

Gender Race And Writing Of Empire Public Discourse And The Boer War Cambridge Studies In Nineteenth Century Literature And Culture

Known for its clear and engaging writing, the bestselling *Race, Ethnicity, Gender, and Class* by Joseph F. Healey, Andi Stepnick, and Eileen O'Brien has been thoroughly updated to make it fresher, more relevant, and more accessible to undergraduates. The Eighth Edition retains the same use of sociological theory to tell the story of race and other socially constructed inequalities in the U.S. and for examining the variety of experiences within each minority group, particularly differences between those of men and women. This edition also puts greater emphasis on intersectionality, gender, and sexual orientation that will offer students a deeper understanding of diversity. New to this Edition New co-author Andi Stepnick adds fresh perspectives to the book from her teaching and research on race, gender, social movements, and popular culture. New coverage of intersectionality, gender, and sexual orientation offer students a deeper understanding of diversity in the U.S. The text has been thoroughly updated from hundreds of new sources to reflect the latest research, current events, and changes in U.S. society. 80 new and updated graphs, tables, maps, and graphics draw on a wide range of sources, including the U.S. Census, Gallup, and Pew. 35 new internet activities provide opportunities for students to apply concepts by exploring oral history archives, art exhibits, video clips, and other online sites.

This groundbreaking book presents conceptual, theoretical and applied research on women's life histories. The authors fulfill two needs: they provide a collection of essays that grapple with controversial issues in the study of life history, and they present many narratives from women of color, the majority collected and interpreted by women of color. The individual chapters offer a variety of voices linked by a philosophical and political orientation that places women of color at the center of scholarly inquiry rather than at the periphery. Ultimately, readers find in this text innovative ways of reconceptualizing the complexities of women's lives.

Asking why some politicians succeed in moving into the highest offices of state while others fail, this text examines the relative lack of women, black and working class Members of Parliament, and whether this evident social bias matters for political representation.

Born to a privileged middle-class family in 1830s New York State, Sarah Hicks' decision to marry Benjamin Williams, a physician and slaveholder from Greene County, North Carolina, in 1853, was met with slight amazement by her parents, siblings and friends, not least her brother-in-law, James Monroe Brown, a committed anti-slavery campaigner from Ohio. This book traces Sarah's journey as she relocates to Clifton Grove, the Williams' slaveholding plantation, presenting her with complex dilemmas as she reconciled the everyday realities of plantation mistress to the gender script which she had been raised with in the North. She also faced familial divisions and disharmony with her northern kin and new southern in-laws, and the recognition that her whiteness and class accorded her special privileges in the context of mid-nineteenth century America.

The Routledge International Handbook of Race, Class, and Gender chronicles the development, growth, history, impact, and future direction of race, gender, and class studies from a multidisciplinary perspective. The research in this subfield has been wide-ranging, including works in sociology, gender studies, anthropology, political science, social policy, history, and public health. As a result, the interdisciplinary nature of race, gender, and class and its ability to reach a large audience has been part of its appeal. The Handbook provides clear and informative essays by experts from a variety of disciplines, addressing the diverse and broad-based impact of race, gender, and class studies. The Handbook is aimed at undergraduate and graduate students who are looking for a basic history, overview of key themes, and future directions for the study of the intersection of race, class, and gender. Scholars new to the area will also find the Handbook's approach useful. The areas covered and the accompanying references will provide readers with extensive opportunities to engage in future research in the area.

Urban presents the NEA in its historical context, turning a fair and clear eye on this powerful and controversial organization, and using this context to both criticize and commend. The culmination of a three decade long study, this unique volume presents an unusually thorough and much needed holistic view of the NEA.

The Second Edition of this popular text examines the mass media as economic and cultural institutions that shape our social identities.

Exploring the way race and gender are portrayed in popular culture, this text focuses on the representation of black women. It incorporates a discussion of the politics of representation in Britain and North America, and the shift from negative stereotypes to positive images to postmodern knowingness. The author pays particular attention to the reach of various race/gender literacies, most notably the impact of North American racial discourse on British conceptions of Asian and Afro-Caribbean femininity.

