



# Dislocating the Color Line

*Identity, Hybridity,  
and Singularity in  
African-American  
Literature*

Samira Kawash

Mestizo Spaces  
*Espaces Métissés*

# Dislocating The Color Line Identity Hybridity And Singularity In African American Literature

**Camilla Rothe**



## **Dislocating The Color Line Identity Hybridity And Singularity In African American Literature:**

**Dislocating the Color Line** Samira Kawash, 2022 Inquiries into the meaning and force of race in American culture have largely focused on questions of identity and difference What does it mean to have a racial identity What constitutes racial difference Such questions assume the basic principle of racial division which today seems to be becoming an increasingly bitter and seemingly irreparable chasm between black and white This book confronts this contemporary problem by shifting the focus of analysis from understanding differences to analyzing division It provides a historical context for the recent resurgence of racial division by tracing the path of the color line as it appears in the narrative writings of African Americans in the nineteenth and twentieth centuries In readings of slave narratives passing novels and the writings of Charles Chesnut and Zora Neale Hurston the author asks What is the work of division How does division work The history of the color line in the United States is coeval with that of the nation The author suggests that throughout this history the color line has not functioned simply to name biological or cultural difference but more important it has served as a principle of division classification and order In this way the color line marks the inseparability of knowledge and power in a racially demarcated society The author shows how from the time of slavery to today the color line has figured as the locus of such central tenets of American political life as citizenship subjectivity community law freedom and justice This book seeks not only to understand but also to bring critical pressure on the interpretations practices and assumptions that correspond to and buttress representations of racial difference The work of dislocating the color line lies in uncovering the uncertainty the incoherency and the discontinuity that the common sense of the color line masks while at the same time elucidating the pressures that transform the contingent relations of the color line into common sense **Passing** Anna Camaiti

Hostert, 2007 This book takes its title from the homonymous novel by Nella Larsen who during the Harlem Renaissance posed the question of what it means to be black in a racist country The practice of passing was in fact used by African Americans to escape discrimination during the time of segregation Nella Larsen in her novel condemns this practice but also shows its potential defining it as not entirely strange perhaps but certainly not entirely friendly Starting from this consideration Camaiti Hostert's book turns the meaning of the social practice of passing upside down and makes it become a universal tool to redefine any social ethnic gender and religious identity Based on the Foucauldian consideration that total visibility is a trap the author focuses her attention on the interstices on the spaces off and on the narratives between the lines The emphasis is on the transitional moment in a Gramscian sense the fluid state flowing between the starting and ending points becomes the place of a counter hegemony which helps not only to rewrite history but also to change the political status quo Camaiti Hostert's book emphasizes hybridity and displacement passing is a tool to redefine in our contemporary times the role of social practices as well as the personal self Book Jacket *The Mulatta and the Politics of Race* Teresa C.

Zackodnik, 2009-09-18 From abolition through the years just before the civil rights struggle began African American women

recognized that a mixed race woman made for a powerful and at times very useful figure in the battle for racial justice. The Mulatta and the Politics of Race traces many key instances in which black women have wielded the image of a racially mixed woman to assault the color line. In the oratory and fiction of black women from the late 1840s through the 1950s, Teresa C. Zackodnik finds the mulatta to be a metaphor of increasing potency. Before the Civil War, white female abolitionists created the image of the tragic mulatta caught between races, rejected by all. African American women put the mulatta to diverse political use. Black women used the mulatta figure to invoke and manage American and British abolitionist empathy and to contest racial stereotypes of womanhood in the postbellum United States. The mulatta aided writers in critiquing the New Negro Renaissance and gave writers leverage to subvert the aims of mid-twentieth-century mainstream American culture. The Mulatta and the Politics of Race focuses on the antislavery lectures and appearances of Ellen Craft and Sarah Parker Remond, the domestic fiction of Pauline Hopkins and Frances Harper, the Harlem Renaissance novels of Jessie Fauset and Nella Larsen, and the little-known 1950s texts of Dorothy Lee Dickens and Reba Lee. Throughout, the author discovers the especially valuable and as yet unexplored contributions of these black women and their uses of the mulatta in prose and speech.

