

Toni Morrison Strangers Analysis

A Country of Strangers is a magnificent exploration of the psychological landscape where blacks and whites meet. To tell the story in human rather than abstract terms, the Pulitzer Prize-winning writer David K. Shipler bypasses both extremists and celebrities and takes us among ordinary Americans as they encounter one another across racial lines. We learn how blacks and whites see each other, how they interpret each other's behavior, and how certain damaging images and assumptions seep into the actions of even the most unbiased. We penetrate into dimensions of stereotyping and discrimination that are usually invisible, and discover the unseen prejudices and privileges of white Americans, and what black Americans make of them. We explore the competing impulses of integration and separation: the reference points by which the races navigate as they venture out and then withdraw; the biculturalism that many blacks perfect as they move back and forth between the white and black worlds, and the homesickness some blacks feel for the comfort of all-black separateness. There are portrayals of interracial families and their multiracial children--expert guides through the clashes created by racial blending in America. We see how whites and blacks each carry the burden of our history. Black-white stereotypes are dissected: the physical bodies that we see, the mental qualities we imagine, the moral character we attribute to others and to ourselves, the violence we fear, the power we seek or are loath to relinquish. The book makes clear that we have the ability to shape our racial landscape--to reconstruct, even if not perfectly, the texture of our relationships. There is an assessment of the complexity confronting blacks and whites alike as they struggle to recognize and define the racial motivations that may or may not be present in a thought, a word, a deed. The book does not prescribe, but it documents the silences that prevail, the listening that doesn't happen, the conversations that don't take place. It looks at relations between minorities, including blacks and Jews, and blacks and Koreans. It explores the human dimensions of affirmative action, the intricate contacts and misunderstandings across racial lines among coworkers and neighbors. It is unstinting in its criticism of our society's failure to come to grips with bigotry; but it is also, happily, crowded with black people and white people who struggle in their daily lives to do just that. A remarkable book that will stimulate each of us to reexamine and better understand our own deepest attitudes in regard to race in America.

Now in paperback! Strangers in the Land of Paradise The Creation of an African American Community, Buffalo, NY, 1900–1940 Lillian Serece Williams Examines the settlement of African Americans in Buffalo during the Great Migration. "A splendid contribution to the fields of African-American and American urban, social and family history.... expanding the tradition that is now well underway of refuting the pathological emphasis of the prevailing ghetto studies of the 1960s and '70s." —Joe W. Trotter Strangers in the Land of Paradise discusses the creation of an African American community as a distinct cultural entity. It describes values and institutions that Black migrants from the South brought with them, as well as those that evolved as a result of their interaction with Blacks native to the city and the city itself. Through an examination of work, family, community organizations, and political actions, Lillian Williams explores the process by which the migrants adapted to their new environment. The lives of African Americans in Buffalo from 1900 to 1940 reveal much about race, class, and gender in the development of urban communities. Black migrant workers transformed the landscape by their mere presence, but for the most part they could not rise beyond the lowest entry-level positions. For African American women, the occupational structure was even more restricted; eventually, however, both men and women increased their earning power, and that—over time—improved life for both them and their loved ones. Lillian Serece Williams is Associate Professor of History in the Women's Studies Department and Director of the Institute for Research on Women at Albany, the State University of New York. She is editor of Records of the National Association of Colored Women's Clubs, 1895–1992, associate editor of Black Women in United States History, and author of A Bridge to the Future: The History of Diversity in Girl Scouting. 352 pages, 14 b&w illus., 15 maps, notes, bibl., index, 6 1/8 x 9 1/4 Blacks in the Diaspora—Darlene Clark Hine, John McCluskey, Jr., and David Barry Gaspar, general editors

A haunting and affecting meditation on love from the Nobel-prize winning author of Beloved. May, Christine, Heed, Junior, Vida – even L – all are women obsessed with Bill Cosey. He shapes their yearnings for a father, husband, lover, guardian, and friend. This audacious vision from a master storyteller on the nature of love – its appetite, its sublime possession, and its consuming dread – is rich in characters and dramatic events, and in its profound sensitivity to just how alive the past can be. Sensual, elegiac and unforgettable, Love ultimately comes full circle to that indelible, overwhelming first love that marks us forever. Winner of the PEN/Saul Bellow award for achievement in American fiction 'Love is her best work...a slender but mesmerising tale' Evening Standard

