

Seraph On The Suwanee

'One of the greatest writers of our time.' Toni Morrison

Zora Neale Hurston's The Seraph on the Suwanee has two storylines: one traces the economic mobility and class ascendancy of Jim, patriarch of the Meserves; the other follows the construction of Arvay and Jim's private family and home, which becomes a battleground for their ideological struggles. These storylines merge and intertwine, colluding to demonstrate how power–psychosexual and emotional–is conferred onto Jim as the economic breadwinner and head of the Meserve financial dynasty. Thus, the uniqueness of a novel like Seraph is that it gives us not just an economic portrayal, but also a psychoanalytic deconstruction of whiteness that points to formulations of white (gendered) subjectivity. While many critics have explored race, class or gender in their critiques of Seraph, few have attempted to bridge the connection between the economic and social ramifications of exploitative capitalism when it is used to justify and/or create the family household. In detailing how the Meserves achieve their race and class mobility, Hurston not only critiques how whiteness is constructed but also queries racial identification–the notion of race–as well. In my thesis, I argue that Seraph gives us an inside/insider look how white masculinity and femininity buttress each other to create a domestic space and ideology of the family that respects and values the exploitation required to achieve comfort. This starts with the Meserve family and branches out into dynasties that encompass the second-generation of Meserves and the Corregios, eventually constituting a white republic.

“ I mean to live and die by my own mind.” Zora Neale Hurston told the writer Countee Cullen. Arriving in Harlem in 1925 with little more than a dollar to her name, Hurston rose to become one of the central figures of the Harlem Renaissance, only to die in obscurity. Not until the 1970s was she rediscovered by Alice Walker and other admirers. Although Hurston has entered the pantheon as one of the most influential American writers of the 20th century, the true nature of her personality has proven elusive. Now, a brilliant, complicated and utterly arresting woman emerges from this landmark book. Carla Kaplan, a noted Hurston scholar, has found hundreds of revealing, previously unpublished letters for this definitive collection; she also provides extensive and illuminating commentary on Hurston's life and work, as well as an annotated glossary of the organizations and personalities that were important to it. From her enrollment at Baltimore's Morgan Academy in 1917, to correspondence with Marjorie Kinnan Rawlings, Langston Hughes, Dorothy West and Alain Locke, to a final query letter to her publishers in 1959, Hurston's spirited correspondence offers an invaluable portrait of a remarkable, irrepressible talent.

A candid, funny, bold and poignant autobiography from one of literature's most cherished voices. Dust Tracks on a Road is the enthralling account of Zora Neale Hurston's rise from an impoverished childhood in the rural South to celebrated artist of the Harlem Renaissance.

Black Britain and African America

Stories from the Harlem Renaissance

A Father's Law

Voodoo and Life in Haiti and Jamaica

The Complete Stories

Zora Neale Hurston: Novels & Stories (LOA #74)

SOC031000

A fantastic collection of stories - funny, touching, surprising - from the Pulitzer Prize-winning author of THE COLOR PURPLE 'Stories are, after all, like a thumbprint. Unique to the soul and heart they are by creation attached' Comprising two volumes - In Love and Trouble and You Can't Keep a Good Woman Down - The Complete Stories is a rich smorgasbord of tales that showcase three decades of the author's work. They show the immense range of Alice Walker's talent, from humour to stories of love, race and politics, reaffirming her position as one of the most important writers of the past 50 years.

