

Spectrality In The Novels Of Toni Morrison

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An important contribution to the understanding of one of America's premier fiction writers, Spectrality in the Novels of Toni Morrison demonstrates how the Nobel laureate's powerful and challenging works give presence to the invisible, voice to the previously silenced, and agency to the oppressed outsiders who are refused a space in which to narrate their stories.

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Spectrality in the Novels of Toni Morrison. Author (s): Anderson, Melanie R. Series: Imprint: Univ Tennessee Press. Publication Date: 2013-03-01. Status: Active. Available in Hardcover - Cloth: Price \$39.00 | Buy Now. Available in PDF: Price \$39.00 | Buy Now. At first glance, Beloved would appear to be the only "ghost story" among Toni Morrison's nine novels, but as this provocative new study shows, spectral presences and places abound in the celebrated author's fiction.

Spectrality in the Novels of Toni Morrison | University of

Exploring the pervasive presence of the Victorian past in contemporary culture, these essays use the trope of haunting and spectrality as a critical tool with which to consider neo-Victorian works, as well as our ongoing fascination with the Victorians, combining original readings of well-known novels with engaging analyses of lesser-known works.

Haunting and Spectrality in Neo-Victorian Fiction

The section of the book devoted to 'Spectral Women' opens with Agnieszka Golda-Derejczyk's chapter 'Repetition and Eternity: The Spectral and Textual Continuity' in Michèle Brigitte Roberts' 'In the Red Kitchen'.

Haunting and Spectrality in Neo-Victorian Fiction

Spectrality in the Novels of Marie Darrieussecq. In: Baldwin T., Fowler J., de Medeiros A. (eds) Questions of Influence in Modern French Literature. Palgrave Studies in Modern European Literature.

Ghosts of Influence? Spectrality in the Novels of Marie

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Spectrality in the Novels of Toni Morrison: Anderson

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Metro-Goldwyn-Mayer Inc. Any fan of stories that involve juicy subjects like adultery, gambling, marriage plots, and, well, Russian feudalism, would instantly place Anna Karenina at the peak of their "greatest novels" list. And that's exactly the ranking that publications like Time magazine have given the novel since it was published in its entirety in 1878.

12 Novels Considered the "Greatest Book Ever Written"

At first glance, Beloved would appear to be the only "ghost story" among Toni Morrison's nine novels, but as this provocative new study shows, spectral presences and places abound in the celebrated author's fiction. Melanie R. Anderson explores how Morrison uses spectres to bring the traumas of African American life to the forefront, highlighting histories and experiences, both cultural and ...

Spectrality in the Novels of Toni Morrison

A finalist (and in my books, at least, the front runner) for this year's National Book Award, Susan Choi's fifth novel Trust Exercise is a novel in three parts. There's a lot of concern over not ruining the twist that comes in part two (and to a lesser extent, part three), but it's impossible to describe quite why this is one of the best novels of the decade without giving it away.

At first glance, Beloved would appear to be the only "ghost story" among Toni Morrison's nine novels, but as this provocative new study shows, spectral presences and places abound in the celebrated author's fiction. Melanie R. Anderson explores how Morrison uses specters to bring the traumas of African American life to the forefront, highlighting histories and experiences, both cultural and personal, that society at large too frequently ignores. Working against the background of magical realism, while simultaneously expanding notions of the supernatural within American and African American writing, Morrison peoples her novels with what Anderson identifies as two distinctive types of ghosts: spectral figures and social ghosts. Deconstructing Western binaries, Morrison uses the spectral to indicate power through its transcendence of corporality, temporality, and explication, and she employs the ghostly as a metaphor of erasure for living characters who are marginalized and haunt the edges of their communities. The interaction of these social ghosts with the spectral presences functions as a transformative healing process that draws the marginalized figure out of the shadows and creates links across ruptures between generations and between past and present, life and death. This book examines how these relationships become increasingly more prominent in the novelist's canon—from their beginnings in *The Bluest Eye* and *Sula*, to their flowering in the trilogy that comprises *Beloved*, *Jazz*, and *Paradise*, and onward into *A Mercy*. An important contribution to the understanding of one of America's premier fiction writers, Spectrality in the Novels of Toni Morrison demonstrates how the Nobel laureate's powerful and challenging works give presence to the invisible, voice to the previously silenced, and agency to the oppressed outsiders who are refused a space in which to narrate their stories.