In *The Small Book of Hip Checks* Erica Rand uses multiple meanings of hip check—including an athlete using their hip to throw an opponent off-balance and the inspection of racialized gender—to consider the workings of queer gender, race, and writing. Explicitly attending to processes of writing and revising, Rand pursues interruption, rethinking, and redirection to challenge standard methods of argumentation and traditional markers of heft and fluff. She writes about topics including a trans shout-out in a Super Bowl ad, the heyday of lavender dildos, ballet dancer Misty Copeland, the criticism received by figure skater Debi Thomas and tennis great Serena Williams for competing in bodysuits while Black, and the gendering involved in identifying the remains of people who die trying to cross into the United States south of Tucson, Arizona. Along the way, Rand encourages making muscle memory of experimentation and developing an openness to being conceptually knocked sideways. In other words, to be hip-checked.

THE SUNDAY TIMES BESTSELLER Updated with a new afterword "An excellent take on the lunacy affecting much of the world today. Douglas is one of the bright lights that could lead us out of the darkness." – Joe Rogan "Douglas Murray fights the good fight for freedom of speech ... A truthful look at today's most divisive issues" – Jordan B.

Peterson Are we living through the great derangement of our times? In *The Madness of Crowds* Douglas Murray investigates the dangers of 'woke' culture and the rise of identity politics. In lively, razor-sharp prose he examines the most controversial issues of our moment: sexuality, gender, technology and race, with interludes on the Marxist foundations of 'wokeness', the impact of tech and how, in an increasingly online culture, we must relearn the ability to forgive. One of the few writers who dares to counter the prevailing view

and question the dramatic changes in our society – from gender reassignment for children to the impact of transgender rights on women – Murray's penetrating book, now published with a new afterword taking account of the book's reception and responding to the worldwide Black Lives Matter protests, clears a path of sanity through the fog of our modern predicament.

Race, Gender, and Comparative Black Modernism revives and critiques four African American and Francophone Caribbean women writers sometimes overlooked in discussions of early-twentieth-century literature: Guadeloupean Suzanne Lacascade (dates unknown), African American Marita Bonner (1899--1971), Martinican Suzanne Césaire (1913--1966), and African American Dorothy West (1907--1998). Reexamining their most significant work, Jennifer M. Wilks demonstrates how their writing challenges prevailing racial archetypes -- such as the New Negro and the Negritude hero -- of the period from the 1920s to the 1940s, and explores how these writers tapped into modernist currents from expressionism to surrealism to produce progressive treatments of race, gender, and nation that differed from those of currently canonized black writers of the era, the great majority of whom are men. Wilks begins with Lacascade, whom she deems "best known for being unknown," reading Lacascade's novel *Claire-Solange, ame africaine* (1924) as a protofeminist, proto-Negritude articulation of Caribbean identity. She then examines the fissures left unexplored in New Negro visions of African American community by showing the ways in which Bonner's essays, plays, and short stories highlight issues of economic class. Césaire applied the ideas and techniques of surrealism to the French language, and Wilks reveals how her writings in the journal *Tropiques* (1941-45) directly and insightfully engage the intellectual influences that informed the work of canonical Negritude. Wilks' close reading of West's *The Living Is Easy* (1948) provides a retrospective critique of the forces that continued to circumscribe women's lives in the midst of the social and cultural awakening presumably embodied in the New Negro. To show how the black literary tradition has continued to confront the conflation of gender roles with social and literary conventions, Wilks examines these writers alongside the late twentieth-century writings of Maryse Conde and Toni Morrison. Unlike many literary analysts, Wilks does not bring together the four writers based on geography. Lacascade and Césaire came from different Caribbean islands, and though Bonner and West were from the United States, they never crossed paths. In considering this eclectic group of women writers together, Wilks reveals the analytical possibilities opened up by comparing works influenced by multiple intellectual traditions. "

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

This volume investigates how four socially constructed identities (race, gender, class and caste) can be rethought as matrices designed to accumulate various kinds of socio-economic values and to translate and transfer these values from one group to another. Essays in the anthology also attempt to compare the mechanisms deployed by various groups to consolidate identificatory investments. Drawn mainly for the fields of literary and cultural studies, the essays are grouped in four categories. Essays collected under 'Theoretical Approaches' scrutinize the relative value of various approaches; those collected under 'Considerations of Race, Gender, and Sexual Orientation' examine the interaction between these three categories in formation of identities; those grouped under 'Comparative Analysis of African-American and Dalit Writing' provide comparative analyses of the literary productions of these two oppressed groups; and, finally, those under 'The Persistence of Racialized Perceptions' focus on the role of ideologically inflected perception of European colonizers and the persistence of such perception in the categorization and treatment of colonial migrants to the metropolis.