Master's Thesis from the year 2012 in the subject Women Studies / Gender Studies, grade: 20, course: English language and literature, language: English, comment: This thesis was mentioned as a good study as the researcher had undergone a difficult situation in order to accomplish it. This was the major reason that she decided to publish her paper for free, so that other students and researchers around the world can use it. On the defense session, the thesis examiner who was also the head of the department announced that the writer of this text bears the capability of writing research papers and doing similar jobs., abstract: Zora Neale Hurston is a reputable figure in the fields of African-American literature and Women's studies. The researcher aims at reading her masterpiece "Their Eyes Were Watching God" along with her other fictional work "Seraph on the Suwanee" under the light of the theories of the post-structuralist French feminist critic and thinker, Helene Cixous. The aim of this study is to scrutinize whether the selected novels could be regarded as examples and models of ecriture feminine. The selected novels possess notable features, which led the researcher to study them from Cixous's perspectives. The first leading and prominent feature is the novels' being written by a woman. The second far-reaching feature is the existence of female protagonists within both of the selected texts who revolt against patriarchal figures. By investigating the pivotal notions of openness, multiplicity, body as a means of resistance against patriarchal constructions and the dominance of voice as a subversive element within the texts, the thesis aims to reach this outcome: Their Eyes Were Watching God and Seraph on the Suwanee are capable to bear post-structuralist as well as feminine qualities. In sum, Zora Neale Hurston, the author of the novels, could be categorized as an example of Cixous's notion of ecriture feminine."

Examines the works of African-American writer Zora Neale Hurston and provides biographical information about her life.

Every Tongue Got to Confess

She Dared to Challenge Tradition: Seraph on the Suwanee, Zora Neale Hurston's ""White Novel,"" and Its Literary Foundation, Paul Laurence Dunbar's The Uncalled

Zora Neale Hurston's Seraph on the Suwanee

The Heart of What Matters

The Private as Political

Literary Ambition and the African American Novel

Traces the career of the influential African-American writer, citing the historical backdrop of her life and work while considering her relationships with and influences on top literary, intellectual, and artistic figures.

A bold retelling of the life of the Their Eyes Were Watching God author Peter Bagge has defied the expectations of the comics industry by changing gears from his famous slacker hero Buddy Bradley to documenting the life and times of historical 20th century trailblazers. If Bagge had not already had a New York Times bestseller with his biography of Margaret Sanger, his newest biography, Fire!! The Zora Neale Hurston Story, would seem to be an unfathomable pairing of author and subject. Yet through Bagge’s skilled cartooning, he turns what could be a rote biography into a bold and dazzling graphic novel, creating a story as brilliant as the life itself. Hurston challenged the norms of what was expected of an African American woman in early 20th century society. The fifth of eight kids from a Baptist family in Alabama, Hurston’s writing prowess blossomed at Howard University, and then Barnard College, where she was the sole black student. She arrived in NYC at the height of the Harlem Renaissance and quickly found herself surrounded by peers such as Langston Hughes and Wallace Thurman. Hurston went on to become a noted folklorist and critically acclaimed novelist, including her most provocative work Their Eyes Were Watching God. Despite these landmark achievements, personal tragedies and shifting political winds in the midcentury rendered her almost forgotten by the end of her life. With admiration and respect, Bagge reconstructs her vivid life in resounding full-colour.

“Roy Choi sits at the crossroads of just about every important issue involving food in the twenty-first century. As he goes, many will follow.” –Anthony Bourdain From the maverick chef the New Yorker called “The David Chang of L.A.” and founder of the wildly popular Kogi taco trucks, comes a cookbook that’s as inventive, creative, and border-crossing as the city to which it pays homage: Los Angeles. Los Angeles: A patchwork megalopolis defined by its unlikely cultural collisions; the city that raised and shaped Roy Choi, the boundary-breaking chef who decided to leave behind fine dining to feed the city he loved—and, with the creation of the Korean taco, reinvented street food along the way. Abounding with both the food and the stories that gave rise to Choi’s inspired cooking, L.A. Son takes us through the neighborhoods and streets most tourists never see, from the hidden casinos where gamblers slurp fragrant bowls of pho to Downtown’s Jewelry District, where a ten-year-old Choi wolfed down Jewish deli classics between diamond deliveries; from the kitchen of his parents’ Korean restaurant and his mother’s pungent kimchi to the boulevards of East L.A. and the best taquerias in the country, to, at last, the curbside view from one of his emblematic Kogi taco trucks, where people from all walks of life line up for a revolutionary meal. Filled with over 85 inspired recipes that meld the overlapping traditions and flavors of L.A.—including Korean fried chicken, tempura potato pancakes, homemade chorizo, and kimchi and Pork Belly Stuffed Pupusas—L.A. Son embodies the sense of invention, resourcefulness, and hybrid attitude of the city from which it takes its name, as it tells the transporting, unlikely story of how a Korean American kid went from lowriding in the streets of L.A. to becoming an acclaimed chef.