Teresa C. Zackodnik is a professor of English at the University of Alberta in Canada. *Faulkner and the Politics of Reading* Karl F. Zender, 2002-05-01. With this study, Karl F. Zender offers fresh readings of individual novels, themes, and motifs while also assessing the impact of recent politicized interpretations on our understanding of Faulkner's achievement. Sympathetically acknowledging the need to decenter the canon, Zender's searching interrogation of current theory clears a breathing space for Faulkner and his readers between the fustier remnants of New Criticism and the excesses of post-structuralism. Each chapter opens with a balanced presentation of the genuine gifts contemporary theory has bestowed on our comprehension of a particular novel or problem in Faulkner criticism and then proceeds with a groundbreaking reading. The Politics of Incest challenges older psychoanalytic interpretations of Faulkner's use of the incest motif, and Faulkner's Privacy defends the novelist's difficulty or reticence as an aesthetic resistance against the rude candor of deracialized and depersonalized culture. Subsequent chapters take up the volatile issues of Faulkner's representations of women and of African Americans and a close reading of the classic Barn Burning critiques the current tendency to blur the concepts of patriarchy and paternity. The elegiac final chapter, "Where is Yoknapatawpha County?" draws on a comparison with John Updike's Pennsylvania fiction and a reading of Joan Williams's *The Wintering* to explore Faulkner's disinclination to represent the quotidian realities of southern life in his later novels. Zender shows that Faulkner's stylistic withdrawal attempts to transform into beauty his alienation from the postwar world and his fear of aging. That Faulkner and the Politics of Reading itself recovers and gives new luster to Faulkner's beauty will surely please in the author's words those readers for whom literature is less a mechanism of social change than a source of pleasure. The originality of its critical vision will inspire Faulkner scholars, students of American literature, and general readers.

New Perspectives on James Weldon Johnson's "The Autobiography of

an Ex-Colored Man" Noelle Morrisette, 2017-07-15 James Weldon Johnson 1871 1938 exemplified the ideal of the American public intellectual as a writer educator songwriter diplomat key figure of the Harlem Renaissance and first African American executive of the NAACP Originally published anonymously in 1912 Johnson's novel *The Autobiography of an Ex-Colored Man* is considered one of the foundational works of twentieth century African American literature and its themes and forms have been taken up by other writers from Ralph Ellison to Teju Cole Johnson's novel provocatively engages with political and cultural strains still prevalent in American discourse today and it remains in print over a century after its initial publication *New Perspectives* contains fresh essays that analyze the book's reverberations the contexts within which it was created and received the aesthetic and intellectual developments of its author and its continuing influence on American literature and global culture Contributors Bruce Barnhart Lori Brooks Ben Glaser Jeff Karem Daphne Lamothe Noelle Morrisette Michael Nowlin Lawrence J Oliver Diana Paulin Amritjit Singh Robert B Stepto

**The Souls of Mixed Folk** Michele Elam, 2011-02-21 *The Souls of Mixed Folk* examines representations of mixed race in literature and the arts that redefine new millennial aesthetics and politics Focusing on black white mixes Elam analyzes expressive works novels drama graphic narrative late night television art installations as artistic rejoinders to the perception that post Civil Rights politics are bereft and post Black art is apolitical Reorienting attention to the cultural invention of mixed race from the social sciences to the humanities Elam considers the creative work of Lezley Saar Aaron McGruder Nate Creekmore Danzy Senna Colson Whitehead Emily Raboteau Carl Hancock Rux and Dave Chappelle All these writers and artists address mixed race as both an aesthetic challenge and a social concern and together they gesture toward a poetics of social justice for the mulatto millennium *The Souls of Mixed Folk* seeks a middle way between competing hagiographic and apocalyptic impulses in mixed race scholarship between those who proselytize mixed race as the great hallelujah to the race problem and those who can only hear the alarmist bells of civil rights destruction Both approaches can obscure some of the more critically astute engagements with new millennial iterations of mixed race by the multi generic cohort of contemporary writers artists and performers discussed in this book *The Souls of Mixed Folk* offers case studies of their creative work in an effort to expand the contemporary idiom about mixed race in the so called post race moment asking how might new millennial expressive forms suggest an aesthetics of mixed race And how might such an aesthetics productively reimagine the relations between race art and social equity in the twenty first century

