

Shug

In blues music, "worrying the line" is the technique of breaking up a phrase by changing pitch, adding a shout, or repeating words in order to emphasize, clarify, or subvert a moment in a song. Cheryl A. Wall applies this term to fiction and nonfiction works.

The authors discussed in this book, including James Fenimore Cooper, William Faulkner, Toni Morrison, Alice Walker, and Leslie Marmon Silko, place this cross-cultural contact in nature, not only collapsing cultural and racial boundaries, but also complicating divisions between 'wilderness' and 'civilization.'

2007 Choice Outstanding Academic Title At the funeral of Matthew Shepard—the young Wyoming man brutally murdered for being gay—the Reverend Fred Phelps led his parishioners in protest, displaying signs with slogans like “Matt Shepard rots in Hell,” “Fags Die God Laughs,” and “God Hates Fags.” In counter-protest, activists launched an “angel action,” dressing in angel costumes, with seven-foot high wings, and creating a visible barrier so one would not have to see the hateful signs. Though long thought of as one of the most virulently anti-gay genres of contemporary American politics and culture, in *God Hates Fags*, Michael Cobb maintains that religious discourses have curiously figured as the most potent and pervasive forms of queer expression and activism throughout the twentieth century. Cobb focuses on how queers have assumed religious rhetoric strategically to respond to the violence done against them, alternating close readings of writings by James Baldwin, Tennessee Williams, Jean Toomer, Dorothy Allison, and Stephen Crane with critical legal and political analyses of Supreme Court Cases and anti-gay legislation. He also pays deep attention to the political strategies, public declarations, websites, interviews, and other media made by key religious right organizations that have mounted the most successful regulations and condemnations of homosexuality. *Literature and Gender* combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature. The volume covers all three major literary genres - poetry, fiction and drama - and closely examines a wide range of themes, including: femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race, class and gender within writing, reading and interpretation. *Literature and Gender* is also a superb resource of primary texts, and includes writing by: Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are essential essays by, among others, Maya Angelou, Sandra Gilbert and Susan Gubar, Toni Morrison, Elaine Showalter, and Alice Walker. No other book on this subject provides an anthology, introduction and critical reader in one volume. *Literature and Gender* is the ideal guide for any student new to this field.

The book explores the twin concepts, Womanbeing and Womanself. Using novels written by black women in the U.S., Africa and the Caribbean, the book illustrates how the characters live out their lives either in a state of womanbeing or in a state of womanself or both. To illustrate the twin concepts, the author draws from a work by Jean Paul Satre, titled *Being and Nothingness*. The author also theorizes on the origin of inequalities between men and women and how that led to the dominance of men over women. The author also claims that women perpetuate the subordinate position of women unwittingly accepting the assertion by men that women are weak and need the guidance and protection of men.

Studying such literary figures as Frederick Buechner, Albert Camus, George Dennison, Ursula Le Guin, C. S. Lewis, Alan Paton, Ignazio Silone, Alice Walker, Elie Wiesel, and Charles Williams, Robert McAfee Brown illustrates "the liberating power of fiction" by enabling the reader to enter their worlds. Brown asserts that although there is no faith that offers ironclad guarantees against future struggles, the wisdom of these authors can help us toward praising and rejoicing.

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

Ann Beattie, Annie Dillard, Maxine Hong Kingston, Toni Morrison, Cynthia Ozick, Grace Paley, Marge Piercy, Anne Redmon, Anne Tyler, and Alice Walker all seem to be especially concerned with narrative management. The ten essays in this book raise new and intriguing questions about the ways these leading women writers appropriate and transform generic norms and ultimately revise literary tradition to make it more inclusive of female experience, vision, and expression. The contributors to this volume discover diverse narrative strategies. Beattie, Dillard, Paley, and Redmon in divergent ways rely heavily upon narrative gaps, surfaces, and silences, often suggesting depths which are lamentably absent from modern experience or which mysteriously elude language. For Kingston and Walker, verbal assertiveness is the focus of narratives depicting the gradual empowerment of female protagonists who learn to speak themselves into existence. Ozick and Tyler disrupt conventional reader expectations of the "anti-novel" and the "family novel," respectively. Finally, Morrison's and Piercy's works reveal how traditional narrative forms such as the Bildungsroman and the "soap opera" are adaptable to feminist purposes. In examining the writings of these ten important women authors, this book illuminates a significant moment in literary history when women's voices are profoundly reshaping American literary tradition.