This story begins in Eatonville, Florida, on a Saturday afternoon with Jim and Dave fighting for Daisy's affection. An argument breaks out between two men, and Jim picks up a hock bone from a mule and knocks Dave out. Because of that Jim gets arrested and is held for trial in Joe Clarke's barn. When the trial begins the townspeople are divided along religious lines: Jim's Methodist supporters sit on one side of the church, Dave's Baptist supporters on the other. The issue to be decided at the trial is whether or not Jim has committed a crime.

The Life and Folklore of Zora Neale Hurston

The Cambridge Introduction to Zora Neale Hurston

Zora neale Hurston

Student Companion to Zora Neale Hurston

The Reality of Fiction

Hitting A Straight Lick with a Crooked Stick

John Buddy Pearson, a young Black man who becomes a popular pastor at Zion Hope, is unable to reconcile his good intentions and his natural instincts

This comprehensive study examines the ways Hurston circumvented the constraints of the white publishing world and a predominantly white readership to critique white culture and its effects on the black community.

“Strikingly dramatic, yet simple and unrestrained. . . . an unusual and intensely interesting book richly packed with strange information.” —New York Times Book Review Based on Zora Neale Hurston’s personal experiences in Haiti and Jamaica, where she participated as an initiate rather than just an observer of voodoo practices during her visits in the 1930s, this travelogue into a dark world paints a vividly authentic picture of the ceremonies, customs, and superstitions of voodoo.

This Library of America volume, with its companion, brings together for the first time all of Zora Neale Hurston’s best writing in one authoritative set. When she died in poverty and obscurity in 1960, all of her books were out of print. Today Hurston’s groundbreaking works, suffused with the culture and traditions of African Americans and the poetry of black speech, have won her recognition as one of the most significant modern American writers. Hurston’s fiction is free-flowing and frequently experimental, exuberant in its storytelling and open to unpredictable and fascinating digressions. Jonah’s Gourd Vine (1934), based on the lives of her parents and evoking in rich detail the world of her childhood, recounts the rise and fall of a powerful preacher torn between spirit and flesh in an all-black town in Florida. “There is no book more important to me than this one,” novelist Alice Walker has written about Their Eyes Were Watching God (1937). Hurston’s lyrical masterpiece about a woman’s determined struggle for love and independence. In this, her most acclaimed work, she employs a striking range of tones and voices to give the story of Janie and Tea Cake the poetic intensity of a myth. In Moses, Man of the Mountain (1939), her high-spirited and utterly personal retelling of the Exodus story, Hurston again demonstrates her ability to use the black vernacular as the basis for a supple and compelling prose style. Seraph on the Suwanee (1948), Hurston’s last major work, is set in turn-of-the-century Florida and portrays the passionate clash between a poor southern “cracker” and her willful husband. A selection of short stories (among them “Spunk,” “The Bone of Contention,” and “Story in Harlem Slang”) further displays Hurston’s unique fusion of folk traditions and literary modernism—comic, ironic, and soaringly poetic. The chronology of Hurston’s life prepared for this edition sheds fresh light on many aspects of her career. In addition, this volume contains detailed notes and a brief essay on the texts. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation’s literary heritage by publishing, and keeping permanently in print, America’s best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Fire!! The Zora Neale Hurston Story

Fire!! The Zora Neale Hurston Story

An Indictment of Whiteness

Tell My Horse

The Life of Zora Neale Hurston

Hitting a Straight Lick with a Crooked Stick

Describes the life and work of the prolific black author who wrote stories, plays, essays, and articles, recorded black folklore, and was involved in the Harlem Renaissance.

