

Margins Speaking to Margins

Multinational Perspectives on African- American Literature

Edited by

Rafael Miguel Montes

Independent Scholar

Dr. Ajit Kumar

Department of Higher Education, Haryana

Series in Literary Studies



VERNON PRESS

Copyright © 2025 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200
Wilmington, Delaware, 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Literary Studies

Library of Congress Control Number: 2024949522

ISBN: 979-8-8819-0125-7

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Vernon Press. Background image by Freepik.

Table of Contents

	Foreword	vii
	Janell Hobson <i>University at Albany, State University of New York</i>	
	Preface: Margins Speaking to Margins	xi
	Rafael Miguel Montes <i>Independent Scholar</i>	
	Ajit Kumar <i>Department of Higher Education, Haryana</i>	
	Introduction: Reflections on the Meanings and Contexts of Black Women’s Writing	xvii
	Faye V. Harrison <i>University of Illinois at Urbana-Champaign</i>	
	SECTION I. MORALITY AND SURVIVAL	1
Chapter 1	Laugh, Survive, and Make a Change: Humor as Hope in Terry McMillan’s Novels	3
	Nadia Boudidah Falfoul <i>University of Kairouan</i>	
Chapter 2	Moral Theme in Toni Morrison’s “Dantesque Trilogy”	19
	Florica Bodiștean <i>Aurel Vlaicu University of Arad, Romania</i>	
Chapter 3	The Confessional Autobiography as Potent Literary Agency in Harriet Jacobs’s <i>Incidents in the Life of a Slave Girl</i>	35
	Dokubo Melford Goodhead <i>Independent Scholar and Researcher</i>	

	SECTION II. TRADITIONS AND IMAGINATIONS	55
Chapter 4	Freedom and Redefining the Self: Fracturing Tradition	57
	Angeline Mavis Madongonda <i>Zimbabwe Open University</i>	
	Enna Sukutai Gudhlanga <i>Zimbabwe Open University</i>	
Chapter 5	'The Road not Taken': Towards Self-Actualization of Celie in Alice Walker's <i>The Color Purple</i>	71
	Rafseena M <i>Kannur University</i>	
Chapter 6	Rita Dove: Soul, Dream and Writing, a Conversation	89
	Ajit Kumar <i>Department of Higher Education, Haryana</i>	
	SECTION III. SOUNDS AND DIGNITIES	97
Chapter 7	Self-Determination and Identity: Crisis and Change in Octavia Butler's <i>Lilith's Brood</i>	99
	Marinela Nicoara <i>Aurel Vlaicu University</i>	
Chapter 8	Dignity out of Darkness: an Exploration into Maathai's <i>Unbowed</i>	111
	Bhawana Pokharel <i>Tribhuvan University</i>	
Chapter 9	Colors, Sounds and Shapes: A Study of Toni Morrison's <i>The Bluest Eye</i>	129
	Nodhar Hammami Ben Fradj <i>University of Kairouan</i>	

	SECTION IV. TRUTHS AND DYNAMICS	145
Chapter 10	Sustainability and Identity Preservation: Environmental Writing from the 'Other' Side	147
	Parinita Sinha <i>Delhi Technological University</i>	
Chapter 11	Exploring <i>Corregidora</i> from Gender-Class- Race Dynamics	163
	Amrita Basu Roy Chowdhury <i>Lady Brabourne College</i>	
Chapter 12	Tracing the Representation of African American Women and Intertextuality in the Writings of Alice Walker and Gloria Naylor	175
	Baliram N. Gaikwad <i>University of Mumbai</i>	
	List of Contributors	183
	Index	187

Foreword

Janell Hobson

University at Albany, State University of New York

There is a powerful image that has circulated across the Internet: a digitized photo, circa 1977, from the June Jordan papers housed at the Radcliffe Schlesinger Library.¹ In the photo is a group of eight African American women in their prime, posing in what appears to be someone's living room as they stand or sit next to a portrait of blues legend Bessie Smith that hangs on the wall. Their comradery is evident as is their commitment to Black women's cultural legacies (if the wall portrait is any indication). They were quite ready to take on the world and influence the literary and academic scenes, as the most prominent among them – including the writers Toni Morrison, Alice Walker, June Jordan, and Ntozake Shange – did just that in the years to come. They called themselves “The Sisterhood.”