Abstract: Of Toni Morrison's novels, *Beloved* (1987) would appear to be the only "ghost story," but spectral presences and places abound in her work. In this dissertation, I explore how Morrison uses specters in her fiction in order to presence African American culture and history. According to Jeffrey Andrew Weinstock, "haunting indicates that, beneath the surface of received history, there lurks another narrative" (Spectral America 5). In order to retrieve this narrative of lived African American history, Morrison peoples her novels with spectral figures that function as bridges, connecting individuals to their personal and cultural histories. I analyze Morrison's specters in the contexts of Latin American magical realism and of the African American literary tradition and through the critical lens of poststructuralism (in particular Derrida's theories of hauntology and spectrality). Deconstructing fixed Western binaries, I argue that the spectral plays a double role: it indicates power through its transcendence of corporality, temporality, and explication, and it also serves as a metaphor of erasure for characters who are dismissed by society and "ghosted," even though they are alive. The metaphor of the ghosted individual signals the absence of these people and their stories from the larger Western-oriented historical narrative, and it is the haunting of the specter that "unghosts" these elided individuals and creates links among past and present, life and death, and generations. Through the metaphoric power and the poststructural binary-dissolving possibilities of the specter, Morrison pursues her cultural work of presenting the actual lived experience of African American history in America and those individuals who lived it.

Exploring the pervasive presence of the Victorian past in contemporary culture, these essays use the trope of haunting and spectrality as a critical tool with which to consider neo-Victorian works, as well as our ongoing fascination with the Victorians, combining original readings of well-known novels with engaging analyses of lesser-known works.

Victorian Hauntings asks its reader to consider the following questions: What does it mean to read or write with ghosts, or to suggest that acts of reading or writing are haunted? In what ways can authors in the nineteenth century be read so as to acknowledge the various phantom effects which return within their texts? In what ways do the traces of such "ghost writing" surface in the works of Dickens, Tennyson, Eliot and Hardy? How does the work of spectrality, revenance and the uncanny transform materially both the forms of the literary in the Victorian era and our reception of it today? Beginning with an exploration of matters of haunting, the uncanny, the gothic and the spectral, Julian Wolfreys traces the ghostly resonances at work in Victorian writing and how such persistence addresses issues of memory and responsibility which haunt the work of reading. Taking the familiar genre of the Gothic as a point of departure and revisiting it through Derridean theory, Wolfreys' book, the first application of "hauntology" to the domain of Victorian Studies is a remarkable achievement. Wolfreys never reduces reading to instrumentality but remains alert to all the potentialities of the texts he reads with a great attention to their idiosyncrasies. Victorian Hauntings should bring a new tone to Victorian Studies, this clever book is quite perfect. - Jean Michel Rabate, Professor of English, University of Pennsylvania 'You'd have to be dead to know more about ghosts than Julian Wolfreys.' Martin McQuillan, University of Leeds

Ghostly Alterities analyses the meaning of ghostliness in contemporary Anglophone novels - Patricia Grace's *Baby No-Eyes* (1998), Toni Morrison's *Beloved* (1987), J. M. Coetzee's *Foe* (1986), Vivienne Cleven's *Her Sister's Eye* (2002), Ben Okri's *The Famished Road* (1991), Pat Barker's *The Ghost Road* (1995) - in which the figure of the ghost is often entrusted with the task of questioning Western culture and history. After an introductory chapter which investigates Freud's concept of the uncanny along with theoretical issues raised by Iain Chambers and Jacques Derrida, Ghostly Alterities discusses the novels from different critical orientations (postcolonialism, poststructuralism and psychoanalysis), presenting ghostliness as intersecting with three major themes: the problem of the spectre's visibility and "bodily" nature; the particular melancholic state of mind the ghost can trigger which brings about a very special kind of (g)hospitality; the spectral nature of history and its relationship with the characters' personal memory.

Monstrous textuality emerges when Gothic narratives like *Frankenstein* reflect the monstrous in their narrative structure to create narratives of resistance. It allows writers to meta-narratively reflect their own poetics and textual production, and reclaim authority over their work under circumstances of systemic cultural oppression and Othering. This book traces the representation of other Others through Black feminist hauntology in Toni Morrison's *Beloved* (1987) and *Love* (2003); it explores fat freak embodiment as a feminist resistance strategy in Angela Carter's *Nights at the Circus* (1984) and Margaret Atwood's *Lady Oracle* (1976); and it reads Atwood's *MadMadMad* trilogy (2003-13) and Shelley Jackson's *Patchwork Girl* (1995) within a framework of critical posthumanist and cyborg theory. The result is a comprehensive argument about how these texts can be read within a framework of critical posthumanist questioning of knowledge production, and of epistemological exploration, beyond the exclusionary humanist paradigm.