Acclaimed for her pitch-perfect accounts of rural black life and culture, Zora Neale Hurston explores new territory with her novel Seraph on the Suwanee—a story of two people at once deeply in love and deeply at odds, set among the community of "Florida Crackers" at the turn of the twentieth century. Full of insights into the nature of love, attraction, faith, and loyalty, it follows young Arvay Henson, convinced she will never find true happiness, as she defends herself from unwanted suitors with hysterical fits and religious fervor. But into her life comes bright and enterprising Jim Meserve, who knows that Arvay is the woman for him, and nothing she can do will dissuade him. Alive with the same passion and understanding of the human heart that made Their Eyes Were Watching God a classic, Hurston's Seraph on the Suwanee masterfully explores the evolution of a marriage and the conflicting desires of an unforgettable young woman in search of herself and her place in the world. Acclaimed for her pitch-perfect accounts of rural black life and culture, Zora Neale Hurston explores new territory with her novel Seraph on the Suwanee—a story of two people at once deeply in love and deeply at odds, set among the community of "Florida Crackers" at the turn of the twentieth century. Full of insights into the nature of love, attraction, faith, and loyalty, it follows young Arvay Henson, convinced she will never find true happiness, as she defends herself from unwanted suitors with hysterical fits and religious fervor. But into her life comes bright and enterprising Jim Meserve, who knows that Arvay is the woman for him, and nothing she can do will dissuade him. Alive with the same passion and understanding of the human heart that made Their Eyes Were Watching God a classic, Hurston's Seraph on the Suwanee masterfully explores the evolution of a marriage and the conflicting desires of an unforgettable young woman in search of herself and her place in the world.

Zora Neale Hurston(1891 -- 1960) Of the various signs that the study of literature in America has been transformed, none is more salient than is the resurrection and canonization of Zora Neale Hurston. Twenty years ago, Hurston's work was largely out-of-print, her literary legacy alive only to a tiny, devoted band of readers who were often forced to photocopy her works if they were to be taught . . . Today her works are central to the canon of African-American, American, and Women's literatures . . . The author of four novels, Jonah's Gourd Vine (1934), Their Eyes Were Watching God (1937),Moses, Man of the Mountain (1939), and Seraph on the Suwanee (1948); two books of folklore -- Mules and Men (1935) and Tell My Horse (1938); an autobiography, Dust Tracks On a Road (1942); and over 50 short stories, essays, and plays, Hurston was one of the most widely acclaimed Black authors for the two decades between 1925 and 1945. -- from the Preface by Henry Louis Gates, Jr.

"Imagine the situations in which these speech acts occur. Recall a front stoop, juke joint, funeral, wedding, barbershop, kitchen: the music, noise, communal energy, and release. Dream. Participate the way you do when you allow a song to transport you, all kinds of songs, from hip-hop rap to Bach to Monk, each bearing its different history of sounds and silences." -- From the Foreword by John Edgar Wideman African-American folklore was Zora Neale Hurston's first love. Collected in the late 1920s, Every Tongue Got to Confess is the third volume of folk-tales from the celebrated author of Their Eyes Were Watching God. It is published here for the first time. These hilarious, bittersweet, often saucy folk-tales -- some of which date back to the Civil War -- provide a fascinating, verdant slice of African-American life in the rural South at the turn of the twentieth century. Arranged according to subject -- from God Tales, Preacher Tales, and Devil Tales to Heaven Tales, White-Folk Tales, and Mistaken Identity Tales -- they reveal attitudes about slavery, faith, race relations, family, and romance that have been passed on for generations. They capture the heart and soul of the vital, independent, and creative community that so inspired Zora Neale Hurston. In the foreword, author John Edgar Wideman discusses the impact of Hurston's pioneering effort to preserve the African-American oral tradition and shows readers how to read these folk tales in the historical and literary context that has -- and has not -- changed over the years. And in the introduction, Hurston scholar Carla Kaplan explains how these folk-tales were collected, lost, and found, and examines their profound significance today. In Every Tongue Got to Confess, Zora Neale Hurston records, with uncanny precision, the voices of ordinary people and pays tribute to the richness of Black vernacular -- its crisp self-awareness, singular wit, and improvisational wordplay. These folk-tales reflect the joys and sorrows of the African-American experience, celebrate the redemptive power of storytelling, and showcase the continuous presence in America of an Africanized language that flourishes to this day.