Genre, Gender, Race, and World Cinema is an innovative anthology that introduces the study of film theory using the four topics of genre, gender, race, and world cinema, to encourage critical discussion. A major anthology geared towards course use, which covers key concepts in film studies through analysis of important films from American, Asian, European and African cinema Combines formal, historical, cultural, and theoretical approaches to study Analyzes how film represents and influences individual and societal constructs of identity Uses selected readings to introduce inter-textual relations between the readings and the films they discuss Contains section introductions that map the themes and histories of each topic, and raise theoretical issues specific to each

With education and social inequalities under scrutiny, this timely book provides an up-to-date summary of research into the key issues, as well as practical strategies for educators, including strategies for staff development, working with children and school policy. The facts have changed significantly, and much received wisdom cannot be relied upon: girls' performance is rising faster than boys and surpasses them in almost all respects up to the age of 18; unequal opportunity faced by those of different race is becoming more fractured along class, gender, ethnic and religious lines; class divisions are increased with the reintroduction of selection and has become a matter of concern for government and school policy makers. This title makes good the lack of literature on inequality, and brings teachers, and those training to be teachers, the latest information.

This book explores imperial ideology through the narrative themes of popular texts.

Through the research and experiences of 16 scholars whose native homes span ten countries, this collection shifts the discussion of belonging and affinity within Africa and its diaspora toward local perceptions and the ways in which these notions are asserted or altered.

All nations construct stories of national belonging, stories of the nation's character, its accomplishments, its defining traits, its historical trajectory. These stories, or discourses of national identity, carry powerful messages about gender and race, messages that reflect, reproduce and occasionally challenge social hierarchies. *Gender, Race and National Identity* examines links between gender, race and national identity in the US, UK, Australia and Japan. The book takes an innovative approach to national identity by analyzing a range of ephemeral and pop cultural texts, from Olympic opening ceremonies, to television advertisements, letters to the editor, broadsheet war coverage, travel brochures, museums and living history tourist venues. Its rich

empirical detail and systematic cross-national comparisons allow for a fuller theorization of national identity.

Addressing representation and identity in a variety of production styles and genres, including experimental film and documentary, independent and mainstream film, and television drama, *Filming Difference* poses fundamental questions about the ways in which the art and craft of filmmaking force creative people to confront stereotypes and examine their own identities while representing the complexities of their subjects. Selections range from C. A. Griffith's "Del Otro Lado: Border Crossings, Disappearing Souls, and Other Transgressions" and Celine Perreñas Shimizu's "Pain and Pleasure in the Flesh of Machiko Saito's Experimental Movies" to Christopher Bradley's "I Saw You Naked: 'Hard' Acting in 'Gay' Movies," along with Kevin Sandler's interview with Paris Barclay, Yuri Makino's interview with Chris Eyre, and many other perspectives on the implications of film production, writing, producing, and acting. Technical aspects of the craft are considered as well, including how contributors to filmmaking plan and design films and episodic television that feature difference, and how the tools of cinema—such as cinematography and lighting—influence portrayals of gender, race, and sexuality. The struggle between economic pressures and the desire to produce thought-provoking, socially conscious stories forms another core issue raised in *Filming Difference*. Speaking with critical rigor and creative experience, the contributors to this collection communicate the power of their media. This volume focuses on intersections of race, class, gender, and nation in the formation of the fin-de-siècle Spanish and Spanish colonial subject. Despite the wealth of research produced on gender, social class, race, and national identity few studies have focused on how these categories interacted, frequently operating simultaneously to reveal contexts in which dominated groups were dominating and vice versa. Such revelations call into question metanarratives about the exploitation of one group by another and bring to light interlocking systems of identity formation, and consequently oppression, that are difficult to disentangle. The authors included here study this dynamic in a variety of genres and venues, namely the essay, the novel, the short story, theater, and zarzuelas. These essays cover canonical authors such as Benito Pérez Galdós and Emilia Pardo Bazán, and understudied female authors such as Rosario de Acuña and Belén Sárraga. The authors included here study this dynamic in a variety of genres and venues, namely the essay, the novel, the short story, theater, and zarzuelas. The volume builds on recent scholarship on race, class, gender, and nation by focusing specifically on the intersections of these categories, and by studying this dynamic in popular culture, visual culture, and in the works of both canonical and lesser-known authors.