The Spectralities Reader is the first volume to collect the rich scholarship produced in the wake of the "spectral turn" of the early 1990s, which saw ghosts and haunting conjured as compelling analytical and methodological tools across the humanities and social sciences. Surveying the past twenty years from an interdisciplinary and cross-cultural perspective, the Reader displays the wide range of concerns spectrality, in its diverse elaborations, has been called upon to elucidate. The disjunctions produced by globalization, the ungraspable quality of modern media, the convolutions of subject formation (in terms of gender, race, and sexuality), the elusiveness of spaces and places, and the lingering presences and absences of memory and history have all been reconceived by way of the spectral. A primer for the wide readership engaged with cultural interpretations of ghosts and haunting that go beyond the confines of the fictional and supernatural, The Spectralities Reader includes twenty-five groundbreaking texts by prominent contemporary thinkers, from Jacques Derrida and Gayatri Spivak to Avery Gordon and Arjun Appadurai, as well as a general introduction and six section introductions by the editors.

Meet the women writers who defied convention to craft some of literature's strangest tales, from Frankenstein to The Haunting of Hill House and beyond. Frankenstein was just the beginning: horror stories and other weird fiction wouldn't exist without the women who created it. From Gothic ghost stories to psychological horror to science fiction, women have been primary architects of speculative literature of all sorts. And their own life stories are as intriguing as their fiction. Everyone knows about Mary Shelley, creator of Frankenstein, who was rumored to keep her late husband's heart in her desk drawer. But have you heard of Margaret "Mad Madge" Cavendish, who wrote a science-fiction epic 150 years earlier (and liked to wear topless gowns to the theater)? If you know the astounding work of Shirley Jackson, whose novel The Haunting of Hill House was reinvented as a Netflix series, then try the psychological hauntings of Violet Paget, who was openly involved in long-term romantic relationships with women in the Victorian era. You'll meet celebrated icons (Ann Radcliffe, V. C. Andrews), forgotten wordsmiths (Elī Colter, Ruby Jean Jensen), and today's vanguard (Helen Oyeyemi). Curated reading lists point you to their most spine-chilling tales. Part biography, part reader's guide, the engaging write-ups and detailed reading lists will introduce you to more than a hundred authors and over two hundred of their mysterious and spooky novels, novellas, and stories.

This book examines representations of the specter in American twentieth and twenty-first-century fiction. David Coughlan's innovative structure has chapters on Paul Auster, Don DeLillo, Toni Morrison, Marilynne Robinson, and Philip Roth alternating with shorter sections detailing the significance of the ghost in the philosophy of Jacques Derrida, particularly within the context of his 1993 text, *Specters of Marx*. Together, these accounts of phantoms, shadows, haunts, spirit, the death sentence, and hospitality provide a compelling theoretical context in which to read contemporary US literature. *Ghost Writing in Contemporary American Fiction* argues at every stage that there is no self, no relation to the other, no love, no home, no mourning, no future, no trace of life without the return of the specter—that is, without ghost writing.

The popularity of such widely known works as "The Lottery" and The Haunting of Hill House has tended to obscure the extent of Shirley Jackson's literary output, which includes six novels, a prodigious number of short stories, and two volumes of domestic sketches. Organized around the themes of influence and intertextuality, this collection places Jackson firmly within the literary cohort of the 1950s. The contributors investigate the work that informed her own fiction and discuss how Jackson inspired writers of literature and film. The collection begins with essays that tease out what Jackson's writing owes to the weird tale, detective fiction, the supernatural tradition, and folklore, among other influences. The focus then shifts to Jackson's place in American literature and the impact of her work on women's writing, campus literature, and the graphic novelist Alison Bechdel. The final two essays examine adaptations of The Haunting of Hill House and Jackson's influence on contemporary American horror cinema. Taken together, the essays offer convincing evidence that half a century following her death, readers and writers alike are still finding value in Jackson's words.