The Mule-Bone

Shakespeare on the Suwanee

Jonah's Gourd Vine / Their Eyes Were Watching God / Moses, Man of the Mountain / Seraph on the Suwanee / stories

Patriarchal Dysfunction and Feminist Consciousness in Zora Neale Hurston's Seraph on the Suwanee

Critical Perspectives Past And Present

Seraph on the Suwanee, etc

Seraph on the SuwaneeA NovelHarper Collins

This dissertation explains the significance of Zora Neale Hurston’s Seraph on the Suwanee by using Paul Laurence Dunbar’s The Uncalled as a literary framework. Hurston’s novel tells the story of Arvay Henson, a pretty, poor, white woman who advances to the white middle class. Intriguingly, Arvay and her family speak in a dialect that is very similar to the [black] dialect featured in many of Hurston’s other works. Sadly, Hurston’s decision to place [black] dialect or what scholars would call African American Vernacular English (AAVE) in the mouths of white characters has allowed for the dismissal of one of her finest works.The two novels are similar in many ways. Both texts feature poor whites who speak in a dialect that resembles AAVE and who are also highly religious. In The Uncalled, the main character, Freddie Brent, struggles with his human desires while being raised by the overly religious Miss Hester who wants Freddie to become a minister. Similarly, Seraph’s Arvay is also consumed by religion and uses it as a crutch. In both texts, race plays an insignificant role. Hurston, like Dunbar, struggled to break from the race writing mold in which she had been placed to simply write about the human experience. Both authors wrote universal tales that could apply to any race or social class.In this literary study, I also propose the abolishment of the linguistic term African American Vernacular English (AAVE). I coin the term Impoverished Deep Southern Vernacular English (IDSVE) because it removes the race label that is problematic in AAVE. Hurston’s and Dunbar’s novels have been difficult for readers and scholars because the language patterns were labeled as black language in white mouths which often led to charges of lack of authenticity. Providing a better label for the type of language used by the white characters in the novels allows for a better understanding and hopefully embracement of the texts by readers and scholars. .

This book shows how African American literature emerged as a world-recognized literature: less as the product of a seamless tradition of writers signifying upon their ancestors and more the product of three generations of ambitious, competitive individuals aiming to be the first great African American writer. It charts a canon of fictional landmarks, beginning with The House Behind the Cedars and culminating in the National Book Awards Winner Invisible Man, and tells the compelling stories of the careers of key African writers, including Charles Chesnutt, James Weldon Johnson, Jean Toomer, Zora Neale Hurston, Richard Wright, and Ralph Ellison. These writers worked within the white-dominated, commercial, Eurocentric literary field to put African American literature on the world literary map, while struggling to transcend the cultural expectations attached to their position as ‘Negro authors’. Literary Ambition and the African American Novel tells us much about the novels that these writers could not publish as it does about their major achievements.

