

Corregidora

A scholarly history of the municipality of Corregidora, Querétaro and its parishes, from the pre-Hispanic period through the 20th century.

El contenido específico del Cuaderno está organizado bajo una estructura temática que inicia con un marco geográfico a manera de referencia del medio físico, continúa con los temas de población y su dinámica; luego se abordan tres temas básicos relacionados al bienestar de aquella, como son vivienda, salud y educación; posteriormente se incluye un tema relativo a la impartición de justicia y en seguida el de empleo y salarios, como preámbulo de los temas eminentemente económicos. Dentro de estos últimos, primero se considera un apartado en el que de manera integrada y agregada, se presenta la información de los Censos Económicos y del Agropecuario y Ejidal, proporcionando con esto, un panorama del conjunto de las actividades económicas; posteriormente se va abordando, a partir de estadísticas de registros administrativos, cada uno de los temas específicos que corresponden a las actividades primarias, secundarias y terciarias que se registran localmente.

Combining postcolonial perspectives with race and, culture based studies, which have merged the, fields of African and black American studies, this, volume concentrates on women writer exploring how the (post) colonial condition is, reflected in women's literature. The essays are, united by their focus on attempts to create, alternative value systems through the rewriting of, history or the reclassification of the woman's, position in society. By examining such strategies, these essays illuminate the diversity and, coherence of the postcolonial project.

This book examines how African-American writers and visual artists interweave icon and inscription in order to re-present the black female body, traditionally rendered alien and inarticulate within Western discursive and visual systems. Brown considers how the writings of Toni Morrison, Gayl Jones, Paule Marshall, Edwidge Danticat, Jamaica Kincaid, Andrea Lee, Gloria Naylor, and Martha Southgate are bound to such contemporary, postmodern visual artists as Lorna Simpson, Carrie Mae Weems, Kara Walker, Betye Saar, and Faith Ringgold. While the artists and authors rely on radically different media—photos, collage, video, and assembled objects, as opposed to words and rhythm—both sets of intellectual activists insist on the primacy of the black aesthetic. Both assert artistic agency and cultural continuity in the face of the oppression, social transformation, and cultural multiplicity of the late twentieth and early twenty-first centuries. This book examines how African-American performative practices mediate the tension between the ostensibly de-racialized body politic and the hyper-racialized black, female body, reimagining the cultural and political ground that guides various articulations of American national belonging. Brown shows how and why black women writers and artists matter as agents of change, how and why the form and content of their works must be recognized and reconsidered in the increasingly frenzied arena of cultural production and political debate.

Second-wave feminism fought to end the blanket silence shrouding rape and bring it to public attention. Now feminist critics must confront a different issue. In *Public Rape* Tanya Horeck considers the public investment in images of rape and the figure of the raped woman. Introducing the idea of 'public rape', Horeck looks at how images of rape serve as cultural fantasies of sexual, racial and class difference. Looking at rape in real life as well as in literature and films such as *The*

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Accused and Boys Don't Cry, Horek reveals how representations of rape raise vital questions about the relationship between reality and fantasy, and between violence and spectacle

"The Best American Novelist Whose Name You May Not Know"—Calvin Baker, *The Atlantic* "A literary giant, and one of my absolute favourite writers" -TAYARI JONES, author of *AN AMERICAN MARRIAGE* "An American writer with a powerful sense of vital inheritance, of history in the blood." -John Updike, *The New Yorker* *Eva's Man* is a gripping psychological portrait of a woman unable to love for fear of pain. Imprisoned for the bizarre murder of her lover, Eva Median Canada weaves together memory and fantasy to reveal a life tormented by the brutality of sexual abuse and emotional silence. Brilliantly experimenting with language, Jones infuses her graphic and powerful narrative of the triple yoke of race, class, and gender with a rich musical and oral idiom.