**The Autobiography of an Ex-Colored Man (International Student Edition) (Norton Critical Editions)** James Weldon Johnson, 2016-04-04 The Norton Critical Edition of this influential Harlem Renaissance novel includes related materials available in no other edition Known only as the Ex-Colored Man the protagonist in Johnson's novel is forced to choose between celebrating his African American heritage or passing as an average white man in a post Reconstruction America that is rapidly changing This Norton Critical Edition is based on the 1912 text It is accompanied by a detailed introduction explanatory footnotes and a note on the text The appendices that

follow the novel include materials available in no other edition manuscript drafts of the final chapters including the original lynching scene chapter 10 ca 1910 and the original ending chapter 11 ca 1908 An unusually rich selection of Backgrounds and Sources focuses on Johnson's life the autobiographical inspirations for *The Autobiography of an Ex-Colored Man* the cultural history of the era in which Johnson lived and wrote the noteworthy reception history for the 1912 1927 and 1948 editions and related writings by Johnson In addition to Johnson contributors include Eugene Levy W E B Du Bois Carl Van Vechten Blanche W Knopf and Victor Weybright among others The four critical essays and interpretations in this volume speak to *The Autobiography of an Ex-Colored Man*'s major themes among them irony authorship passing and parody Assessments are provided by Robert B Stepto M Giulia Fabi Siobhan B Somerville and Christina L Ruotolo A chronology of Johnson's life and work and a selected bibliography are also included as well as six images

**African American Review**, 2007 *American History Through Literature, 1870-1920* Tom Quirk, Gary Scharnhorst, 2006 This volume organized from addition to Ghost stories features articles on works ideas genres aesthetics events places societal values and the history of publishing from 1870 to 1920

**American Studies International**, 1999 Program Organization of American Historians. Meeting, 1998

**(Dis)claiming Whiteness; Homer Plessy, Tiger Woods, and Racially-transformed Parents** Joshua Carter Woodfork, 1999

**Race and Nature from Transcendentalism to the Harlem Renaissance** Paul Outka, 2008-07-15 Winner of the 2009 Biennial Prize for Ecocriticism from the Association for the Study of Literature and the Environment *Race and Nature from Transcendentalism to the Harlem Renaissance* examines a neglected but centrally important issue in critical race studies and ecocriticism how natural experience became racialized in America from the antebellum period through the early twentieth century Drawing on theories of sublimity and trauma the book offers a critical and cultural history of the racial fault line in American environmentalism that to this day divides largely white wilderness preservation groups and the largely minority environmental justice movement Outka offers a detailed exploration of the historically fraught relation between the construction of natural experience and of white and black racial identity In denaturalizing race and racializing nature the book bridges race theory and ecocriticism in a way vitally important to both disciplines

Current Contents. Arts & Humanities Institute for Scientific Information, 1998

**African American Voices** Steven Mintz, 1999

**How Black Writers Deal with Whiteness** Emine Lâle Demirtürk, 2008 From the internationally bestselling author who brought us *Ender's Game* a brand new series that instantly draws readers into the dystopian world of Rigg a teenager who possesses a secret talent that allows him to see the paths of people's pasts Rigg's only confidant is his father whose sudden death leaves Rigg completely alone aside from a sister he's never met But a chance encounter with Umbo another teen with a special talent reveals a startling new aspect to Rigg's abilities compelling him to reevaluate everything he's ever known Rigg and Umbo join forces and embark on a quest to find Rigg's sister and discover the true depth and significance of their powers Because although the pair can change the past the future is anything but certain

**Forthcoming Books** Rose Arny,1997      **Research in African Literatures** ,2000 Vol 1 spring 1970 include A  
Bibliography of American doctoral dissertations on African literature compiled by Nancy J Schmidt      *Oedipus Disfigured*  
*Myth, Humanism and Hybridity in Modernist Anglo-American and Post-colonial Literature* Bradley W. Buchanan,2001  
*Blackening Up, Passing Down* Maya C. Gibson,1999

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