The acclaimed novelist, folklorist, and anthropologist brings us a warm and very human look at life among the white "Florida Crackers." "A moving novel."- "Saturday Review of Literature" "A simple, colorfully written, and moving novel. " "-Saturday Review of Literature"

Moses, Man of the Mountain

The Whiteness of it All

The Study of Zora Neale Hurston's "Their Eyes Were Watching God" and "Seraph on the Suwanee" in the Light of Helene Cixous' Theories

Jonah's Gourd Vine / Their Eyes Were Watching God / Moses, Man of the Mountain / Seraph on the Suwanee / Selected Stories

My Life, My City, My Food

An Exploration of Zora Neale Hurston's Representation of Sexuality in Their Eyes Were Watching God and Seraph on the Suwanee

From “one of the greatest writers of our time” (Toni Morrison)—the author of Barracoon and Their Eyes Were Watching God—a collection of remarkable stories, including eight “lost” Harlem

Renaissance tales now available to a wide audience for the first time. New York Times' Books to Watch for Buzzfeed's Most Anticipated Books Newsweek's Most Anticipated Books Forbes.com's Most Anticipated Books E!'s Top Books to Read Glamour's Best Books Essence's Best Books by Black Authors In 1925, Barnard student Zora Neale Hurston—the sole black student at the college—was living in New York, “desperately striving for a toe-hold on the world.” During this period, she began writing short works that captured the zeitgeist of African American life and transformed her into one of the central figures of the Harlem Renaissance. Nearly a century later, this singular talent is recognized as one of the most influential and revered American artists of the modern period. *Hitting a Straight Lick with a Crooked Stick* is an outstanding collection of stories about love and migration, gender and class, racism and sexism that proudly reflect African American folk culture. Brought together for the first time in one volume, they include eight of Hurston's “lost” Harlem stories, which were found in forgotten periodicals and archives. These stories challenge conceptions of Hurston as an author of rural fiction and include gems that flash with her biting, satiric humor, as well as more serious tales reflective of the cultural currents of Hurston's world. All are timeless classics that enrich our understanding and appreciation of this exceptional writer's voice and her contributions to America's literary traditions.

A retelling of the story of Moses serves as an allegory for the struggle of American Blacks for release from slavery
Nineteen reviews and eleven essays trace the critical reputation of Zora Neale Hurston's literary works.

This novel of turn-of-the-century white "Florida Crackers" marks a daring departure for the author famous for her complex accounts of black culture and heritage. Full of insights into the nature of love, attraction, faith, and loyalty, "Seraph on the Suwanee" is the compelling story of two people at once deeply in love and deeply at odds. The heroine, young Arvay Henson, is convinced she will never find true love and happiness, and defends herself from unwanted suitors by throwing hysterical fits and professing religious fervor. Arvay meets her match, however, in handsome Jim Meserve, a bright, enterprising young man who knows that Arvay is the woman for him, and refuses to allow her to convince him otherwise. With the same passion and understanding that have made "Their Eyes Were Watching God" a classic, Hurston explores the evolution of a marriage full of love but very little communication and the desires of a young woman in search of herself and her place in the world. Copyright © Libri GmbH. All rights reserved.

Race and Gender in the Work of Zora Neale Hurston

Sorrow's Kitchen

A Novel

A Literary Biography

L.A. Son

An Autobiography

For a decade and a half, since she first appeared in the Birmingham Centre's collective volume *The Empire Strikes Back*, Hazel Carby has been on the frontline of the debate over multicultural education in Britain and the US. This book brings together her most important and influential essays, ranging over such topics as the necessity for racially diverse school curricula, the construction of literary canons, Zora Neale Hurston's portraits of "the Folk," C.L.R. James and Trinidadian nationalism and black women blues artists, and the necessity for racially diverse school curricula. Carby's analyses of diverse aspects of contemporary culture are invariably sharp and provocative, her political insights shrewd and often against the grain. A powerful intervention, *Culture in Babylon* will become a standard reference point in future debates over race, ethnicity and gender.