In blues music, "worrying the line" is the technique of breaking up a phrase by changing pitch, adding a shout, or repeating words in order to emphasize, clarify, or subvert a moment in a song. Cheryl A. Wall applies this term to fiction and nonfiction wr

One of *The New Yorker's* "The Best Books We Read in 2020" picks "Jones's great achievement is to reckon with both history and interiority, and to collapse the boundary between them."—Anna Wiener, *The New Yorker* The new edition of an American masterpiece, this is the harrowing story of Ursa Corregidora, a blues singer in the early 20th century forced to confront the inherited trauma of slavery. A literary classic that remains vital to our understanding of the past, *Corregidora* is Gayl Jones's powerful debut novel, examining womanhood, sexuality, and the psychological residue of slavery. Jones masterfully tells the story of Ursa, a

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Kentucky blues singer, who, in the wake of a tragic loss, confronts her maternal history and the legacy of Corregidora, the Brazilian slave master who fathered both her mother and grandmother. Consumed and haunted by her hatred of the man who irrevocably shaped her life and the lives of her family, Ursa Corregidora must come to terms with a past that is never too distant from the present. Selected, edited, and first edited by Toni Morrison, it is “the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women,” (James Baldwin) and “a tale as American as Mount Rushmore and as murky as the Florida swamps.” (Maya Angelou).

Textbook

African American Performance and Theater History is an anthology of critical writings that explores the intersections of race, theater, and performance in America. Assembled by two esteemed scholars in black theater, Harry J. Elam, Jr. and David Krasner, and composed of essays from acknowledged authorities in the field, this anthology is organized into four sections representative of the ways black theater, drama, and performance interact and enact continual social, cultural, and political dialogues. Ranging from a discussion of dramatic performances of *Uncle Tom's Cabin* to the Black Art Movement of the 1960s and early 1970s, articles gathered in the first section, "Social Protest and the Politics of Representation," discuss the ways in which African American theater and performance have operated as social weapons and tools of protest. The second

section of the volume, "Cultural Traditions, Cultural Memory and Performance," features, among other essays, Joseph Roach's chronicle of the slave performances at Congo Square in New Orleans and Henry Louis Gates, Jr.'s critique of August Wilson's cultural polemics. "Intersections of Race and Gender," the third section, includes analyses of the intersections of race and gender on the minstrel stage, the plight of black female choreographers at the inception of Modern Dance, and contemporary representations of black homosexuality by PomoAfro Homo. Using theories of performance and performativity, articles in the fourth section, "African American Performativity and the Performance of Race," probe into the ways blackness and racial identity have been constructed in and through performance. The final section is a round-table assessment of the past and present state of African American Theater and Performance Studies by some of the leading senior scholars in the field--James V. Hatch, Sandra L. Richards, and Margaret B. Wilkerson. Revealing the dynamic relationship between race and theater, this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings and, at the same time, how African American cultural, social, and political struggles have been profoundly affected by theatrical representations and performances. This one-volume

collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of African American literature. *The Fragmented Female Body and Identity* explores the symbol of the wounded and scarred female body in selected postmodern, multiethnic American women's novels, namely Toni Morrison's *Beloved*, Theresa Hak Kyung Cha's *Dictée*, Phyllis Alesia Perry's *Stigmata*, Gayl Jones's *Corregidora*, Emma Pérez's *Gulf Dreams*, Paula Gunn Allen's *The Woman Who Owned the Shadows*, and Kathy Acker's *Blood and Guts in High School and Empire of the Senseless*. In each of these novels, disjointed, postmodern writing reflects the novel's focus on fragmented female bodies. The wounded and scarred body emerges from various, often intersecting, forms of oppression, including patriarchy, racism, and heteronormativity. This book emphasizes the different and nuanced forms of oppression each woman faces. However, while the fragmented body symbolizes oppression and pain, it also catalyzes resistance through recognition. When female characters recognize some element of a shared oppression, they form bonds with one another. These feminist unities, as a response to multiple forms of oppression, become viable means for resistance and healing.

Presents the lives and works of approximately seventy feminist writers, including Emily Brontë,

Harriet Beecher Stowe, and Virginia Woolf.

This volume explores African American historical fiction written by women in the last four decades of the twentieth century. Nunes' approach to the texts aims at emphasizing the narrative and thematic achievements of individual novels set in the context of the main trends and developments of the contemporary African American historical novel. This book, which will appeal to cultural historians, literary theorists, and lay readers, brings together the best of his work. Barksdale's essays deal with autobiography, comedy, poetry, and the Harlem Renaissance, as well as with individual writers including James Baldwin, Claude McKay, Langston Hughes, Martin Luther King Jr., Toni Morrison Margaret Walker, and Phillis Wheatley. Originally trained as a Victorian scholar, Barksdale continues to reassess the status of American literary history in light of the most sophisticated and experimental inquiries now being conducted. His very life and scholarship attest to the growth and development of the critical mind of black America.