This moving novel of pioneer life in Arizona has become a classic. Based on the life of the author's mother, it overturns every stereotype of western womanhood. "Comes closer to the truth and the validity of the so-called winning of the West than anything I have ever read. It is terrifying, heartbreaking and remarkable. . . . Filaree is also one of the most magnificent portraits of a woman that exists in our literature."--Howard Fast "I loved Filaree, I didn't just read it, I crawled between the pages and lived it."--Lily Tomlin "An extraordinary performance. . . . a powerful antidote to the romantic illusions some people have about ranch people and life on the range. . . . As a writer, Mrs. Noble makes no compromises. She tells her story in plain country American dialect, offers no exaggerated sex or violence, no vulgar talk. She is a realist in the best sense, a breath of fresh air in these free-wheeling times."--C. L. Sonnichsen

Honesty has always presented a problem for Caroline. Manipulating situations and navigating around blunders and deceptions have become second nature to Caroline. She could justify every lie she has ever told, and any truth she ever stretched. Honesty and revealing secrets would only keep her from moving forward with her life. What good would it do

anyhow? Even all of those bad financial decisions, flawed relationships and questionable life choices seem like child's play compared to being arrested for the solicitation of her husband's murder, and what follows. Could someone figure out Caroline? And what would happen if someone did?

Has any film director had a greater impact on popular culture than Steven Spielberg? Whether filming Holocaust heroes and villains, soldiers, dinosaurs, extraterrestrials, or explorers in search of the Holy Grail, Spielberg has given filmgoers some of the most memorable characters and wrenching moments in the history of cinema. Whatever his subject—war, cloning, slavery, terrorism, or adventure—all of Spielberg's films have one aspect in common: a unique view of the moral fabric of humanity. Dean A. Kowalski's *Steven Spielberg and Philosophy* is like a remarkable conversation after a night at the movie theater, offering new insights and unexpected observations about the director's most admired films. Some of the nation's most respected philosophers investigate Spielberg's art, asking fundamental questions about the nature of humanity, cinema, and Spielberg's expression of his chosen themes. Applying various philosophical principles to the movies, the book explores such topics as the moral demands of parenthood in *War of the Worlds*; the ultimate unknowability of the "other" in *Close Encounters of the Third Kind* and *Schindler's List*; the relationship between nature and morality in *Jurassic Park*; the notion of consciousness in *A.I.: Artificial Intelligence*; issues of war theory and ethics in *Munich*; and the foundation of human rights in *Amistad*. Impressive in scope, this volume illustrates the philosophical tenets of a wide variety of thinkers from Plato to Aquinas, Locke, and Levinas. Contributors introduce readers to philosophy while simultaneously providing deeper insight into Spielberg's approach to filmmaking. The essays consider Spielberg's movies using key philosophical cornerstones: metaphysics, epistemology, ethics, axiology, aesthetics, and political philosophy, among others. At the same time, *Steven Spielberg and Philosophy* is accessible to those new to philosophy, using the philosophical platform to ponder larger issues embedded in film and asking fundamental questions about the nature of cinema and how meanings are negotiated. The authors contend that movies do not present philosophy—rather philosophy is something viewers do while watching and thinking about films. Using Spielberg's films as a platform for discussing these concepts, the authors contemplate questions that genuinely surprise the reader, offering penetrating insights that will be welcomed by film critics, philosophers, and fans alike.

"Preacher Woman Sings the Blues begins with the study of black evangelists Belinda, Jarena Lee, and Zilpha Elaw, continuing with Rebecca Cox Jackson, Sojourner Truth, Julia Foote, Amanda Smith, Elizabeth, and Virginia Broughton. The author's discussion of Zora Neale Hurston focuses on how Hurston operates as a connection between early black women evangelist writers and black women writing in America today. He ends with the works of Alice Walker, Toni Morrison, and Toni Cade Bambara." "By examining the early traditions prefiguring contemporary African American women's text and the impact that race and gender have on them, Douglas-Chin shows how the nineteenth-century black women's works are still of utmost importance to many African American writers today. *Preacher Woman Sings the Blues* makes a valuable contribution to literary criticism and theoretical analysis and will be welcomed by scholars and students alike." --Book Jacket.