I raise the specter of the “Sisterhood” because it haunts this volume, which has done tremendous work in documenting the international impact of Black women's literature. The writings of these sisters have been read, taught, and archived across the world, as this collection attests. Ironically, Toni Morrison – the greatest among the “sister” writers who was also instrumental in editing and publishing the works of radical activist Angela Y. Davis and novelist Gayle Jones, the latter whose first novel *Corregidora* is compared to Dalit women's literature in a chapter by Amrita Basu Roy Chowdhury – endured the patronizing tone of critics who felt her talent was too extraordinary to only concern herself with the “Black experience.”

What the Sisterhood accomplished – emboldened as they were by both the contemporary Black and women's liberation movements that created space for their own emergent voices – was the centering of Black women's cultures, languages, and knowledge productions and the disruption of notions of

¹ The digitized photograph includes members of the Sisterhood, 1977. (front row from left) Nana Maynard, Ntozake Shange, Louise Meriwether (back row from left) Vertamae Smart-Grosvenor, Alice Walker, Audrey Edwards, Toni Morrison and June Jordan. From the June Jordan Papers, 1936-2002; MC 513. Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, Mass.

“universality” as the primary domain of whiteness and manhood. They could write from their specific positions as Black women and still find an international audience that related quite intimately to their experience.

That the “Black experience” is still considered more “marginal” than “universal” to some is an indication of the lingering effects of race, empire, and patriarchy, which have shaped literary productions and other gatekeeping aspects of the arts. As Nigerian author Chimamanda Ngozi Adichie notes in her widely viewed TED Talk video from 2009, the “danger of a single story” would reduce an entire African continent to one culture, an entire race of Black people to one political view. The Sisterhood refuted this single story as they brought all their complexities and varied lives to bear in the simple gift of telling their stories and committing them to pen and paper.

The literary world is but one sphere to challenge this “single story.” As African American actresses would tell it – from Taraji P. Henson to Viola Davis – they have been routinely discouraged by Hollywood studio executives who often hesitate to green light stories centered on their lives since there was a widely held belief that they had no potential overseas box-office draw. Not until the phenomenal success of *Black Panther*, courtesy of Disney and Marvel Universe, did this narrative slowly change. Black popular music, on the other hand, has flowed through the global airwaves with more relative ease than cinema or literature, embraced as it is by so many across the globe.

Interestingly, Black music has long been heralded as the one art form that African Americans have elevated for global appeal with no need for translations or code-switching, even as recognized musical geniuses like jazz composer Duke Ellington were convinced his music still had not achieved the heights of Harlem Renaissance poets Countee Cullen and Langston Hughes. It is more than ironic that the Black arts movement critics of the 1960s and 1970s begged to differ, bewailing as Amiri Baraka once did that “there has never been an equivalent to Duke Ellington or Louis Armstrong in Negro writing” (165). However, Brent Hayes Edwards challenges that we eschew any hierarchies between these aesthetic traditions and reconsider “the relations among aesthetic media in [Black] culture,” (Edwards 87) which is to value the literature in the music and the music in the literature.

Beyond these assertions from Black male scholars, Black feminist critic Barbara Christian proposes in her much-cited “The Race for Theory” that the real aim for Black women writing “is done in order to save my own life. And I mean that literally. For me literature is a way of knowing that I am not hallucinating, that whatever I feel/know is. It is an affirmation that sensuality is intelligence, that sensual language is language that makes sense” (Christian 357).