In the decades leading to the Civil War, popular conceptions of African American men shifted dramatically. The savage slave featured in 1830s' novels and stories gave way by the 1850s to the less-threatening humble black martyr. This radical reshaping of black masculinity in American culture occurred at the same time that the reading and writing of popular narratives were emerging as largely feminine enterprises. In a society where women wielded little official power, white female authors exalted white femininity, using narrative forms such as autobiographies, novels, short stories, visual images, and plays, by stressing differences that made white women appear superior to male slaves. This book argues that white women, as creators and consumers of popular culture media, played a pivotal role in the demasculinization of black men during the antebellum period, and consequently had a vital impact on the political landscape of antebellum and Civil War-era America through their powerful influence on popular culture.

The book offers one of the first detailed studies of South Asian women, it provides new empirical data on the issues apparent in South Asian women's lives by 'giving voice' to a group of women who would otherwise remain silent. It is based upon an ethnographic study of a small South Asian community in an inner city. The book offers a new and compelling account of South Asian women, as well as focussing on the ways in which gender and 'race' interact in women's lives. The book offers an important theoretical contribution to the area of feminist theory. The concept of patriarchy is contested and reworked and applied to the study of South Asian women and their cultural experiences. In this sense, practices such as arranged marriages, dowries, domestic labour and domestic finance are analyzed as different influences of patriarchy inside the household, as well as education and the labour market as influences of patriarchy outside the household.

Examining the rhetoric of rape in British and Anglo-Indian fiction of the 19th and early 20th centuries, Paxton shows how it reflects basic concepts in the social and sexual contracts defining the women's relationship to the nation state.

In this book, Zillah Eisenstein continues her unforgiving indictment of neoliberal imperial politics. She charts its most recent militarist and masculinist configurations through discussions of the Afghan and Iraq wars, violations at Guantánamo and Abu Ghraib, the 2004 US Presidential election, and Hurricane Katrina. She warns that women's rights rhetoric is being manipulated, particularly by Condoleezza Rice and other women in the Bush administration, as a ploy for global dominance and a misogynistic capture of democratic discourse. However, Eisenstein also believes that the plural and diverse lives of women will lay the basis for an assault on these fascistic elements. This new politics will both confound and clarify feminisms, and reconfigure democracy across the globe.

An examination of the impact of ideas of race and gender on late Victorian imperialism.

Focusing on intersecting issues of nation, race, and gender, this volume inaugurates new models for American literary and cultural history. *Subjects and Citizens* reveals the many ways in which a wide range of canonical and non-canonical writing contends with the most crucial social, political, and literary issues of our past and present. Defining the landscape of the New American literary history, these essays are united by three interrelated concerns: ideas of origin (where does "American literature" begin?), ideas of nation (what does "American literature" mean?), and ideas of race and gender (what does "American literature" include and exclude and how?). Work by writers as diverse as Aphra Behn, James Fenimore Cooper, Edgar Allan Poe, Frances Harper, Harriet Beecher Stowe, Herman Melville, William Faulkner, Harriet Jacobs, Frederick Douglass, Abraham Lincoln, Bharati Mukherjee, Booker T. Washington, Mark Twain, Kate Chopin, Américo Paredes, and Toni Morrison are discussed from several theoretical perspectives, using a variety of methodologies. Issues of the "frontier" and the "border" as well as those of coloniality and postcoloniality are explored. In each case, these essays emphasize the ideological nature of national identity and, more specifically, the centrality of race and gender to our concept of nationhood. Collected from recent issues of *American Literature*,

with three new essays added, *Subjects and Citizens* charts the new directions being taken in American literary studies. Contributors. Daniel Cooper Alarcón, Lori Askeland, Stephanie Athey, Nancy Bentley, Lauren Berlant, Michele A. Birnbaum, Kristin Carter-Sanborn, Russ Castronovo, Joan Dayan, Julie Ellison, Sander L. Gilman, Karla F. C. Holloway, Annette Kolodny, Barbara Ladd, Lora Romero, Ramón Saldívar, Maggie Sale, Siobhan Senier, Timothy Sweet, Maurice Wallace, Elizabeth Young

From one of our most important scholars and civil rights activist icon, a powerful study of the women's liberation movement and the tangled knot of oppression facing Black women. "Angela Davis is herself a woman of undeniable courage. She should be heard."—The New York Times

Angela Davis provides a powerful history of the social and political influence of whiteness and elitism in feminism, from abolitionist days to the present, and demonstrates how the racist and classist biases of its leaders inevitably hampered any collective ambitions. While Black women were aided by some activists like Sarah and Angelina Grimke and the suffrage cause found unwavering support in Frederick Douglass, many women played on the fears of white supremacists for political gain rather than take an intersectional approach to liberation. Here, Davis not only contextualizes the legacy and pitfalls of civil and women's rights activists, but also discusses Communist women, the murder of Emmitt Till, and Margaret Sanger's racism. Davis shows readers how the inequalities between Black and white women influence the contemporary issues of rape, reproductive freedom, housework and child care in this bold and indispensable work.