Over the past years, the thrust of research in cardiology has been toward an understanding of the engineering of the heart as a pump that transports blood to the various organs of the body. More recently, the fields of biochemistry and biophysics have come to influence heart research. The modern cardiologist can no longer pretend to understand, for example, what is happening to the patient with myocardial infarction or ischemia without understanding the principles of molecular biology. The structure and function of the heart are therefore central themes of cardiological research and practice, which incorporate knowledge and discoveries from diverse disciplines. The importance of lipid metabolism in the myocardium has become clearly understood. In the well-oxygenated heart, fatty acids are the preferred substrates. The fact that the heart derives most of its energy from the oxidation of lipids, which represent the largest energy store of the body, is logical for an organ that must work throughout our lifetime. There are, however, several lines of evidence that during ischemia, lipids may be harmful to the heart. High levels of free fatty acids in the serum have been suggested to play a role in causing life-threatening arrhythmias and damage in the ischemic heart. The molecular basis for these effects remains poorly understood, and several possible mechanisms for these harmful effects have been suggested. An in-depth analysis of Alice Walker, her writings, and the historical time period in which they were written.

Presents a biography of author Alice Walker along with critical views of her work.

Profiles notable African Americans and their work in the field of literature, including Maya Angelou, Walter Dean Myers, and Toni Morrison.

How fictional representations of dead bodies develop over the twentieth century is the central concern of Lisa K. Perdigao's study of American writers. Perdigao considers works by writers from William Faulkner and Richard Wright to Toni Morrison and Jeffrey Eugenides, arguing that the crisis of bodily representation can be traced from modernist entombment to postmodernist exhumation, complementary drives that speak to the tension between the desire to bury the dead and the need to remember.

The daughter of a mountain gatherer and healer, sixteen-year-old Shug Yokem knows every sound the mountains make: the creaking of limbs in winter, the prattle of rain in spring, the whisper of summer winds, and the crackle of fall's sun-dried foliage underfoot. She knows which plants will cure and which will kill. Until Cleo Sizemore shows up on her and her mother's doorstep, she has never had an enemy, let alone entertained the idea of killing someone. But now that she has discovered her stepfather's murderous secret, her life and the lives of her siblings and mother are endangered. A cunning and callous man, Cleo has found a way to keep Shug quiet--fabricating a story that imprisons her behind the barred windows and locked doors of an institution for the epileptic and the feeble-minded. Undaunted, she ingratiates herself with some of the staff and learns what really goes on beyond the doors of the surgery room. Desperate to return home, she escapes into the unfamiliar mountains of Virginia. There she encounters a mysterious woman who warns

Shug, "Na path doth lead home, na 'til the unwill is undone, an the evil done the two women, righted." Shug realizes she must return to the institution and find these women before she can go home and save her family. The two women prove to be connected to Shug in ways she could never have imagined.

Travel writer Julia Sullivan lives life in fast-forward. She jet sets to Europe and the Caribbean with barely a moment to blink or sleep. But too many mishaps and missed deadlines have Julia on the verge of being fired. With a stern warning, and unemployment looming, she's offered one last chance to rescue her career. Julia embarks on an unlikely journey to the 'Heart of Dixie'—Eufaula, Alabama—home to magnificent mansions, sweet tea, and the annual Pilgrimage. Julia arrives, soon charmed by the lovely city and her handsome host, but her stay is marred by a shocking discovery. Can Julia's story save her career, Eufaula, and the annual Pilgrimage?

A favorite novel by "a generous and lyric storyteller" (San Francisco Chronicle) known for his tragicomic voice and unforgettable characters. Welcome to Shiver-de-Freeze, a boot-shaped precinct deep in the Louisiana swamp, famous for its healing waters and curious fauna. Grisham Loudermilk is marrying Ariane Thevenot at Paradise, the family's ancestral home, and we're here for the wedding. But reason and love, it would seem, keep little company in Paradise these days: Grisham's cousin Adlai Birdsong has fallen desperately in love with the bride-to-be. Adlai's ill-advised courtship proceeds even as his daddy, Royce, struggles to recall his past in the face of Alzheimer's; as Father Pat McDermott realizes his passion for the mother of the bride; as the conjoined twins, Tous-les-Deux, train their eyes on Boudou Fontana, the last of the star-crossed Fontana clan. And just when it seems that Adlai must resign himself to a prolonged season of bachelorhood, Miranda Ferry, Grisham's recent lover, wanders into town unawares. With his signature tragic-comic voice and cast of unforgettable and lively characters, Dufresne explores love, death, imagination, and memory. Reading group guide available.

The first book-length study of changing cultural representations of unwed mothers in American fiction and film, from *The Scarlet Letter* to *Juno*

A Study Guide for Alice Walker's "The Color Purple," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Annemarie "Shug" Wilcox is clever and brave and true (on the inside anyway). And she's about to become your new best friend in this enchanting middle grade novel from the New York Times bestselling author of *To All the Boys I've Loved Before* (soon to be a major motion picture!), Jenny Han. Annemarie Wilcox, or Shug as her family calls her, is beginning to think there's nothing worse than being twelve. She's too tall, too freckled, and way too flat-chested. Shug is sure that there's not one good or amazing thing about her. And now she has to start junior high, where the friends she counts most dear aren't acting so dear anymore -- especially Mark...