The chapters included in this volume have genuinely engaged this project of feeling and knowing the sensuality of Black women's language. From the humor found in Terry McMillan's *Waiting to Exhale*, to the "confessional autobiography" represented by Harriet Jacobs's nineteenth-century slave narrative *Incidents in the Life of a Slave Girl*. From the Dantesque existential dramas found in Toni Morrison's love trilogy to her rewriting of French feminists' "écriture féminine" philosophy through *The Bluest Eye*. Expanding different genres (including Octavia Butler's science fiction) and different geographies within the African Diaspora (with analyses of Kenyan Nobel Peace Laureate Wangari Maathai's memoir and Caribbean writer Jamaica Kincaid's *Lucy*), the parameters around Black women's literary traditions are redefined and reframed for an international readership.

Within the wider circles of Black arts and expressions, Black creatives across the genres of music, cinema, art and literature have articulated a Black humanity that was not always taken as a given. However, Black women specifically created artistic and literary spaces to build community and to nurture and foster connections for Black women writers. From Alice Walker's resurrection of Renaissance writer and anthropologist Zora Neale Hurston to Barbara Smith, Audre Lorde, and others of the sisterhood founding the Kitchen Table/Women of Color Press, to Black feminist and womanist scholars forging ahead with academic programs in women's studies and Black Studies. Because of these spaces, their literature survived and thrived. Because of the critics who interpreted their works, these writers achieved critical acclaim and are now in many esteemed literary canons.

This volume continues in this lauded tradition of elevating Black women's writings toward the "universal" as each author engages the intimacies and intricacies of a literature that speaks cross-culturally and intertextually. The Sisterhood has certainly expanded into an international family of readers, one they may not have seen on the horizon when they first gathered but who nevertheless had always been there, potentially belonging to their imagined community in love and in solidarity.

Works Cited

- Adichie, Chimamanda Ngozi. "The Danger of a Single Story" (October 7, 2009). Available: https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en
- Baraka, Amiri (Leroi Jones). "The Myth of a 'Negro Literature.'" In *Within the Circle: An Anthology of African American Literary Criticism* from the Harlem Renaissance to the Present, ed. Angelyn Mitchell, 165-171. Durham: Duke University Press, 1994. Print. <https://doi.org/10.2307/j.ctv1134fjj.20>
- Christian, Barbara. "The Race for Theory." In *Within the Circle: An Anthology of African American Literary Criticism* from the Harlem Renaissance to the

Present, ed. Angelyn Mitchell, 348-359. Durham: Duke University Press, 1994. Print. <https://doi.org/10.2307/j.ctv1134fj.31>

Edwards, Brent Hayes. *Epistrophies: Jazz and the Literary Tradition*. Cambridge: Harvard University Press, 2017. Print. <https://doi.org/10.2307/j.ctv2d8qwm.7>

Preface: Margins Speaking to Margins

Rafael Miguel Montes

Independent Scholar

Ajit Kumar

Department of Higher Education, Haryana

Women's works have made a special contribution to world literature by focusing on subjects that are essential for the human spirit, self-confidence, and fulfillment as a whole. History shows that ever since women began writing, all of those issues in literature and criticism that are critical to human life have come to the fore. Women's writings have reached all over the world who were some time ago considered to be backward due to their social status in their parts of the world.

All too often, African-American literary studies remain in the purview of African-American scholars working either in the United States or in Western Europe. The boom in publishing in the Caribbean, with its focus on the intersection of Afro-Caribbean and African-American populations, has proven that there is an academic public that is piqued by the study of African-American narrative, as well as other intellectual productions, from places other than the U.S., Canada, and the U.K. This centralization of the black experience and, in turn, black narrative, has somewhat omitted other visions that look at these books and films and dramatic pieces from a slightly different perspective.