Their Eyes Were Watching God is a key text in African American literature. Its author Zora Neale Hurston has become an iconic figure for her literary works and for her invaluable contribution to documenting elements of black folk culture in the rural south and in the Caribbean. This introductory book designed for students explores Hurston's artistic achievements and her unique character: her staunch individualism, her penchant for drama, her sometimes controversial politics, her philosophical influences and her views on gender relations. Lovalerie King explores Hurston's life and analyses her major works and short stories. Historical, social, political, and cultural contexts for Hurston's life and work, including her key role in the development of the Harlem Renaissance, are set out. The book concludes with an overview of the reception of Hurston's work, both in her lifetime and up to the present, as well as suggestions for further reading.

"This is a wonderful book—beautifully written, deeply moving, and philosophically well argued. I loved it."—Nel Noddings, author of *Caring: A Feminine Approach to Ethics and Moral Education* "This book gives us something all too rare in contemporary philosophical writing: a passionate, careful, deeply sympathetic and sustained analysis of some important literary narratives in aid of a clearly defined philosophical project. Whether one agrees with Cunningham's conclusions or not, his treatment of the texts is inspiring and illuminating."—Lawrence C. Becker, author of *A New Stoicism*

"An intense, provocative, and vital crime story that excavates paradoxical dimensions of race, class, sexism, family bonds, and social obligation while seeking the deepest meaning of the law." — Booklist Originally published posthumously by his daughter and literary executor Julia Wright, *A Father's Law* is the novel Richard Wright, acclaimed author of *Black Boy* and *Native Son*, never completed. Written during a six-week period prior to his death in Paris in 1960, it offers a fascinating glimpse into the writer's process as well as providing an important addition to Wright's body of work. In rough form, Wright expands the style of a crime thriller to grapple with themes of race, class, and generational conflicts as newly appointed police chief Ruddy Turner begins to suspect his own son, Tommy, a student at the University of Chicago, of a series of murders in Brentwood Park. Under pressure to solve the killings and prove himself, Turner spirals into an obsession that forces him to confront his ambivalent relationship with a son he struggles to understand. Prescient, raw, and powerful, *A Father's Law* is the final gift from a literary giant.

The "Pet Negro" system

You Don't Know Us Negroes and Other Essays

Defending Zora Neale Hurston's "Seraph on the Suwanee" as a Feminist Text

Negro Folk-tales From the Gulf States

Seraph on the Suwanee

Dust Tracks on a Road

Reconstructs the events, relationships, and achievements that marked the life of the black novelist, folklorist, and anthropologist, assessing her important works and commitment to the black folk tradition

The Library of America is dedicated to publishing America's best and most significant writing in handsome, enduring volumes, featuring authoritative texts. Hailed as the "finest-looking, longest-lasting editions ever made" (*The New Republic*), Library of America volumes make a fine gift for any occasion. Now, with exactly one hundred volumes to choose from, there is a perfect gift for everyone.

Zora Neale Hurston's last published novel, *Seraph on the Suwanee*, can be read as a sociopolitical critique of what she once referred to as the false foundation of Anglo-Saxon civilization. An overview of the history of race as a concept and the development of racial awareness in the United States provides a background/context for understanding the world Hurston was diagnosing: her analysis implies that the social construction of whiteness contains within its ideology the seeds of its own destruction. Feminist notions of origin, context, and foundation highlight the narcissistic nature of patriarchal social systems that exploit not only the female body but nature as well. In a society that supposedly honors the maternal and praises the beauty of nature, Hurston's novel suggests that both motherhood and nature are exploited by a patriarchal culture focused on competition and material gain. In addition, by highlighting the narcissism of her male protagonist, who presumably represents a socially admired standard of normalcy, she undermines the narrative of superiority that privileges a white patriarchy.

Zora Neale Hurston: Novels and Stories

Jonah's Gourd Vine

Diagnosing White Culture Through the Lens of Mother/nature in Zora Neale Hurston's *Seraph on the Suwanee*

Critical Essays on Zora Neale Hurston

Cultures in Babylon

Wrapped in Rainbows