
Antebellum Writers In New York And The South Dictionary Of Literary Biography Volume 3

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Identifying the Image of God Gender and Race in Antebellum Popular Culture

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AMAYA ADRIENNE

A Very Social Time

Routledge

From the New York Times bestselling author of Parable of the Sower and MacArthur “Genius” Grant, Nebula, and Hugo award winner The visionary time-travel classic whose Black female hero is pulled through time to face the horrors of American slavery and explores the impacts of racism, sexism, and white supremacy then and now. “I lost an arm on my last trip home. My left arm.” Dana’s torment begins when she suddenly vanishes on her 26th birthday from California, 1976, and is dragged through time to antebellum Maryland to rescue a boy named Rufus, heir to a slaveowner’s plantation. She soon realizes the purpose of her summons to the past: protect Rufus to ensure his assault of her Black ancestor so that she may one day be born. As she endures the

traumas of slavery and the soul-crushing normalization of savagery, Dana fights to keep her autonomy and return to the present. Blazing the trail for neo-slavery narratives like Colson Whitehead’s *The Underground Railroad* and Ta-Nehisi Coates’s *The Water Dancer*, Butler takes one of speculative fiction’s oldest tropes and infuses it with lasting depth and power. Dana not only experiences the cruelties of slavery on her skin but also grimly learns to accept it as a condition of her own existence in the present. “Where stories about American slavery are often gratuitous, reducing its horror to explicit violence and brutality, *Kindred* is controlled and precise” (New York Times). “Reading Octavia Butler taught me to dream big, and I think it’s absolutely necessary that everybody have that freedom and that willingness to dream.” —N. K. Jemisin
The series adaption from FX premieres December 13 on Hulu. Developed for television by writer/executive producer Branden Jacobs-Jenkins (*Watchmen*), executive

producers also include Joe Weisberg and Joel Fields (*The Americans*, *The Patient*), and Darren Aronofsky (*The Whale*). Janicza Bravo (*Zola*) is director and an executive producer of the pilot. *Kindred* stars Mallori Johnson, Micah Stock, Ryan Kwanten, and Gayle Rankin.

Black Identity and Black Protest in the Antebellum North NYU Press

First published in 1988, this book contains entries on famous American Humorists. Humor has been present in American literature, from the beginning, and has developed characteristics that reflect the American character, both regional and national. Although American literature was, in the past, treated as inferior to British literature, there has always been a large popular audience for the genre, which this book shows. The figures with entries in this encyclopedia not only amuse in their writing, but also aim to enlighten—setting out to expose the foibles and foolishness of society and the individuals who compose

it. It is the manner in which these authors try to accomplish this end that determines whether they appear in the volume. Indeed, the book will demonstrate that the best humor has at its base, a ready understanding of human nature.

Freedom in a Slave

Society Greenwood Publishing Group

This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clarity and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L.

Harner's Literary Research Guide (Modern Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.-- Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. - Library Journal.
Antebellum Slave Narratives Univ of North Carolina Press
The Routledge Encyclopedia of Walt Whitman presents a comprehensive resource compiled by over 200 internationally recognized contributors, including such leading Whitman scholars as James E. Miller, Jr., Roger Asselineau, Betsy Erkkila, and Joel Myerson. Now available for the first time in paperback, this volume comprises more than 750 entries arranged in convenient alphabetical format. Coverage includes: biographical information: all names, dates, places, and events important to understanding Whitman's life and career Whitman's works: essays on all eight editions of "Leaves of Grass," major poems and poem clusters, principal essays and prose works, as well as his more than two dozen short stories and the novel, Franklin Evans prominent themes

and concepts: essays on such major topics as democracy, slavery, the Civil War, immortality, sexuality, and the women's rights movement. significant forms and techniques: such as prosody, symbolism, free verse, and humour important trends and critical approaches in Whitman studies: including new historicist and cultural criticism, psychological explorations, and controversial issues of sexual identity surveys of Whitman's international impact as well as an assessment of his literary legacy. Useful for students, researchers, librarians, teachers, and Whitman devotees, this volume features extensive cross-references, numerous photographs of the poet, a chronology, a special appendix section tracking the poet's genealogy, and a thorough index. Each entry includes a bibliography for further study.

Ebony and Ivy Oxford Studies in American Lit This major contribution to the study of antebellum religious art offers a detailed case study of American postmillennialism and its many visual expressions.

Treating paintings as "intersections of cultural expression," Gail E. Husch begins with a single painting to spin out an interpretation in many directions, from the specific aesthetic and social concerns of artist and patron to the wider political and cultural concerns of Americans in the mid-19th century. Arguing that "genuine apocalyptic faith" was fundamental to American Protestants, Husch shows how artists, patrons, and ordinary citizens actively engaged contemporary questions of peace and war, freedom and slavery, and the equality of human beings before God in their visual arts. Part of an emerging reevaluation of the role of the religious in American art, Husch asks us to read ideas as they function in works, rather than see images merely as passive illustrations of ideas. Weaving images drawn from high and low culture, politics, and religion, she develops a complex cultural narrative of the times, thus showing the truth of one picture being worth a thousand words.