A breathtaking achievement, this Concise Companion is a suitable crown to the astonishing production in African American literature and criticism that has swept over American literary studies in the last two decades. It offers an enormous range of writers-from Sojourner Truth to Frederick Douglass, from Zora Neale Hurston to

Ralph Ellison, and from Toni Morrison to August Wilson. It contains entries on major works (including synopses of novels), such as Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Richard Wright's *Native Son*, and Lorraine Hansberry's *A Raisin in the Sun*. It also incorporates information on literary characters such as Bigger Thomas, Coffin Ed Johnson, Kunta Kinte, Sula Peace, as well as on character types such as Aunt Jemima, Brer Rabbit, John Henry, Stackolee, and the trickster. Icons of black culture are addressed, including vivid details about the lives of Muhammad Ali, John Coltrane, Marcus Garvey, Jackie Robinson, John Brown, and Harriet Tubman. Here, too, are general articles on poetry, fiction, and drama; on autobiography, slave narratives, Sunday School literature, and oratory; as well as on a wide spectrum of related topics.

Compact yet thorough, this handy volume gathers works from a vast array of sources--from the black periodical press to women's clubs--making it one of the most substantial guides available on the growing, exciting world of African American literature.

"Gayl Jones has lived a life dedicated to the art of "verbal authenticity." This first single-author study of Gayl Jones recovers the work of an under-examined yet immensely skillful contemporary writer. The book addresses crucial themes germane to Jones

The blues singer Ursa is consumed by her hatred of Corregidora, the 19th-century slavemaster who

fathered both her grandmother and mother. Made sterile in a violent fight with her husband Mutt, Ursa Corregidora is determined to seek revenge for the crimes of violent men. Her search for independence is stark and shocking. Gayl Jones was shortlisted for the 1998 National Book Award for her novel, *The Healing*. *Corregidora*, her first book, is a classic of American fiction and heralds her place among the generation of Black American women writers which includes Toni Morrison, Maya Angelou and Alice Walker.

Arguing that the fundamental, familiar, sexual violence of slavery and racialized subjugation have continued to shape black and white subjectivities into the present, Christina Sharpe interprets African diasporic and Black Atlantic visual and literary texts that address those “monstrous intimacies” and their repetition as constitutive of post-slavery subjectivity. Her illuminating readings juxtapose Frederick Douglass’s narrative of witnessing the brutal beating of his Aunt Hester with Essie Mae Washington-Williams’s declaration of freedom in *Dear Senator: A Memoir by the Daughter of Strom Thurmond*, as well as the “generational genital fantasies” depicted in Gayl Jones’s novel *Corregidora* with a firsthand account of such “monstrous intimacies” in the journals of an antebellum South Carolina senator, slaveholder, and vocal critic of miscegenation. Sharpe explores the South African–born writer

Bessie Head's novel *Maru*—about race, power, and liberation in Botswana—in light of the history of the KhoiSan woman Saartje Baartman, who was displayed in Europe as the “Hottentot Venus” in the nineteenth century. Reading Isaac Julien's film *The Attendant*, Sharpe takes up issues of representation, slavery, and the sadomasochism of everyday black life. Her powerful meditation on intimacy, subjection, and subjectivity culminates in an analysis of Kara Walker's black silhouettes, and the critiques leveled against both the silhouettes and the artist.

"Often considered alienated from mainstream culture and consigned to negative environments, Afro-American writers have created alternative spatial and geographical metaphors to develop a positive sense of individual and cultural identity. Melvin Dixon demonstrates how three principal figures of the land--the wilderness, the underground, and the mountaintop--have become places of refuge and cultural revitalization for the performance of identity, from early slave songs and fugitive narratives to modern and contemporary fiction"--Jacket.

Traces the connection between slavery and the way in which black women fiction writers depict female characters and address gender issues, particularly maternity.

Bringing together an impressive range of new scholarship deeply informed both by the legacies of the past and current intellectual trends, *Race*

Consciousness is a veritable Who's Who of the next generation of scholars of African-American studies. This collection of original essays, representing the latest work in African-American studies, covers such trenchant topics as the culture of America as a culture of race, the politics of gender and sexuality, legacies of slavery and colonialism, crime and welfare politics, and African-American cultural studies. In his entertaining Foreword to the volume, Robin D. G. Kelley presents a startling vision of the state of African-American Studies--and the world in general--in the year 2095. Arnold Rampersad and Nell Irvin Painter, chart the different disciplinary and theoretical paths African-American Studies has taken since the 19th century in their Preface to the volume.

