory of blackness -- The practice of a memory body -- Toward a language aesthetic -- My own, language -- Conclusion : what is undone.
Sommario/riassunto	In Black Women, Identity, and Cultural Theory, Kevin Everod Quashie explores the metaphor of the "girlfriend" as a new way of

understanding three central concepts of cultural studies: self, memory, and language. He considers how the work of writers such as Toni Morrison, Ama Ata Aidoo, Dionne Brand, photographer Lorna Simpson, and many others, inform debates over the concept of identity. Quashie argues that these authors and artists replace the notion of a stable, singular identity with the concept of the self developing in a process both communal and perpetually fluid, a relationship that functions in much the same way that an adult woman negotiates with her girlfriend (s). He suggests that memory itself is corporeal, a literal body that is crucial to the process of becoming. Quashie also explores the problem language poses for the black woman artist and her commitment to a mastery that neither colonizes nor excludes. The analysis throughout interacts with schools of thought such as psychoanalysis, postmodernism, and post-colonialism, but ultimately moves beyond these to propose a new cultural aesthetic, one that ultimately aims to center black women and their philosophies.