Adored by many, appalling to some, baffling still to others, few authors defy any single critical narrative to the confounding extent that James Baldwin manages. Was he a black or queer writer? Was he a religious or secular writer? Was he a spokesman for the civil rights movement or a champion of the individual? His critics, as disparate as his readership, endlessly wrestle with paradoxes, not just in his work but also in the life of a man who described himself as "all those strangers called Jimmy Baldwin" and who declared that "all theories are suspect." Viewing Baldwin through a cultural-historical lens alongside a more traditional literary critical approach, All Those Strangers examines how his fiction and nonfiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s. Showing how external forces molded Baldwin's personal, political, and psychological development, Douglas Field breaks through the established critical difficulties caused by Baldwin's geographical, ideological, and artistic multiplicity by analyzing his life and work against the radically transformative politics of his time. The book explores under-researched areas in Baldwin's life and work, including his relationship to the Left, his FBI files, and the significance of Africa in his writing, while also contributing to wider discussions about postwar US culture.

Field deftly navigates key twentieth-century themes—the Cold War, African American literary history, conflicts between spirituality and organized religion, and transnationalism—to bring a number of isolated subjects into dialogue with each other. By exploring the paradoxes in Baldwin's development as a writer, rather than trying to fix his life and work into a single framework, *All Those Strangers* contradicts the accepted critical paradigm that Baldwin's life and work are too ambiguous to make sense of. By studying him as an individual and an artist in flux, Field reveals the manifold ways in which Baldwin's work develops and coheres.

Gate of the Sun is the first magnum opus of the Palestinian saga. After their country is torn apart in 1948, two men remain alone in a deserted makeshift hospital in the Shatila camp on the outskirts of Beirut. We enter a vast world of displacement, fear, and tenuous hope. Khalil holds vigil at the bedside of his patient and spiritual father, a storied leader of the Palestinian resistance who has slipped into a coma. As Khalil attempts to revive Yunes, he begins a story, which branches into many. Stories of the people expelled from their villages in Galilee, of the massacres that followed, of the extraordinary inner strength of those who survived, and of love. Khalil—like Elias Khoury—is a truth collector, trying to make sense of the fragments and various versions of stories that have been told to him. His voice is intimate and direct, his memories are vivid, his humanity radiates from every page. Khalil lets his mind wander through time, from village to village, from one astonishing soul to another, and takes us with him. *Gate of the Sun* is a Palestinian Odyssey. Beautifully weaving together haunting stories of survival and loss, love and devastation, memory and dream, Khoury humanizes the complex Palestinian struggle as he brings to life the story of an entire people.

The latest novel from Nobel Prize winner Toni Morrison. An angry and self-loathing veteran of the Korean War, Frank Money finds himself back in racist America after enduring trauma on the front lines that left him with more than just physical scars. His home--and himself in it--may no longer be as he remembers it, but Frank is shocked out of his crippling apathy by the need to rescue his medically abused younger sister and take her back to the small Georgia town they come from, which he's hated all his life. As Frank revisits the memories from childhood and the war that leave him questioning his sense of self, he discovers a profound courage he thought he could never possess again. A deeply moving novel about an apparently defeated man finding himself--and his home.

Coming-of-age is complicated by coming-out in personal essays leavened with humor, generosity, and all the awkward indignities of growing up.

