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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

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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

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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-

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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

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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, and how insecurities over her black hair ("the ubiquitous hair") factored into her self-

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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



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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

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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

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provocative, SUMMER  
SNOW resonates with  
folkloric energy and  
vividly evocative prose.

Trudier Harris's presence  
and voice vibrate  
through this journey,  
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reminding us all of the resonant claim of southern spaces." --

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"Trudier Harris speaks of the "cotton-pickin' authority" of those in her childhood who earned respect because of their

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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  
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slavery by keeping us,

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body and soul alive. A wonderful book you have to read to believe."

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"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

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analysis and  
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gallery of fascinating  
women and men we can  
never forget." --Gloria

Wade Gayles, author of  
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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,

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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

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become so pronounced that it has stifled the literature.

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Contains forty-nine alphabetically arranged essays that provide biographical and critical information about African-American fiction writers active after 1955; each with a list of principal works and a bibliography.

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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

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this myth, not only in advertising, films, and literature about the South, but also in national monument proposals, child custody cases, New Negro activism, anti-lynching campaigns, and the civil rights movement.

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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

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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

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in subversive actions  
contradicting the image  
of the deferential black  
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confrontation,  
mobilization, passive  
resistance, and  
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domestics find their  
voices, exercise their  
power, and maintain  
their dignity in the face of  
humiliation. Not Your  
Mother ' s Mammy



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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

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women in these stories  
demand to be heard.

Performance artist and  
scholar E. Patrick  
Johnson ' s provocative  
study examines how  
blackness is appropriated  
and performed—toward  
widely divergent  
ends—both within and  
outside African  
American culture.

Appropriating Blackness

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develops from the contention that blackness in the United States is necessarily a politicized identity—avowed and disavowed, attractive and repellent, fixed and malleable. Drawing on performance theory, queer studies, literary analysis, film criticism, and ethnographic fieldwork, Johnson describes how diverse

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constituencies To  
persistently try to  
prescribe the boundaries  
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and how performance  
highlights the futility of  
such enterprises. Johnson  
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Riggs ' s influential  
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Eddie Murphy, David Alan Grier, and Damon Wayans. He analyzes nationalist writings by Amiri Baraka and Eldridge Cleaver, the vernacular of black gay culture, an oral history of his grandmother ' s experience as a domestic worker in the South, gospel music as performed by a white Australian choir, and

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pedagogy in a performance studies classroom. By exploring the divergent aims and effects of these performances—ranging from resisting racism, sexism, and homophobia to excluding sexual dissidents from the black community—Johnson deftly analyzes the multiple significations of blackness and their

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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

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