Encyclopedia of American Humorists Wildside Press LLC
First Published in 1997.
Routledge is an imprint of

Taylor & Francis, an informa company.
Untidy Origins Univ of North Carolina Press
In Tolerable Entertainment, Herman Melville's life and literary work serve as windows on the tumultuous world of antebellum New York City. Charting Melville's writings from Typee (1846) to Pierre (1852) as responses to his experience of living in the city, this book reveals the dramatic shifts in American life occurring at the time. Perhaps more than any other nineteenth-century writer, Melville has been read and understood in the context of his career, embodied in a narrative of the trajectory from immature emergence, through brilliant ascendance, to collapse into neglect. Moving beyond these stereotypes, John Evelev uses Melville's writings to place the concept of career within a historical framework, as part of the ideological project of a new middle-class professionalism. He describes a meritocratic ethos of competitive specialization and expertise that distanced itself from both the deskilling of industrialized labor and the older

professional arrangement of elite patronage. By exploring the intersections of class and culture in antebellum America, Evelev offers a new perspective on Melville's literary career. Tolerable Entertainment reads Melville's life and work in relation to such cultural developments as the famous high/low theater riots at Astor Place and the rise of the lyceum circuit, a forum for celebrity lecturers to reach the new urban middlebrow audience. The book also considers such transformations in antebellum social attitudes as urban workers' protests against industrialization and the growth of the self-culture of the new urban middle class, with the emergence of vocational associations and professional specialization. Evelev's readings run against the grain of modern Melville scholarship by emphasizing not the values of individualism and democracy that have led critics to construe Melville's writings as central to the American canon, but rather the ambivalent cultural and vocational distinctions of the developing middle class to which Melville belonged.

City Reading Columbia University Press
Winner, 2021 AERA Outstanding Book Award
Winner, 2021 AERA Division F New Scholar's Book Award
Winner, 2020 Mary Kelley Book Prize, given by the Society for Historians of the Early American Republic
Winner, 2020 Outstanding Book Award, given by the History of Education Society
Uncovers the hidden role of girls and women in the desegregation of American education
The story of school desegregation in the United States often begins in the mid-twentieth-century South. Drawing on archival sources and genealogical records, Kabria Baumgartner uncovers the story's origins in the nineteenth-century Northeast and identifies a previously overlooked group of activists: African American girls and women. In their quest for education, African American girls and women faced numerous obstacles—from threats and harassment to violence. For them, education was a daring undertaking that put them in harm's way. Yet bold and brave young women such as Sarah Harris,

Sarah Parker Remond, Rosetta Morrison, Susan Paul, and Sarah Mapps Douglass persisted. In *Pursuit of Knowledge* argues that African American girls and women strategized, organized, wrote, and protested for equal school rights—not just for themselves, but for all. Their activism gave rise to a new vision of womanhood: the purposeful woman, who was learned, active, resilient, and forward-thinking. Moreover, these young women set in motion equal-school-rights victories at the local and state level, and laid the groundwork for further action to democratize schools in twentieth-century America. In this thought-provoking book, Baumgartner demonstrates that the confluence of race and gender has shaped the long history of school desegregation in the United States right up to the present.
The Routledge Encyclopedia of Walt Whitman LSU Press
Edgar Allan Poe has long been viewed as an artist who was hopelessly out of step with his time. But as Terence Whalen shows, America's most

celebrated romantic outcast was in many ways the nation's most representative commercial writer. Whalen explores the antebellum literary environment in which Poe worked, an environment marked by economic conflict, political strife, and widespread foreboding over the rise of a mass audience. The book shows that the publishing industry, far from being a passive backdrop to writing, threatened to dominate all aspects of literary creation. Faced with financial hardship, Poe desperately sought to escape what he called "the magazine prison-house" and "the horrid laws of political economy." By placing Poe firmly in economic context, Whalen unfolds a new account of the relationship between literature and capitalism in an age of momentous social change. The book combines pathbreaking historical research with innovative literary theory. It includes the first fully-documented account of Poe's response to American slavery and the first exposé of his plot to falsify circulation figures. Whalen also provides a new explanation of Poe's

ambivalence toward nationalism and exploration, a detailed inquiry into the conflict between cryptography and common knowledge, and a general theory of Poe's experiments with new literary forms such as the detective story.

Finally, Whalen shows how these experiments are directly linked to the dawn of the information age. This book redefines Poe's place in American literature and casts new light on the emergence of a national culture before the Civil War.

The New Cambridge Companion to Herman Melville Univ of North Carolina Press

This collection of 25 essays of literary criticism includes pieces on British poet John Milton, British fantasy writer C. S. Lewis, American horror writer Stephen King, American SF and fantasy writer Orson Scott Card, British horror writer Clive Barker, and several others.