An arresting story by the legendary Nobel Prize-winning author—the only short story she ever wrote—about race and the relationships that shape us, in a stand-alone hardcover, with an introduction by Zadie Smith. In this 1983 short story, as timely now as it was then, we meet Twyla and Roberta, who have known each other since they were eight years old and spent four months together as roommates in St. Bonaventure shelter. Inseparable as girls, like “salt and pepper,” they lose touch as they grow older, only later to find each other at a diner, a grocery store, and again at a protest. Seemingly at opposite ends of every problem, the two women are, like it or not, still held by the deep bond their shared experience forged between them. Described by Zadie Smith as a “work of genius,” *Recitatif* keeps Twyla's and Roberta's races ambiguous throughout the story. We know that one is white and one is Black, but which is which? Morrison herself described *Recitatif*, a story which will keep readers thinking and discussing for years to come, as “an experiment in the removal of all racial codes from a narrative about two characters of different races for whom racial identity is crucial.” Carrying within its short span the complexity and richness of a novel, moving effortlessly through time, *Recitatif* is a masterful look into what keeps us together and what keeps us apart, and how perceptions are made tangible by reality. Testament to Morrison's incomparable humanity and wisdom, this story is a gift to readers in these changing times.

A family memoir charting the political and social changes of Aborigines over the past 40 years. Stan Grant was born in 1963 into the Wiradjuri people -- a tribe of warriors who occupied the vast territory of central and southwestern New South Wales. For 100 years the Wiradjuri waged a war against European invasion and settlement. This war has largely been ignored by historians and politicians but will be burnt into the hearts and minds of the Wiradjuri forever. By the time Grant was born, the war against invasion had largely been lost and remnants of the Wiradjuri were scattered among mission camps and the fringes of rural towns. The Wiradjuri people found themselves waging a new war -- this time against alcoholism, poverty, abuse and neglect. It was against this backdrop that the Grant family waged its very own struggle: a life-and-death battle for survival. In the 1980s Stan Grant would begin a career in journalism that would take him to a position of national prominence. As a reporter he has travelled all over the world, interviewing the likes of Arafat, Clinton, Blair, Adams and Saddam. He has seen despots and tin-pot revolutionaries; madmen and saints; the glory of the Olympics and the despair of hundreds of years of conflict in Ireland and the Middle East. Yet always he is a storyteller, just as his father's father's father was before him. And now he turns to the biggest story of his career: that of his people, the Wiradjuri.

From a highly acclaimed, National Book Award nominee comes a dazzling, career-spanning collection of 12 new and selected stories.

God Help the Child by Toni Morrison | Summary & Analysis Preview: *God Help the Child* by Toni Morrison is a dramatic novel that focuses on how adults are affected by what happened to them when they were children. Bride, a successful, young, black woman, becomes who she is because her lighter-skinned mother had trouble accepting and loving her. Bride remakes herself in order to leave behind her past. When Lula Ann Bridewell is born, her mother is ashamed of her because her skin is such a dark black. Lula Ann's mother and father are both lighter-skinned. Her mother is so upset that she temporarily considers smothering Lula Ann or giving her to an orphanage. In the end, she keeps her, but teaches her to call her by the name Sweetness instead of Mama. When Lula Ann grows up, she begins calling herself Bride and wearing all white clothing because someone told her it would accentuate her dark skin... PLEASE NOTE: This is a summary and analysis of the book and NOT the original book. Inside this Instaread Summary & Analysis of *God Help the Child* • Summary of book • Introduction to the Important People in the book • Analysis of the Themes and Author's Style

What exactly is goodness? Where is it found in the literary imagination? Toni Morrison, one of American letters' greatest voices, pondered these perplexing questions in her celebrated Ingersoll Lecture, delivered at Harvard University in 2012 and published now for the first time. Perhaps because it is overshadowed by the more easily defined evil, goodness often escapes our attention. Recalling many literary examples, from Ahab to Coetzee's Michael K, Morrison seeks the essence of goodness and ponders its significant place in her writing. She considers the concept in relation to unforgettable characters from

her own works of fiction and arrives at conclusions that are both eloquent and edifying. In a lively interview conducted for this book, Morrison further elaborates on her lecture's ideas, discussing goodness not only in literature but in society and history—particularly black history, which has responded to centuries of brutality with profound creativity. Morrison's essay is followed by a series of responses by scholars in the fields of religion, ethics, history, and literature to her thoughts on goodness and evil, mercy and love, racism and self-destruction, language and liberation, together with close examination of literary and theoretical expressions from her works. Each of these contributions, written by a scholar of religion, considers the legacy of slavery and how it continues to shape our memories, our complicities, our outcries, our lives, our communities, our literature, and our faith. In addition, the contributors engage the religious orientation in Morrison's novels so that readers who encounter her many memorable characters such as Sula, Beloved, or Frank Money will learn and appreciate how Morrison's notions of goodness and mercy also reflect her understanding of the sacred and the human spirit.