From Ishmael Reed and Toni Morrison to Colson Whitehead and Terry McMillan, Darryl Dickson-Carr offers a definitive guide to contemporary African American literature. This volume--the only reference work devoted exclusively to African American fiction of the last thirty-five years--presents a wealth of factual and interpretive information about the major authors, texts, movements, and ideas that have shaped contemporary African American fiction. In more than 160 concise entries, arranged alphabetically, Dickson-Carr discusses the careers, works, and critical receptions of Alice Walker, Gloria Naylor, Jamaica Kincaid, Charles Johnson, John

Edgar Wideman, Leon Forrest, as well as other prominent and lesser-known authors. Each entry presents ways of reading the author's works, identifies key themes and influences, assesses the writer's overarching significance, and includes sources for further research. Dickson-Carr addresses the influence of a variety of literary movements, critical theories, and publishers of African American work. Topics discussed include the Black Arts Movement, African American postmodernism, feminism, and the influence of hip-hop, the blues, and jazz on African American novelists. In tracing these developments, Dickson-Carr examines the multitude of ways authors have portrayed the diverse experiences of African Americans. The Columbia Guide to Contemporary African American Fiction situates African American fiction in the social, political, and cultural contexts of post-Civil Rights era America: the drug epidemics of the 1980s and 1990s and the concomitant "war on drugs," the legacy of the Civil Rights Movement, the struggle for gay rights, feminism, the rise of HIV/AIDS, and racism's continuing effects on African American communities. Dickson-Carr also discusses the debates and controversies regarding the role of literature in African American life. The volume concludes with an extensive annotated bibliography of African American fiction and criticism. Here is Gayl Jones's classic novel, the tale of blues

singer Ursa, consumed by her hatred of the nineteenth-century slave master who fathered both her grandmother and mother.

Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day presents an interdisciplinary approach to an important aspect of Gothic texts, films, and music: that of rewriting. From the eighteenth-century Gothic novel to present-day vampire films and Goth music, the genre is characterised by its nostalgic reflection on past worlds, narratives, and identities. Gothic nostalgia is often accompanied by a transgressive drive, resulting in perversions of the rewritten past—the modern vampire is no longer embodied evil but an attractive dandy, while Goth subcultures reflect on Victorian aesthetics but pervert them by adding fetishist elements. Gothic nostalgia transforms the past, turning it upside down, foregrounding its background, and corrupting its order. In this volume an international group of philosophy, literature, film, and music scholars investigates the instrumental role of nostalgia and perversion in the Gothic's rewriting of the past. If elements of both nostalgia and perversion are operative in Gothic rewriting, how are they connected? How do they play out in differing media? How do they change audiences' views on the relationships between binaries such as past and present, other and self, and norm and deviation? Nostalgia or Perversion brings together the early

Gothic novel, present-day female and black Gothic literature, Goth subculture and music, and the imagery of horror films and comic books, thus broadening the definition of 'Gothic' from a literary genre to a gesture of pervasive cultural criticism. The interdisciplinary analysis of nostalgia and perversion in Gothic rewriting uncovers wholly new insights into the artistic and social functions of the Gothic, making the volume useful to both scholars and students. As the essays reflect on academic as well as popular texts and media, it is also accessible to general readers. "Nostalgia or Perversion provides a sophisticated analysis of how the Gothic radically rewrites the past, not as nostalgia but as a calculated act of transgression. The past and how its reconstructions break down the boundaries between real and unreal, and normal and abnormal, is examined across a range of different media, including novels, films, comic books, television and music. The essays in this collection also address how this issue shapes Gothic formulations of race, sexuality, and gender. Both ambitious in scope and focused and rigorous in its analysis, this book provides a critically important re-evaluation of the Gothic tradition." —Andrew Smith, University of Glamorgan (UK).

Examines why African American women would choose conditions of bondage over individual freedom.