Seminar paper from the year 2003 in the subject American Studies - Literature, grade: A (1), Southern Connecticut State University (English Department), course: Wives, Mothers and Harlots: The Work of Toni Morrison, Alice Walker, Miriam Mathabane and June Jordan, 6 entries in the bibliography, language: English, abstract: For just over two hundred years, the concern to depict the quest of the black speaking subject to find his or her voice has been a repeated topos of the black tradition, and perhaps has been its most central trope. As theme, as revised trope, as a double-voiced narrative strategy, the representation of characters and texts finding a voice has functioned as a sign both of the formal unity of the Afro-American literary tradition and of the integrity of the black subjects depicted in this literature (Gates 29-30). In his article "Color me Zora: Alice Walker's (Re)Writing of the Speakerly Text", Henry Louis Gates Jr. talks about *The Color Purple* in connection with other novels by black authors (especially *Their Eyes Were Watching God* by Zora Neale Hurston) whose characters are all looking for a voice throughout the story. The theme of finding a voice seems to be very characteristic of African-American writing. Tamar Katz points out that "The Color Purple remains, above all, [...] a novel about the instruction of Celie and her coming into consciousness (69). And, speaking of *The Color Purple*, Diane Gabrielsen Scholl also clarifies that [t]he novel is [...] the story of Celie's changing fortunes [...] as Celie gradually overcomes the oppressive conditions of her despised situation, achieving in the end the prosperity and family security she has longed for (109). Walker emphasizes throughout the novel that the ability to express one's thoughts and feelings is crucial to developing a sense of self. According to Carla Kaplan, Celie "in some way hinges on her ability to narrate her life story and to find an audience fit to hear and understand it (181). She argues that Celie does not exactly need to find a voice but rather learn how to use it: [...]"

To Live Fully, Here and Now formulates a coherent and comprehensive understanding of Alice Walker's spiritual wisdom in the age of heightened global awareness, natural devastation, and spiritual crisis. Simcikova argues that to fully understand Walker's complex and multi-layered concept of spirituality, we have to move beyond the womanist model to incorporate and/or accommodate all the influences that have had a significant impact on Walker, particularly her interest in Native American spirituality. Simcikova also offers a new paradigm of wholeness, unity, and interconnectedness for critical analysis of her Walker's latest works. This ground-breaking book will find audiences across disciplines as it addresses the fundamental ethical question of what it means to be human.

During the period before the Great Change, a new nation called Liberation is born within America. The revolution of racism and hatred that existed before the separation resulted in the largest transformation in the country's history. As the world's most beloved country developed a devastating disease of broken promises going from one elected leader to the next, the new nation develops on its own, struggling to keep corruption out of its highest levels of government. In the midst of this, the son of an American billionaire is found guilty of numerous violations in Liberation, resulting in calls for public punishment. His wealthy father swears that no one in the "country of monkeys," as he calls it, will lay a hand on his son, or else they will suffer. Meanwhile, a politician in Liberation who rules the local underworld grows more powerful-and more dangerous. The mayor of Liberation holds the key to keeping his country and America from war, working with America's first African American president. In this suspenseful novel set in an alternate dystopian world, only time will tell whether the two men can work together to bring their nations to peace, or whether their nations' shadows will destroy the countries from within.

Growing up poor in a small town in Georgia, Alice Walker became aware of the effects of prejudice and segregation at a young age. She would later call on these early experiences when writing her most famous novel, *The Color Purple*. But the themes of Walker's prose and poetry extend far beyond race, including women's issues, religion, relationships, and culture. This text explores the many themes of her work, as well as her use of characterization, literary devices, and plot. Through biographical information, quotes from the author, excerpts from texts, and critical analysis, readers will obtain a strong appreciation for the life and works of this controversial and esteemed author.

Examining the work and writings of such figures as Leslie Marmon Silko, Paula Gunn Allen, Audre Lorde, Alice Walker, Starhawk, Marion Zimmer Bradley, Sonia Johnson and Mary Daly, the author illustrates how these writers and activists outline a journey toward wholeness.

Presents the story of Celie, a poor, black woman who overcomes a life of abuse due to the support of the females in her life. This edition also offers a compilation of criticism on the characters and themes in this novel. It also features a

chronology of the author's life and notes on the contributors.