A Kind of RapturePantheon

The story of Pecola Breedlove profiles an eleven-year-old African-American girl growing up in an America that values blue-eyed blondes and the tragedy that results from her longing to be accepted.

In *Girls Like Us*, Randi Pink masterfully weaves four lives into a larger story—as timely as ever—about a woman's right to choose her future. Four teenage girls. Four different stories. What they all have in common is that they're dealing with unplanned pregnancies. In rural Georgia, Izella is wise beyond her years, but burdened with the responsibility of her older sister, Ola, who has found out she's pregnant. Their young neighbor, Mississippi, is also pregnant, but doesn't fully understand the extent of her predicament. When her father sends her to Chicago to give birth, she meets the final narrator, Susan, who is white and the daughter of an anti-choice senator.

From the acclaimed Nobel Prize winner, a passionate, profound story of love and obsession that brings us back and forth in time, as a narrative is assembled from the emotions, hopes, fears, and deep realities of Black urban life. In the winter of 1926, when everybody everywhere sees nothing but good things ahead, Joe Trace, middle-aged door-to-door salesman of Cleopatra beauty products, shoots his teenage lover to death. At the funeral, Joe's wife, Violet, attacks the girl's corpse. This novel “transforms a familiar refrain of jilted love into a bold, sustaining time of self-knowledge and discovery. Its rhythms are infectious” (People). “The author conjures up worlds with complete authority and makes no secret of her angst at the injustices dealt to Black women.” —The New York Times Book Review So much to read, so little time? This brief overview of *Beloved* tells you what you need to know—before or after you read Toni Morrison's book. Crafted and edited with care, Worth Books set the standard for quality and give you the tools you need to be a well-informed reader. This short summary and analysis of *Beloved* by Toni Morrison includes: Historical context Chapter-by-chapter summaries Character analysis Themes and symbols Fascinating trivia Important quotes Supporting material to enhance your understanding of the original work About *Beloved* by Toni Morrison: A Nobel laureate and winner of the Pulitzer Prize, Toni Morrison weaves a heartbreaking tale of legendary proportions. Set in post-Civil War Ohio, *Beloved* is the story of an escaped slave haunted by her past. Although Sethe is no longer enslaved, she is not yet free from her memories of the child and husband she buried, of the brutal violence on the plantation she fled, of life and of death, and of everything in between. Beautiful, unflinching, and profound, *Beloved* is Morrison's crowning achievement and is one of America's greatest novels. The summary and analysis in this ebook are intended to complement your reading experience and bring you closer to a great work of fiction.

Ravishingly beautiful and emotionally incendiary, *Tar Baby* is Toni Morrison's reinvention of the love story. Jadine Childs is a black fashion model with a white patron, a white boyfriend, and a coat made out of ninety perfect sealskins. Son is a black fugitive who embodies everything she loathes and desires. As Morrison follows their affair, which plays out from the Caribbean to Manhattan and the deep South, she charts all the nuances of obligation and betrayal between blacks and whites, masters and servants, and men and women.

NATIONAL BESTSELLER • A New York Times Notable Book • This fiery and provocative novel from the acclaimed Nobel Prize winner weaves a tale about the way the sufferings of childhood can shape, and misshape, the life of the adult. At the center: a young woman who calls herself Bride, whose stunning blue-black skin is only one element of her beauty, her boldness and confidence, her success in life, but which caused her light-skinned mother to deny her even the simplest forms of love. There is Booker, the man Bride loves, and loses to anger. Rain, the mysterious white child with whom she crosses paths. And finally, Bride's mother herself, Sweetness, who takes a lifetime to come to understand that “what you do to children matters. And they might never forget.”

A collection of portraits documents the appearance and spirit of Americans in the Rust Belt and on the East Coast over the past dozen years

Why do bodies matter? *Body Matters* is a collection of essays by feminists working in literary and cultural studies which addresses this question from a range of theoretical perspectives.

