

BLACK WOMEN WRITERS: A CRITICAL EVALUATION (1950-1980 : A CRITICAL EVALUATION) pdf

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volume provides each writers reflection on her work, an evaluation of that writer by two perceptive critics, and detailed biographical and bibliographical data. Included are Maya Angelou, Toni Cade Bambara, Nikki Giovanni, Toni Morrison, Alice Walker, and ten other outstanding writers.

In lieu of an abstract, here is a brief excerpt of the content: Keith Byerman Zora Neale Hurston. Dust Tracks on a Road. U of Illinois P, Black Women Writers Down Home and Uptown: Fairleigh Dickinson UP, Historical and Literary Lynching and Burning Rituals. Blues, Ideology, and Afro-American Literature: U of Chicago P, Black literature and the criticism concerning it seem perpetually caught up in ideological battles. The pattern continues today with the emergence of black feminism, of a formalist semiotics and deconstruction in black criticism, and of the antiformalism of Houston Baker and others. At the heart of this ideological contention is the situation in which black literature comes into being. Given the history of dehumanization and oppression of blacks in the United States, including for most of that history a denial of the right to literacy and expression, the assertion of a black voice and a black perspective is inherently political in nature. In this context, it is not surprising that positions on the literature invariably have a political as well as aesthetic meaning. The works discussed here follow the pattern as they examine black women writers, black language, black history, and [End Page] the connections among folklore, ideology, and literature; implicitly or explicitly, the analysis of literature serves as a means of commenting on black life in America. The first work under consideration would seem to be completely apolitical. But as Hemenway points out, such silence is itself apparently an accommodation to the intended white audience of the book. In addition, a chapter that was political in that it called into question the imperialism of Europe and the United States was deleted before the book was published. It is printed for the first time in an Appendix in this new edition. What Hurston emphasizes are her early life in the all-black town of Eatonville, Florida, with its rich folk life, her opportunities for education at Barnard and the related expeditions to collect folklore, and her positive relationships with white friends and patrons. The folk experience was the source of vitality and richness in her life, and she devoted her efforts to recording and promoting it. The training that enabled her to do this effectively also led her to value objectivity and a larger view of life. These two impulses, to preserve and to transcend, caused her to denigrate efforts at social protest and justice. The folk world tended to see the relationships between blacks and whites as unalterable, and the scientific perspective tended to see politics as a subjective intrusion on the analysis of reality. The end result for Hurston, as Hemenway points out, was that she defended the status quo, going so far as to attack the Supreme Court decision on school integration. The collection of essays on black women writers edited by Mari Evans is interesting in part because

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2: Poem: "I Am a Black Woman" by Poet, Writer Mari Evans | Black Then

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3: Singin' and Swingin' and Gettin' Merry Like Christmas - Wikipedia

Get this from a library! Black women writers () : a critical evaluation. [Mari Evans;] -- Recent black women writers discuss their lives and work, followed by critical essays by both men and women.

Travel[edit] Travel is a common theme in American autobiography as a whole; as McPherson states, it is something of a national myth to Americans as a people. For Angelou, this quest takes her from her childhood and adolescence, as described in her first two books, into the adult world. Not all is "merry like Christmas", however; the book is also marked by negative events: Cudjoe refers to "the major problem of her works: She discovers, as Cudjoe puts it, that her stereotypes of Whites were developed to protect herself from their cruelty and indifference. Nevertheless, she is repeatedly surprised by the kindness and goodwill of many whites she meets, and, thus, her suspicions begin to soften into understanding". In order for her to have any positive relationships with whites and people of other races, however, McPherson insists that Angelou "must examine and discard her stereotypical views about Whites". Louise Cox, the co-owner of the record store she frequents on Fillmore Street, generously offers Angelou employment and friendship. Angelou marries a white man, whose appreciation of Black music breaks her stereotype of whites. This is a difficult decision for Angelou, and she must justify it by rationalizing that Tosh is Greek, and not an American white. She was not marrying "one of the enemy", [48] but she could not escape the embarrassment and shame when they encountered other Blacks. Later, she has a friendship among equals with her white co-workers, Jorie, Don, and Barrie, who assist her job quest at The Purple Onion. Cudjoe insists, "This free and equal relationship is significant to her in that it represents an important stage of her evolution toward adulthood". Porgy and Bess has had a controversial history; many in the African American community consider it racist in its portrayal of Blacks. Here, the epigraph is a quotation from an unidentified three-line stanza in classic blues form. After the epigraph, "music" is the first word in the book. As the story opens, a lonely Angelou finds solace in Black music, and is soon hired as a salesgirl in a record store on Fillmore Street in San Francisco. She meets and falls in love with her first husband after she discovers their shared appreciation of Black music. Hagen also calls her tour with Porgy and Bess "the biggest party by far of the book". Angelou has "fallen hopelessly in love with the musical", [4] even turning down other job offers to tour with its European company. McPherson also calls Porgy and Bess "an antagonist that enthralls Angelou, beckoning and seducing her away from her responsibilities". By the end of the book, their bond is deepened and she promises never to leave him again. As Hagen states, Maya embraces the importance of motherhood, just as she had done at the end of her previous autobiographies. For example, McWhorter suggests that Angelou does a poor job of explaining her reasons for her marriage to Tosh Angelos, as well as their divorce. It continues to represent opportunity for artists of color in a field that has been unfortunately slow to create such opportunities; yet it also depicts its protagonists through the use of a bag of racial stereotypes that remain both uncomfortable and all too familiar".

4: Mari Evans - Wikipedia

This unique volume provides each writers reflection on her work, an evaluation of that writer by two perceptive critics, and detailed biographical and bibliographical data.

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6: Black Women Writers (): A Critical Evaluation by Mari Evans

In 43 essays, fifteen contemporary black women writers (Maya Angelou, Toni Cade Bambara, Alice Walker among others), reflect on their work & their lives. Contains critical essays by Eugenia Collier, Addison Gayle, Jr., Paula Giddings & others as well as detailed biographical & bibliographical data on the writers.

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