From gender issues in *Desperate Housewives*, to race in *Ugly Betty*, gender biases in video games, and portrayals of the American family in *Extreme Makeover*, to analyzes of new genres like fandom and social media - no other book is so successful in engaging students in critical media scholarship. By encouraging students to critically analyze those media they already interact with for pleasure, and by editing the articles, Gail Dines and Jean Humez are able to make sophisticated concepts and theories accessible and interesting to undergraduate students.

This volume examines the consequences, implications, and opportunities associated with issues of diversity in the electronic media. With a focus on race and gender, the chapters represent diverse approaches, including social scientific, humanistic, critical, and rhetorical. The contributors consider race and gender issues in both historical and contemporary electronic media, and their work is presented in three sections: content, context (audiences, effects, and reception), and culture (media industries, policy, and production). In this book, the authors investigate, problematize, and theorize a variety of concerns which at their core relate to issues of difference. How do we use media to construct and understand different social groups? How do the media represent and affect our engagement with and responses to different social groups? How can we understand these processes and the environment within which they occur? Although this book focuses on the differences associated with race and gender, the questions raised by and the theoretical perspectives presented in the chapters are applicable to other forms of socially-constructed difference.

The Small Book of Hip Checks
On Queer Gender, Race, and Writing
Writing Matters!

This new book is a vital resource for any teacher or administrator to help students tackle issues of race, class, gender, religion, and cultural background. Authors Martha Caldwell and Oman Frame, both lifelong educators, offer a series of teaching strategies designed to encourage conversation and personal reflection, enabling students to think creatively, rather than stereotypically, about difference. Using the Transformational Inquiry model, your students will learn to explore their own identities, share stories and thoughts with their peers, learn more through reading and research, and ultimately take personal, collaborative action to affect social change in their communities. You'll learn how to: Facilitate dynamic classroom discussions in a safe and empathetic environment Encourage students to think and talk objectively about complex and sensitive issues such as race, gender, and social class Help students cultivate valuable communication, critical thinking, and writing skills while developing their identities in a healthy way. Develop your teacher identity in a positive way to better support your students' growth and self-discovery The strategies in this book can be adapted for any middle school or high school curriculum, and each chapter includes a variety of lesson plans and handouts that you can use in the classroom immediately. These resources can also be downloaded from the authors' website: www.ichangecollaborative.com.

Nella Larsen (1891-1964) occupies a central place in African-American and Modernist literature, and her status as a Harlem Renaissance woman writer is rivaled only by Zora Neale Hurston's. This Norton Critical Edition of Larsen's electrifying 1929 novel is accompanied by Carla Kaplan's insightfully detailed introduction, explanatory annotations, and a Note on the Text "Backgrounds and Contexts" connects *Passing* to the historical events of the day, most notably the sensational Rhinelander/Jones case of 1925. Fourteen contemporary reviews are reprinted, including those by Alice Dunbar-Nelson, W. B. Seabrook, Mary Griffin, and W. E. B. Du Bois. Little-known documents, including those by Juanita Ellsworth and Caleb Johnson, reveal America's fascination with-and fear of-the cultural phenomenon of passing. Also included are Larsen's statements on the novel and on passing, as well as a generous selection of her letters. The theme of "The Tragic Mulatto(a)" in American literature is explored through related writings by Lydia Maria Child, William Wells Brown, Kate Chopin, Mark Twain, Countee Cullen, and Langston Hughes, among others. Finally, Joseph Seamon Cotter, Jr., Jessie Redmon Fauset, Countee Cullen, W. E. B. Du Bois, Allen Semi [Nella Larsen], George S. Schuyler, Carl Van Vechten, and Langston Hughes voice their impressions of passing from the perspective of the Harlem Renaissance. "Criticism" provides sixteen diverse interpretations of *Passing* by, among others, Deborah E. McDowell, Judith Butler, Cheryl A. Wall, Thadious M. Davis, George Hutchinson, Mary Helen Washington, Ann duCille, Gayle Wald, Claudia Tate, and Jennifer DeVere Brody. A Chronology and Selected Bibliography are also included.