The sensational US debut of a major French writer—an intense, delicious meringue of a novella In a large country house shut off from the world by a gated garden, three young governesses responsible for the education of a group of little boys are preparing a party. The governesses, however, seem to spend more time running around in a state of frenzied desire than attending to the children's education. One of their main activities is lying in wait for any passing stranger, and then throwing themselves on him like drunken Maenads. The rest of the time they drift about in a kind of sated, melancholy calm, spied upon by an old man in the house opposite, who watches their goings-on through a telescope. As they hang paper lanterns and prepare for the ball in their own honor, and in honor of the little boys rolling hoops on the lawn, much is mysterious: one reviewer wrote of the book's “deceptively simple words and phrasing, the transparency of which works like a mirror reflecting back on the reader.” Written with the elegance of old French fables, the dark sensuality of Djuna Barnes and the subtle comedy of Robert Walser, this semi-deranged erotic fairy tale introduces American readers to the marvelous Anne Serre.

The classic reader that has introduced millions of students to the essay as a genre.

Archival photographs paired with fictional text depicting thoughts and emotions of students who lived through school desegregation capture the spirit, sadness, and struggle of the time.

Sethe, an escaped slave living in post-Civil War Ohio with her daughter and mother-in-law, is haunted persistently by the ghost of the dead baby girl whom she sacrificed, in a new edition of the Nobel Laureate's Pulitzer Prize-winning novel. Reader's Guide available. Reprint. 60,000 first printing.

After he crashes his plane into Lake Champlain, killing most of the passengers, Chip Linton moves into a new home with his wife and twin daughters and soon finds himself being haunted by the dead passengers, all while his wife wonders why the strange herbalist denizens of the town have taken such an interest in her daughters. Reprint. A best-selling book.

Shortly before World War II, Etsuko returns to Japan with her infant nephew to dwell in the foreboding samurai home of her estranged mother, where she struggles to find inner peace as the world descends into war. A first novel. Reprint. 12,000 first printing.

A moving reflection on a subject that touches us all, by the bestselling author of *Claire of the Sea* Light Edwidge Danticat's *The Art of Death: Writing the Final Story* is at once a personal account of her mother dying from cancer and a deeply considered reckoning with the ways that other writers have approached death in their own work. “Writing has been the primary way I have tried to make sense of my losses,” Danticat notes in her introduction. “I have been writing about death for as long as I have been writing.” The book moves outward from the shock of

her mother's diagnosis and sifts through Danticat's writing life and personal history, all the while shifting fluidly from examples that range from Gabriel García Márquez's *One Hundred Years of Solitude* to Toni Morrison's *Sula*. The narrative, which continually circles the many incarnations of death from individual to large-scale catastrophes, culminates in a beautiful, heartrending prayer in the voice of Danticat's mother. A moving tribute and a work of astute criticism, *The Art of Death* is a book that will profoundly alter all who encounter it.

"She was our conscience. Our seer. Our truth-teller. She was a magician with language, who understood the power of words." - Oprah Winfrey

A vital non-fiction collection from one of the most celebrated and revered American writers. Spanning four decades, these essays, speeches and meditations interrogate the world around us. They are concerned with race, gender and globalisation. The sweep of American history and the current state of politics. The duty of the press and the role of the artist. Throughout *Mouth Full of Blood* our search for truth, moral integrity and expertise is met by Toni Morrison with controlled anger, elegance and literary excellence. The collection is structured in three parts and these are heart-stoppingly introduced by a prayer for the dead of 9/11, a meditation on Martin Luther King and a eulogy for James Baldwin. Morrison's Nobel lecture, on the power of language, is accompanied by lectures to Amnesty International and the Newspaper Association of America. She speaks to graduating students and visitors to both the Louvre and America's Black Holocaust Museum. She revisits *The Bluest Eye*, *Sula* and *Beloved*; reassessing the novels that have become touchstones for generations of readers. *Mouth Full of Blood* is a powerful, erudite and essential gathering of ideas that speaks to us all. It celebrates Morrison's extraordinary contribution to the literary world.