Narrative, primarily, has been a means to document the writer's thoughts in various modes. Starting with the oral literature, the narrative has formed an indispensable part of the human society across the ages. Changes in form, style and mode of narration were massive; however, the narrative always had an appeal over the decades. Historical, philosophical, sociological, anthropological and literary narratives, to cite a few, have paved the way for various theoretical engagements as well. The foci of the narratives, too underwent a paradigm shift with the introduction of various discourses, which led the literati to engage in discussions in and out of the box. The norms of the society were strictly patriarchal in essence initially constructed narratives which were primarily

patriarchal. The earlier tradition of literary history stands itself as a witness to testify how the narratives were monolithic in nature.

No societal structure can be confined to an established framework for a longer period, given the fact that the world was moving towards an era of enlightenment, with rationality becoming the order of the day. The world had been familiar with the angels in the houses and the virtuous wives in the bedrooms. Hegemony and the categorization of the other sex, coupled with the enforcement of patriarchal values, have forced the group of women to be nomenclature as the second sex. However, against the status quo, the world witnessed the feminist wave, which ultimately heralded the rise of the voice of historically silenced women.

Speaking of women and their issues in a male-centered society, under the aegis of feminist movements, did have its own echoes, with many women writers coming to the front and breaking the walls of their confinement. Critiques bordering on the selective exclusiveness of women of other identities by the white feminist discourses signaled the rise of alternate feminist movements in the world, foremost among them being the Black Feminist Discourse. Literary engagement is what gives birth to a serious critique. To engage with a writer having no historical significance is entirely different from what an established author has to contribute to the reading fraternity. Keeping the socio-political aspect aside in any literary engagement would rob the essence of the whole endeavour. All of these American women have shed light not only on women's issues, but also on various aspects of society. While the Indian women shed light on the various aspects of society that affected her, the American women's apartheid sheds light on other related aspects.

While these movements were leaving a significant impact on the social structure and its ideological constructions, the changing dimensions of the socio-cultural and political realities also created a new fervor in the academic field to make its space available for academic inclusion, deliberations and serious interventions. Syllabi in various Universities across the world saw the inclusion of studies on women writers as well as marginal literature during the span of the last two decades. Centres on Women's Studies in Universities and Research Centres, without any doubt, paved the way for the academia to offer perspectives on women writers of other identities, supported amply by the contributions of women writers of the same identity to work.

The focus in universities on reading texts authored by the non-whites, primarily those by the African American women writers, followed by including women writers of other origins too, resulted in producing scholarships on such narratives. Women-centered narratives, began to move forward in its visibility, from silence to articulation, from absence to presence. However, the arena was not ripe enough to dedicate a whole course focusing on women writers of

other identities. The University Study Centers and other Open Research Centers have undertaken a lot of research work on the writing of American women. In the midst of all this, it becomes very important to understand which books American women have contributed to global literature.

It made perfect sense for institutions and scholars to be interested in Black Studies with these concepts in mind. Courses were created to introduce famous writers, poets, dramatists, essayists, philosophers, and politicians to students around the world. The great variety of ideas, subjects, styles, and voices present in the works reviewed in class marked the change and transition from “victim” to “citizen.” This is the context in which the problem of blackness is introduced as it has been incorporated into the broader cultural discourse through a variety of protest tactics and a variety of perspectives, including the feminist voice. The question of inclusion and exclusion, belonging and non-belonging, and visibility and invisibility has taken on new significance as a result of how one positions oneself and others in relation to racial, class, and gender paradigms. Numerous debated works by significant black American women who made significant contributions to the broader conversation on the black self-express the project of critically examining the politics and poetics of the black self. Using the perspectives of feminism, postcolonialism, gender, race, and ethnicity.