Complete with bibliography and index.

Gerstäcker's Louisiana Princeton University Press Examines the work of five southern writers--James Heath, Frederick Douglass, Edgar Allan Poe, John Pendleton Kennedy, and E.D.E.N. Southworth--to argue that

there was a subversive group of voices that dared challenge cherished southern traditions and raised questions about the issues facing the South in the years leading up to the Civil War, including slavery, democracy, and women's rights.

African Muslims in Antebellum America University Press of Kentucky

This book explores the relationship between freedom and slavery in the antebellum American South, studying authors who spoke for the Southwest's educated classes but often reached national readerships.

Instead of treating freedom as an abstraction, this book analyzes the practical meanings attached to liberty by people who treasured it, even as they defended slavery.

Juxtaposing what these Southerners wrote for a burgeoning print market with how they lived, in private and in public, this study sheds new light on the ethical paradox that plunged the United States into war.

Classic Connections Cambridge University Press

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 Continuum Encyclopedia of American Literature

Cambridge University Press

On a summer day in 1846--two years before the Seneca Falls convention that launched the movement for woman's rights in the United States--six women in rural upstate New York sat down to write a petition to their state's constitutional convention, demandin

Antebellum Writers in New York Scarecrow Press

Between 1820 and 1860, American social reformers invited all people to identify God's image in the victims of war, slavery, and addiction. Identifying the Image of God traces the theme of identification--and its liberal Christian roots--through the literature of social reform, focusing on sentimental novels, temperance tales, and slave narratives, and invites contemporary activists to revive the "politics of identification." *Antebellum Dream Book* A&C Black

The first comprehensive bibliography on Alabama since 1898.

The Wilderness, the Nation, and the Electronic Era Univ of California Press

"Based on an extraordinarily rich and

varied collection of diaries, letters, and autobiographies of European Americans and African Americans, this book presents the voices and views of unpropertied, unprivileged people and sensitively probes the commonalities and differences in their experiences and perspectives. Hansen persuasively argues that recognizing the 'social' domain illuminates the agency of working people and dissolves the stereotypically gendered public/private dichotomy."--Nancy Grey Osterud, author of *Bonds of Community* "It is a pleasure to welcome Karen Hansen into the first rank of historical sociologists. In this superb model of scholarship, she leads us on an illuminating tour of the social life of literate working people in antebellum New England. Her arena is 'the social'--the territory that overlaps with private and public, where the dynamics of friendship, visiting, gossip, and collective worship combine to fashion many of life's great joys and sorrows. Best of all, she tells her story through the experiences of the people

themselves. In a clear and honest way, Hansen manages to raise fundamental questions about perceived conceptions of gender, class, and the public-private dichotomy."--Neil J. Smelser, University of California, Berkeley "This wonderful book makes a real contribution to our understanding of the lives of women and men in antebellum New England. With its focus on people of modest means and its meticulous and insightful exploration of friendship, visiting, gossip, and church-going, Hansen's work refines and concretizes how we conceive the 'social.'"--Mary Ann Clawson, Wesleyan University "How refreshing it is to see someone address the big issues in sociology based on the experience of real people. Karen Hansen has valuable things to say about the limits of the public/private distinction and the importance of the social. Her book moves the discussion of these issues to a new level."--Alan Wolfe, author of *The Human Difference* Something Coming Gale / Cengage Learning History, Abolition, and the Ever-Present Now in Antebellum American Writing examines the

meaning and possibilities of the present and its relationship to history and historicity in a number of literary texts; specifically, the writings of several figures in antebellum US literary history, some, but not all of whom, associated with the period's romantic movement. Focusing on nineteenth-century writers who were impatient for social change, like those advocating for the immediate emancipation of slaves, as opposed to those planning for a gradual end to slavery, the book recovers some of the political force of romanticism. Through close readings of texts by Washington Irving, John Neal, Catharine Sedgwick, Frederick Douglass, Ralph Waldo Emerson, and Herman Melville, the book

argues that these writers practiced forms of literary historiography that treat the past as neither a reflection of present interests nor as an irretrievably distant 'other', but as a complex and open-ended interaction between the two. In place of a fixed and linear past, these writers imagine history as an experience rooted in a fluid, dynamic, and ever-changing present. The political, philosophical, and aesthetic disposition Insko calls 'romantic presentism' insists upon the present as the fundamental sphere of human action and experience-and hence of ethics and democratic possibility.

Figuring Authorship in Antebellum America
Psychology Press

Through studies of such writers as Hawthorne, Melville, and Stowe, this book shows how the increased demand for salable entertainment fostered a new consciousness of authorship as a commercial and professional mode of work in the first half of the nineteenth century in America.

African American Autobiographers Ithaca : Cornell University Press
Hailed in the mid-19th century as the most important American poet of the period, Fitz-Greene Halleck was dubbed the American Byron and had a large general readership despite his work's infusion of homosexual themes. This biography portrays him as a prophet of the literary and sexual revolution.