A new edition of a National Book Award finalist follows a black faith healer whose shrewd observations about human nature are told with the rich lyricism of the oral storytelling tradition. From the acclaimed author of *Corregidora*, *The Healing* follows Harlan Jane Eagleton as she travels to small towns, converting skeptics, restoring minds, and healing bodies. But before she found her calling, Harlan had been a minor rock star's manager and, before that, a beautician. Harlan retraces her story to the beginning, when she once had a fling with the rock star's ex-husband and found herself infatuated with an Afro-German horse dealer. Along the way she's somehow lost her own husband, a medical anthropologist now traveling with a medicine woman across eastern Africa. Harlan draws us deeper into her world and the mystery at the heart of her tale: the story of her first healing. *The Healing* is a lyrical and at times humorous exploration of the struggle to let go of pain, anger, and even love. Slipping seamlessly back through Harlan's memories in a language rich with the textured cadences of unfiltered dialogue, Gayl Jones weaves her story to its dramatic—and unexpected—beginning. Haunted by representations of black women that resist the reality of the body's vulnerability, Kimberly Juanita Brown traces slavery's afterlife in black women's literary and visual cultural productions. Brown draws on black feminist theory, visual culture

studies, literary criticism, and critical race theory to explore contemporary visual and literary representations of black women's bodies that embrace and foreground the body's vulnerability and slavery's inherent violence. She shows how writers such as Gayl Jones, Toni Morrison, Audre Lorde, and Jamaica Kincaid, along with visual artists Carrie Mae Weems and María Magdalena Campos-Pons, highlight the scarred and broken bodies of black women by repeating, passing down, and making visible the residues of slavery's existence and cruelty. Their work not only provides a corrective to those who refuse to acknowledge that vulnerability, but empowers black women to create their own subjectivities. In *The Repeating Body*, Brown returns black women to the center of discourses of slavery, thereby providing the means with which to more fully understand slavery's history and its penetrating reach into modern American life.

This study presents a unique collection of essays which focus on the relationships among form, aesthetics, and transnational women's writing produced in recent years. The essays in this volume treat literary works from diverse cultures and geographies, concentrating on the intersections of theory and literature. This results in a wide spectrum of identities and texts – including the work of Swedish poet Aase Berg, the Indian translation market, the Chicana novel, creative non-fiction by

Croatian writer Dubravka Ugrešić, and multilingual hybrid texts by Theresa Hak Kyung Cha – in order to provide a framework for an overarching theory of transnationalism as it interacts with newer paradigms of gendered identity and the new forms of literature to which they contribute. *Transnationalism and Resistance* offers a multifaceted approach to transnational studies and constitutes a cogent analysis of the ways in which women's writing informs contemporary global literary Production. This volume is of interest for scholars in women's studies, literature, the social sciences, cultural studies and all other fields that take an interest in writing that addresses contemporary global issues. The contributions to *Critical Voices of Black Liberation in the Americas* originated from the 1999 CAAR Conference in Munster and from conferences held in the US in 2000 and 2001. More than half of the eleven essays consider black performances on stage, in sound, and on film; the remaining essays explore slavery, African American literature, and nineteenth-century black educators. These exciting essays creatively examine artistic and/or political articulation of black liberation as the construction of a new critical and signifyin(g) voice. This liberated and critical voice asserts itself as much as a communal expression of black subjectivities as it is an articulation of the black self.

Focus on the works of Toni Morrison, Gaye Jones,

and Alice Walker.

As a poet, playwright, novelist, short-story writer, and critic, Gayl Jones has always resisted labels in her quest to find a liberating voice for black women and herself. With a poet's lyricism and a musician's ear for rhythm, she continually seeks new ways to confront the barriers, traumas, insecurities, and prejudices oppressing black women, and, by extension, all women. *After the Pain: Critical Essays on Gayl Jones* is the first comprehensive collection of essays dedicated solely to the exploration of Jones's work. Ranging from analyses of her use of language and music to reevaluations of her representation of sexuality and gender roles to examinations of the oft-overlooked connections between Latin America and African Americans, each of these essays investigates Jones's desire to continually complicate the process of identity formation.

This collection of essays centers on musical elements that authors have employed in their work, thus joining heard sounds to a visual perception of their stories. The spectrum of authors represented is a wide one, from Pound to Durrell, from Steinbeck to Cather, from Beckett to Gaines, but even more unusual is the variety of musical type represented. Classical music (the quartet, the fugue, the symphony), Jazz (the jazz riff and jazz improv) and the spiritual all appear along with folk song and so-

called random “noise.” Such diversity suggests that there are few limits when readers consider how great writers utilize musical styles and techniques. Indeed, each author seems to realize that it is not the type of music that s/he chooses to employ that is important. Rather, it is the realization that such musical elements as harmony, dissonance, tonal repetition and beat are just as important in prose composition as they are in poetry and song. The essayists have selected some works that may be considered obscure and some that are modern classics. Each one, however, has captured one of the varied ways in which words and music complement and enhance each other.

