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On maids: historical background and general characteristics --On southern and northern maids: geography, mammies, and militants --The maid as southern and northern mammy; Charles W. Chesnut, The marrow of tradition (1901) Kristin Hunter, God bless the child (1964) Toni Morrison, The bluest eye (1970) --An anomaly in southern territory; Richard Wright, "Man of all work" (1961) --Northern maids ...

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With characteristic originality and insight, Trudier Harris-Lopez offers a new and challenging approach to the work of African American writers in these twelve previously unpublished essays. Collectively, the essays show the vibrancy of African American literary creation across several decades of the twentieth century. But Harris-Lopez's readings of the various texts deliberately diverge from traditional ways of viewing traditional topics. *South of Tradition* focuses not only on well-known writers such as Zora Neale Hurston, Ralph Ellison, James Baldwin, and Richard Wright, but also on up-and-coming writers such as Randall Kenan and less-known writers such as Brent Wade and Henry Dumas. Harris-Lopez addresses themes of sexual and racial identity, reconceptualizations of and transcendence of Christianity, analyses of African American folk and cultural traditions, and issues of racial justice. Many of her subjects argue that geography shapes identity, whether that geography is the European territory many blacks escaped to from the oppressive South, or the South itself, where generations of African Americans have had to come to grips with their relationship to the land and its history. For Harris-Lopez, "south of tradition" refers both to geography and to readings of texts that are not in keeping with expected responses to the works. She explains her point of departure for the essays as "a slant, an angle, or a jolt below the line of what would be considered the norm for usual responses to African American literature." The scope of Harris-Lopez's work is tremendous. From her coverage of noncanonical writers to her analysis of humor in the best-selling *The Color Purple*, she provides essential material that should inform all future readings of African American literature.

Saints, Sinners, Saviors: Strong Black Women in African American Literature posits strength as a frequently contradictory and damaging trait for black women characters in several literary works of the twentieth century. Authors of these works draw upon popular images of African American women in producing what they believe to be safe literary representations. Instead, strength becomes a problematic trait, at times a disease, in many characters in which it appears. It has a detrimental impact on the relatives and neighbors of such women as well as on the women themselves. The pattern of portraying women characters as strong in African American literature has become so pronounced that it has stifled the literature.

A wide-ranging, spirited collection of personal essays about growing up black and Southern Like Maya Angelou and bell hooks before her, Trudier Harris explores her complicated identity as a black woman in the American South. By turns amusing and probing, *Summer Snow* lays out in a series of linked essays the formative experiences that shaped Harris into the writer and intellectual she has become. With passion and eloquence, Harris writes about the creation of her unique first name, how porch-sitting is in fact a creative Southern tradition,

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and how insecurities over her black hair ("the ubiquitous hair") factored into her self-image. She writes about being a "black nerd" as a child, and how the black church influenced her in her early years. But she also writes about more troubling topics, such as the price blacks have paid for integration, and the "staying power of racism." In one moving piece, Harris remembers a white teenager propositioning her for sex in exchange for five dollars. Unflinching in her assessment of white Southern culture, yet deeply attached to a South many black intellectuals have abandoned, Harris in *Summer Snow* takes readers on a surprising tour of one woman's life, loves, and lessons. Trudier Harris is the author of numerous books, including *Saints, Sinners, Saviors: Strong Black Women in African American Literature and Fiction* and *Folklore: The Novels of Toni Morrison*. She is currently a professor of English at the University of North Carolina, Chapel Hill. Praise for *Summer Snow*: "Stimulating and provocative, *SUMMER SNOW* resonates with folkloric energy and vividly evocative prose. Trudier Harris's presence and voice vibrate through this journey, guiding her reader with the sheer force of her rigor, grace, and intelligence as well as a goodly amount of wry humor and wit. A reader's dream-book, reminding us all of the resonant claim of southern spaces." -- Karla Holloway, William Kenan Professor of English at Duke University, author of numerous books, including *Passed On*. "Trudier Harris speaks of the "cotton-pickin' authority" of those in her childhood who earned respect because of their life-long backbreaking labors in the fields. Harris has translated that authority into one of her own, the authority of her words. Because of this author, we see, feel, understand and celebrate our people, who created--through sheer wit and will--a culture that defeated the dehumanization of slavery by keeping us, body and soul alive. A wonderful book you have to read to believe." --Toi Derricotte, author of *The Black Notebooks*. "Noon can be as blinding as midnight; snow no less than sun can cause a vision distortion. Like Zora Neale Hurston, another great daughter of the South, Harris lets her vision be tempered by her love. And make no mistake, the South of Black Americans, is a love story. *SUMMER SNOW* reminds us of that... causes us to remember that... lets us celebrate that." --Nikki Giovanni "SUMMER SNOW is the classic we have been waiting for--the classic that only a "Black daughter of the South" could have written. It has dance and song, color and texture, pathos and humor, analysis and introspection, and a gallery of fascinating women and men we can never forget." --Gloria Wade Gayles, author of *PUSHED BACK TO STRENGTH*

This proceedings volume contains 46 papers presented at the August/September 1989 Symposium, arranged in four parts: fibrinogen and fibrin--biochemistry, molecular biology, and physiology (eight papers); coagulation and fibrinolysis (16 papers); cardiovascular cell biology (10 papers); and clinical studies of the cardiovascular system--thrombotic and bleeding disorders and thrombolytic therapy (12 papers). Novelist Morrison has published five major works: *Beloved* (which won a Pulitzer Prize in 1988), *Tar Baby*, *Song of Solomon*, *Sula*, and *The Bluest Eye*. In this study, Harris blends fictive and folkloric approaches to illuminate the depth and complexity of the African-American literary heritage. Annotation copyrighted by Book News, Inc., Portland, OR

Loving, hating, pitying, or pining for mammy became a way for Americans to make sense of shifting economic, social, and racial realities. Assertions of black contentment with servitude alleviated white fears while reinforcing racial hierarchy. McElya's stories expose the power and reach of this myth, not only in advertising, films, and literature about the South, but also in national monument proposals, child

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custody cases, New Negro activism, anti-lynching campaigns, and the civil rights movement.

Not Your Mother ' s Mammy examines how black artists of the African diaspora, many of them former domestics, reconstruct the black female subjectivities of domestics in fiction, film, and visual and performance art. In doing so, they undermine one-dimensional images of black domestics as victims lacking voice and agency and prove domestic workers are more than the aprons they wear. An analysis of selected media by Alice Childress, Nandi Keyi, Victoria Brown, Kara Walker, Mikalene Thomas, Rene Cox, Lynn Nottage, and others provides examples of generations of domestics who challenged their performative roles of subservience by engaging in subversive actions contradicting the image of the deferential black maid. Through verbal confrontation, mobilization, passive resistance, and performance, black domestics find their voices, exercise their power, and maintain their dignity in the face of humiliation. Not Your Mother ' s Mammy brings to life stories of domestics often neglected in academic studies, such as the complexity of interracial homoerotic relationships between workers and employers, or the mental health challenges of domestics that lead to depression and suicide. In line with international movements like #MeToo and #timesup, the women in these stories demand to be heard.

"Pleasant's legacy is steeped in scandal and lore. Was she a voodoo queen who traded in sexual secrets? A madam? A murderer? In The Making of "Mammy Pleasant," Lynn M. Hudson examines the folklore of this remarkable woman's real and imagined powers.

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