What is race and why does it matter? Why does the presence of Others make us so afraid? America's foremost novelist reflects on themes that preoccupy her work and dominate politics: race, fear, borders, mass movement of peoples, desire for belonging. Ta-Nehisi Coates provides a foreword to Toni Morrison's most personal work of nonfiction to date.

Om venskabet mellem en ung hvid mand og en neger.

The newest Oprah's Book Club 2.0 selection: this special eBook edition of *The Twelve Tribes of Hattie* by Ayana Mathis features exclusive content, including Oprah's personal notes highlighted within the text, and a reading group guide. The arrival of a major new voice in contemporary fiction. A debut of extraordinary distinction: Ayana Mathis tells the story of the children of the Great Migration through the trials of one unforgettable family. In 1923, fifteen-year-old Hattie Shepherd flees Georgia and settles in Philadelphia, hoping for a chance at a better life. Instead, she marries a man who will bring her nothing but disappointment and watches helplessly as her firstborn twins succumb to an illness a few pennies could have prevented. Hattie gives birth to nine more children whom she raises with grit and mettle and not an ounce of the tenderness they crave. She vows to prepare them for the calamitous difficulty they are sure to face in their later lives, to meet a world that will not love them, a world that will not be kind. Captured here in twelve luminous narrative threads, their lives tell the story of a mother's monumental courage and the journey of a nation. Beautiful and devastating, Ayana Mathis's *The Twelve Tribes of Hattie* is wondrous from first to last—glorious, harrowing, unexpectedly uplifting, and blazing with life. An emotionally transfixing page-turner, a searing portrait of striving in the face of insurmountable adversity, an indelible encounter with the resilience of the human spirit and the driving force of the American dream.

A powerful tragedy distilled into a small masterpiece by the Nobel Prize-winning author of *Beloved* and, almost like a prelude to that story, set two centuries earlier. Jacob is an Anglo-Dutch trader in 1680s United States, when the slave trade is still in its infancy. Reluctantly he takes a small slave girl in part payment from a plantation owner for a bad debt. Feeling rejected by her slave mother, 14-year-old Florens can read and write and might be useful on his farm. Florens looks for love, first from Lina, an older servant woman at her new master's house, but later from the handsome blacksmith, an African, never enslaved, who comes riding into their lives . . . At the novel's heart, like *Beloved*, it is the ambivalent, disturbing story of a mother and a daughter – a mother who casts off her daughter in order to save her, and a daughter who may never exorcise that abandonment.

"They shoot the white girl first. With the rest they can take their time." So begins Toni Morrison's *Paradise*, which opens with a horrifying scene of mass violence and chronicles its genesis in an all-black small town in rural Oklahoma. Founded by the descendants of freed slaves and survivors in exodus from a hostile world, the patriarchal community of Ruby is built on righteousness, rigidly enforced moral law, and fear. But seventeen miles away, another group of exiles has gathered in a promised land of their own. And it is upon these women in flight from death and despair that nine male citizens of Ruby will lay their pain, their terror, and their murderous rage. In prose that soars with the rhythms, grandeur, and tragic arc of an epic poem, Toni Morrison challenges our most fiercely held beliefs as she weaves folklore and history, memory and myth into an unforgettable meditation on race, religion, gender, and a far-off past that is ever present.

INTERNATIONAL BESTSELLER • WINNER OF THE PULITZER PRIZE • PEN/HEMINGWAY AWARD WINNER. With a new foreword by Domenico Starnone, this stunning debut collection flawlessly charts the emotional journeys of characters seeking love beyond the barriers of nations and generations. With accomplished precision and gentle eloquence, Jhumpa Lahiri traces the crosscurrents set in motion when immigrants, expatriates, and their children arrive, quite literally, at a cultural divide. A blackout forces a young Indian American couple to make confessions that unravel their tattered domestic peace. An Indian American girl recognizes her cultural identity during a Halloween celebration while the Pakistani civil war rages on television in the background. A latchkey kid with a single working mother finds affinity with a woman from Calcutta. In the title story, an interpreter guides an American family through the India of their ancestors and hears an astonishing confession. Imbued with the sensual details of Indian culture, these stories speak with passion and wisdom to everyone who has ever felt like a foreigner. Like the interpreter of the title story, Lahiri translates between the strict traditions of her ancestors and a baffling new world.