A prologue describes the location and beautiful physical setting of the story and sets the western theme of self-reliance and willingness to fight for survival in a hostile world. Colorado Palmer-Winston is the attractive young Mayor of a small city struggling for prosperity in the rural backwater of the Cowboy State. The success of her ranch, her city, her marriage and even her physical safety are threatened by the criminal activities of aggressive strangers who flood into the area in search of mineral riches. The laid-back, friendly cattle culture is contrasted with competitive amoral ambitions of mining industry newcomers. Crime appears, along with environmental degradation of rivers, prairie and ranchlands that change the landscape of the new mining region. Social and political issues of the Korean War period impact everyone affected by the uranium discovery and many lives are changed forever. The story of Milo Harris, a black cowboy, and his love affair with a white businesswoman explores racial bias of the pre-Rosa Parks era. You may have been born too late remember the days before color television, computers and cell phones but there was a rich culture and technology that foreshadowed the rapid progress of the latter half of the century.

"Prepare your high school students for AP, IB, and other standardized tests that demand an understanding of the subtle elements that comprise an author's unique voice. Each of the 100 sharply focused, historically and culturally diverse passages from world literature targets a specific component of voice, presenting the elements in short, manageable exercises that function well as class openers. Includes teacher notes and discussion suggestions."

Growing up in a very small city of Natchitoches, Louisiana, the oldest one in the Louisiana Purchase, author, Bonita Grace Moses, was not only the youngest sibling but also the only girl, along with four brothers, born to Elena Moses. She was reared by her mother and her grandmother, Georgiana Moses, in a small three-room house. In *Mama Shug: the Bridge Whom We Loved So Dearly*, Moses shares her life story and how it was particularly influenced by her God-fearing grandmother, affectionately known as Mama Shug, who lived to the age of ninety-eight. This memoir narrates how Mama Shug quit school at age seven to care for her siblings, but she instilled the importance of a good education in her grandchildren. Full of wisdom, Moses' grandmother also preached how faith in the Lord was central to life. She was a woman who lived what she practiced. A testament to the strength, tenacity, spirituality, and love of Mama Shug, this memoir describes the life of one woman who paved the way and provided an important foundation helping her grandchildren achieve success.

This is the first book to celebrate the life and writing of one of the most charismatic Southern leaders of the middle twentieth century, Don West (1906-1992). West was a poet, a pioneer advocate for civil rights, a preacher, a historian, a labor organizer, a folk-music revivalist, an essayist, and an organic farmer. He is perhaps best known as an educator, primarily as cofounder of the Highlander Folk School in Tennessee and founder of the Appalachian South Folklife Center in West Virginia. In his old age, West served as an elder statesman for his causes. *No Lonesome Road* allows Don West to speak for himself. It provides the most comprehensive collection of his poetry ever published, spanning five decades of his literary career. It also includes the first comprehensive and annotated collection of West's nonfiction essays, articles, letters, speeches, and stories, covering his role at the forefront of Southern and Appalachian history, and as a pioneer researcher and writer on the South's little-known legacy of radical activism. Drawing from both primary and secondary sources, including previously unknown documents, correspondence, interviews, FBI files, and newspaper clippings, the introduction by Jeff Biggers stands as the most thorough, insightful biographical sketch of Don West yet published in any form. The afterword by George Brosi is a stirring personal tribute to the contributions of West and also serves as a thoughtful reflection on the interactions between the radicals of the 1930s and the 1960s. The best possible introduction to his extraordinary life and work, this annotated selection of Don West's writings will be inspirational reading for anyone interested in Southern history, poetry, religion, or activism.

"A major contribution to literary and cultural studies—bold, illuminating, and persuasively argued."—Karla Holloway, Duke University

Conference Pride by Jim Gumm Growing up in Tennessee, Jim Gumm was surrounded by fans of Southeastern Conference college football teams. When Jim was younger he was a huge baseball fan and loved the Cincinnati Reds. He even worked on the grounds crew for the Reds in 1979. In the early 1980s, his passion shifted to college football and he is now a diehard fan of the sport. *Conference Pride: The Ultimate Book about SEC Football from 1933-2016* is a result of his passion. This book takes actual, on-the-field, results of Southeastern Conference football and shares them in a clear and concise guide. No opinions and no interpretations – this book reports the facts. With details from individual games and decade by decade trends, *Conference Pride* is an invaluable resource for any SEC football fan. From Alabama to Vanderbilt, from 1933 to 2016, from conference wins, Associated Press rankings, and head coaches, *Conference Pride* has all the facts to help you support your favorite SEC team.

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