With enormous academic research and scholarship being carried out on women writers of African American descent (solely due to the fact that women writers from other parts of the world were still behind the kitchen doors inside their houses), the minimal representation of African American women writers in the syllabus offered as part of Literature Studies is a matter of serious concern. Even a perfunctory evaluation of the syllabi would lead us to locate a few names of women writers of African American identity, who in the long run of their struggle to make themselves announced have been successful in carving out their name to be counted as one among the established literary tradition (the academic field has been made familiar to the names and works of Toni Morrison, Alice Walker, Terry McMillan, Harriet Jacobs, Jamaica Kincaids, Octavia Butler, Zora Neale Hurston, Maya Angelou, Audre Lorde, Gwendolyn Brooks, Gayl Jones, Angela Davis, Barbara Christian and Rita Dove). Though, this condition may be holistic in approach, the time has come to rethink the possibilities of not confining the women writers of other origin under the terminologies of Women’s Writings and Marginal Literature. With the hope that a change for the better is always in store, this volume would make an earnest attempt to offer serious re-readings of the works of African American Women Writers.

This collection gathers some of the most distinguished writers from India, Tunisia, Romania, Morocco, Zimbabwe, Nigeria, South Africa and other

underrepresented countries, at least in terms of African-American narrative, and offers them a space to discuss their own perspectives on said narratives. The collection is especially rich in terms of pedagogical vibrancy since many of the academics involved teach courses in African-American literature within their respective universities to a largely national student body. It makes one ponder so many questions. How does an Indian professor teach Indian students the historical complexity of Toni Morrison or the localized cultural tropes of Alice Walker? How exactly does *Invisible Man* play out in a Kerala classroom?

These and many more are the questions that this collection unpacks in the manners and approaches of these non-American contributors. What we are on the verge of creating is not simply another unread academic tome. We are desirous of opening up the spaces of African-America study to a global audience that may have never travelled outside of the borders of its own nation. This is a ferocious act of imagination that attempts to understand a culture with which they have next to no contact and to help academics envision what it means to teach narratives outside of their comfortability.

Last but not least, we would like to sincerely thank Janell Hobson, Prof. of Women's, Gender and Sexuality Studies, University at Albany, State University of New York, the USA, for generously writing the foreword for this book. Her astute and perceptive words have not only enhanced the initial sections but have also established a tone of mastery and profundity that resonates throughout the entire piece. Similarly, we would like to express our sincere gratitude to Faye V. Harrison, Professor of African American Studies & Anthropology, University of Illinois at Urbana-Champaign, USA, for providing a thorough introduction that skillfully captures the core of the research. Her unwavering commitment to establishing a comprehensive introduction has played a crucial role in leading this project. These academics not only thoroughly read all the articles but also provided suggestions for improvements.

The appearance of acclaimed author Rita Dove in an interview with Dr Ajit Kumar greatly enhanced the significance of this venture. We appreciate having the opportunity to interview Rita Dove on her many literary works, endeavours in literature, teaching poetry, and other aspects of the region as a whole. We applaud the writer for her generosity in graciously giving her precious time and thoughtful views. We are thankful for her significant intellectual contributions, which have greatly enriched the interview and made it a very worthwhile experience. We would also like to express our heartfelt gratitude to all the contributors for their exceptional patience and meticulous pieces, which enhance the overall quality and coherence of this collective effort.

The experienced managerial and editorial staff of Vernon Press deserves a particular commendation. Their steadfast dedication and proficiency have been crucial in successfully completing this book. Their collective endeavors

have been of immeasurable worth, and we express our utmost admiration for their expertise and commitment towards authors.

Works Cited

Brooks, Gwendolyn. *Maud Martha*. New York: Popular Library, 1953. Print.

Walker, Alice and Pratibha Parmar. *Warrior Marks: Female Genital Mutilation and the Sexual Binding of Women*. London: Jonathan Cape, 1993. Print.

PAGES MISSING
FROM THIS FREE SAMPLE

List of Contributors

Janell Hobson is Professor of Women's, Gender and Sexuality Studies at the University at Albany, State University of New York. She is the author of three books, including *When God Lost Her Tongue: Historical Consciousness and the Black Feminist Imagination* (2021), *Venus in the Dark: Blackness and Beauty in Popular Culture* (2005, 2nd ed. 2018), and *Body as Evidence: Mediating Race, Globalizing Gender* (2012). She is a contributing writer to Ms. Magazine and guest-edited the special *Harriet Tubman Bicentennial Project* (2022). Prof. Hobson is currently working on a biography of Tubman and writes and conducts research on Black women's histories and popular representations.