'No novel about any black woman could ever be the same after this' TONI MORRISON 'Corregidora is the most brutally honest and painful revelation of what has occurred, and is occurring, in the souls of Black men and women' JAMES BALDWIN Upon publication in 1975, Corregidora was hailed as a masterpiece, winning acclaim from writers including James Baldwin, Maya Angelou, Toni Morrison and John Updike. Exploring themes such as race, sexuality and the long repercussions of slavery, this powerful novel paved the way for Beloved and The Colour Purple. Now, this lost classic is published for a new generation of readers. Blues singer Ursa is consumed by her hatred of Corregidora, the nineteenth-century slave master who fathered both her mother and grandmother. Charged with 'making generations' to bear witness to the abuse embodied in the family name, Ursa Corregidora finds herself unable to keep alive this legacy when she is made sterile in a violent fight with her

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husband. Haunted by the ghosts of a Brazilian plantation, pained by a present of lovelessness and despair, Ursa slowly and firmly strikes her own terms with womanhood. AS HEARD ON THE BACKLISTED PODCAST 'A literary giant, and one of my absolute favourite writers' TAYARI JONES, author of AN AMERICAN MARRIAGE Also new to the VMC list: Eva's Man and The Healing by Gayl Jones. 'An American writer with a powerful sense of vital inheritance, of history in the blood' JOHN UPDIKE 'Gayl Jones's first novel, Corregidora (1975), was both shocking and ground-breaking in its probing of the psychological legacy of slavery and sexual ownership through the life of a Kentucky blues singer ... it predated Alice Walker's The Color Purple and Toni Morrison's Beloved, revealing an unfinished emancipation and the power of historical memory to shape lives. It also marked a shift in African-American literature that made women, and relationships between black people, central' MAYA JAGGI, Guardian 'Corregidora's survey of trauma and overcoming has become even better and more relevant with the passage of time. It remains an indispensable point of entry into the tradition of African American writing that Gayl Jones reshaped and enriched' PAUL GILROY

Women have traditionally been expected to tend the sick as part of their domestic duties; yet throughout history they have faced an uphill struggle to be accepted as healers outside the household. In this provocative anthology, twelve essays by historians and literary scholars explore the work of women as healers and physicians. The essays range across centuries, nations, and cultures to focus on the ideological and practical obstacles women have faced in the world of medicine. Each examines the situation of women healers in a particular time and place through cases that are emblematic of larger issues and controversies in that period. The stories presented here are typical of different but parallel facets of women's history in

medicine. The first six concern the controversial relationship between magic and medicine and the perception that women healers can harm or enchant as well as cure. Women frequently were banished to the edges of medical practice because their spiritualism or unorthodoxy was considered a threat to conventional medicine. These chapters focus mainly on the Middle Ages and the Renaissance but also provide continuity to women healers in African American culture of our own time. The second six essays trace women healers' efforts to seek professional standing, first in fifth-century Greece and Rome and later, on a global scale, in the mid-nineteenth century. In addition to actual case studies from Germany, Russia, England, and Australia, these essays consider treatments of women doctors in American fiction and in the writings of Virginia Woolf. *Women Healers and Physicians* complements existing histories of women in medicine by drawing on varied historical and literary sources, filling gaps in our understanding of women healers and nulling social attitudes about them. Although the contributions differ dramatically, all retain a common focus and create a unique comparative picture of women's struggles to climb the long hill to acceptance in the medical profession.

The literary tradition begun by Zora Neale Hurston in the 1930s has since flourished and taken new directions with a diverse body of fiction by more contemporary African-American women writers. This book examines the treatment of domestic violence in Hurston's *Their Eyes Were Watching God*, Gayl Jones's *Corregidora*, Gloria Naylor's *The Women of Brewster Place* and *Linden Hills*, Alice Walker's *The Color Purple*, Toni Morrison's *The Bluest Eye* and *Love*, Terry McMillan's *Mama* and *A Day Late and a Dollar Short*, and Octavia Butler's *Seed to Harvest*. These novels have given voice to oppressed and abused women. The aims of this work are threefold: to examine how female African American

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novelists portray domestic abuse; to outline how literary depictions of domestic violence are responsive to cultural and historical forces; and to explore the literary tradition of novels that deal with domestic abuse within the African American community.

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