An immensely persuasive work of literary criticism that opens a new chapter in the American dialogue on race—and promises to change the way we read American literature. Morrison shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a black population that was manifestly unfree--and that came to serve white authors as embodiments of their own fears and desires. According to the *Chicago Tribune*, Morrison "reimagines and remaps the possibility of America." Her brilliant discussions of the "Africanist" presence in the fiction of Poe, Melville, Cather, and Hemingway leads to a dramatic reappraisal of the essential characteristics of our literary tradition. Written with the artistic vision that has earned the Nobel Prize-winning author a pre-eminent place in modern letters, *Playing in the Dark* is an invaluable read for avid Morrison admirers as well as students, critics, and

scholars of American literature.

Faced with Eudora Welty's preference for the oblique in literary performances, some have assumed that Welty was not concerned with issues of race, or even that she was perhaps ambivalent toward racism. This collection counters those assumptions as it examines Welty's handling of race, the color line, and Jim Crow segregation and sheds new light on her views about the patterns, insensitivities, blindness, and atrocities of whiteness. Contributors to this volume show that Welty addressed whiteness and race in her earliest stories, her photography, and her first novel, *Delta Wedding*. In subsequent work, including *The Golden Apples*, *The Optimist's Daughter*, and her memoir, *One Writer's Beginnings*, she made the color line and white privilege visible, revealing the gaping distances between lives lived in shared space but separated by social hierarchy and segregation. Even when black characters hover in the margins of her fiction, they point readers toward complex lives, and the black body is itself full of meaning in her work. Several essays suggest that Welty represented race, like gender and power, as a performance scripted by whiteness. Her black characters in particular recognize whiteface and blackface as performances, especially comical when white characters are unaware of their role play. Eudora Welty, *Whiteness*, and *Race* also makes clear that Welty recognized white material advantage and black economic deprivation as part of a cycle of race and poverty in America and that she connected this history to lives on either side of the color line, to relationships across it, and to an uneasy hierarchy of white classes within the presumed monolith of whiteness. Contributors: Mae Miller Claxton, Susan V. Donaldson, Julia Eichelberger, Sarah Ford, Jean C. Griffith, Rebecca Mark, Suzanne Marrs, Donnie McMahan, David McWhirter, Harriet Pollack, Keri Watson, Patricia Yaeger.

NATIONAL BESTSELLER • The acclaimed Nobel Prize winner powerfully examines our obsession with beauty and conformity—and asks questions about race, class, and gender with her characteristic subtlety and grace. In Morrison's bestselling first novel, *Pecola Breedlove*—an 11-year-old Black girl in an America whose love for its blond, blue-eyed children can devastate all others—prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different. This is the story of the nightmare at the heart of her yearning, and the tragedy of its fulfillment. Here, Morrison's writing is "so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry" (*The New York Times*).

Yosefa Loshitzky challenges the utopian notion of a post-national "New Europe" by focusing on the waves of migrants and refugees that some view as a potential threat to European identity, a concern heightened by the rhetoric of the war on terror, the London Underground bombings, and the riots in Paris's banlieues. Opening a cinematic window onto this struggle, Loshitzky determines patterns in the representation and negotiation of European identity in several European films from the late 20th and early 21st centuries, including Bernardo Bertolucci's *Besieged*, Stephen Frears's *Dirty Pretty Things*, Mathieu Kassovitz's *La Haine*, and Michael Winterbottom's *In This World*, *Code 46*, and *The Road to Guantanamo*.

From the acclaimed Nobel Prize winner: Two girls who grow up to become women. Two friends who become something worse than enemies. This brilliantly imagined novel brings us the story of Nel Wright and Sula Peace, who meet as children in the small town of Medallion, Ohio. Nel and Sula's devotion is fierce enough to withstand bullies and the burden of a dreadful secret. It endures even after Nel has grown up to be a pillar of the black community and Sula has become a pariah. But their friendship ends in an unforgivable betrayal—or does it end? Terrifying, comic, ribald and tragic, *Sula* is a work that overflows with life.

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