Book jacket.

Imperial Leather chronicles the dangerous liaisons between gender, race and class that shaped British imperialism and its bloody dismantling. Spanning the century between Victorian Britain and the current struggle for power in South Africa, the book takes up the complex relationships between race and sexuality, fetishism and money, gender and violence, domesticity and the imperial market, and the gendering of nationalism within the zones of imperial and anti-imperial power.

This book focuses on the interplay of gender, race, and their representation in American science fiction, from the nineteenth-century through to the twenty-first, and across a number of forms including literature and film. Haslam explores the reasons why SF provides such a rich medium for both the preservation of and challenges to dominant mythologies of gender and race. Defining SF linguistically and culturally, the study argues that this mode is not only able to illuminate the cultural and social histories of gender and race, but so too can it intervene in those histories, and highlight the ruptures present within them. The volume moves between material history and the linguistic nature of SF fantasies, from the specifics of race and gender at different points in American history to larger analyses of the socio-cultural functions of such identity categories. SF has already become central to discussions of humanity in the global capitalist age, and is increasingly the focus of feminist and critical race studies; in combining these earlier approaches, this book goes further, to demonstrate why SF must become central to our discussions of identity writ large, of the possibilities and failings of the human—past, present, and future. Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler. Academics and students interested in the study of Science Fiction, American literature and culture, and Whiteness Studies, as well as those engaged in critical gender and race studies, will find this volume invaluable.

Erica Rand uses multiple meanings of hip check--an athlete using their hip to throw an opponent off balance and the inspection of racialized gender--to consider the workings of queer gender, race, and writing.

This book provides a starting point for a long overdue movement to elevate “applied gender studies”, providing both a reference and guide for researchers, students, policymakers, funders, non-profit leaders, and grassroots advocates.

Gender, Race, and Class in Media provides students a comprehensive and critical introduction to media studies by encouraging them to analyze their own media experiences and interests. Editors Bill Yousman, Lori Bindig Yousman, Gail Dines, and Jean McMahon Humez explore some of the most important forms of today’s popular culture—including the Internet, social media, television, films, music, and advertising—in three distinct but related areas of investigation: the political economy of production, textual analysis, and audience response. Multidisciplinary issues of power related to gender, race, and class are integrated into a wide range of articles examining the economic and cultural implications of mass media as institutions. Reflecting the rapid evolution of the field, the Sixth Edition includes 18 new readings that enhance the richness, sophistication, and diversity that characterizes contemporary media scholarship.

In *Writing through Jane Crow*, Ayesha Hardison examines African American literature and its representation of black women during the pivotal but frequently overlooked decades of the 1940s and 1950s. At the height of Jim Crow racial segregation—a time of transition between the Harlem Renaissance and the Black Arts movement and between World War II and the modern civil rights movement—black writers also addressed the effects of "Jane Crow," the interconnected racial, gender, and sexual oppression that black women experienced. Hardison maps the contours of this literary moment with the understudied works of well-known writers like Gwendolyn Brooks, Zora Neale Hurston, Ann Petry, and Richard Wright as well as the writings of neglected figures like Curtis Lucas, Pauli Murray, and Era Bell Thompson. By shifting her focus from the canonical works of male writers who dominated the period, the author recovers the work of black women writers. Hardison shows how their texts anticipated the renaissance of black women’s writing in later decades and initiates new conversations on the representation of women in texts by black male writers. She draws on a rich collection of memoirs, music, etiquette guides, and comics to further reveal the texture and tensions of the era. A 2014 CHOICE Outstanding Academic Title

Adopting a boldly innovative approach to women’s autobiographical writing, Françoise Lionnet here examines the rhetoric of self-portraiture in works by authors who are bilingual or multilingual or of mixed races or cultures. *Autobiographical Voices* offers incisive readings of texts by Zora Neale Hurston, Maya Angelou, Marie Cardinal, Maryse Condé, Marie-Thérèse Humbert, Augustine, and Nietzsche.

[Copyright: 84ee4926a1832e81f0ca5af3b630f13b](https://doi.org/10.1017/9781108811330)