Faye V. Harrison is a Professor of African American Studies and Anthropology at the University of Illinois at Urbana-Champaign. She is also affiliated with UIUC's Center for African Studies, the Center for Latin American & Caribbean Studies, the Lemann Center for Brazilian Studies and the Program in Women & Gender in Global Perspectives. Her scholarship focuses on the African diaspora, social inequalities, antiracisms, and feminist praxis. She is also interested in the history and politics of knowledge and in dialogues between the social sciences and literary studies. Among her extensive publications are *Decolonizing Anthropology: Moving Further toward an Anthropology for Liberation* (ed.), *Resisting Racism and Xenophobia: Global Perspectives on Race, Gender and Human Rights* (ed.), and *Outsider Within: Reworking Anthropology in the Global Age*. She is past president of the International Union of Anthropological and Ethnological Sciences and was the 2022 recipient of the Society for Applied Anthropology's Bronislaw Malinowski Award.

Rafael Miguel Montes, now an independent scholar, has published nearly 100 academic articles, book chapters, and poems during his tenure as the Director of the English Department at St. Thomas University in Miami Gardens, Florida. Twice nominated for a Pushcart Prize for poetry, his work often explores issues of immigration and exile and the underlying trauma that often accompanies this often-violent upheaval. He is the author of *Making Places: Inter-generational Trauma in Contemporary Cuban-American Narrative*.

Ajit Kumar, Ph.D., is an academic, editor, reviewer and interviewer from Haryana, India. His area of research includes Gender Studies and Women's Writing. He has interviewed many writers and poets from the United States of America, the United Kingdom, Canada, Australia, Ireland, France, Brazil, Sri Lanka and India. His recent interviews have been published in the university

journals of India, Australia and the USA. His famous publication includes *Infinite Conversations: A Series of Interviews with Contemporary Women Writers* (2017). He is currently serving as an Assistant Professor of English (Emp. ID 12453) in the Department of Higher Education, Haryana.

Nadia Boudidah Falfoul is an Assistant Professor at the Faculty of Arts and Human Sciences, University of Kairouan, Tunisia. She participated in many international conferences (and online conferences) organized by Oxford University, The College of London, the University of Virginia, the University of Texas, the University of Frankfurt, etc. Her articles are published in Tunisia and abroad (USA, Britain, Germany). Her major interests are Feminist/female writings (fiction and poetry), Humor studies and theories, Post/modern narrative techniques in women's fiction and Interdisciplinary studies on women's literature (psychoanalysis, ethnic studies, humor studies, culture studies, etc.

Florica Bodistean is Professor Habilitatus at the "Aurel Vlaicu" University of Arad, tenured for the following courses: Comparative Literature, Literary Theory, Children and Young Adult Literature, Identity Constructions in the Feminine Prose (the end of the 20th century and the 21st century), Hypertextual Literature: Modern and Postmodern Rewrites. She has written many studies on these topics, as well as a number of books: *Marin Preda or about the Complexes of Creation* (doctoral thesis, 2002), *Literature for Children and Young Adults Beyond the "Story"* (2007), *A Theory of Literature* (2008), *Poetics of Literary Genres* (2009), *Heroic and Erotic. Essay on Feminine Representations in the Heroic Epic* (2013), *Essays on World Literature (from Song of Songs to Doris Lessing)* (2013). She is a member of the Romanian Writer's Union and editor-in-chief of "Journal of Humanistic and Social Studies".

Dokubo Melford Goodhead, MFA, PhD, is a graduate of the University of Nigeria, Georgia State University, and the University of Washington. He was an Assistant Professor of Interdisciplinary Studies at Spelman College and was Associate Director of the African Diaspora and the World Program. His scholarly articles have appeared in several scholarly journals. He is currently an independent researcher and scholar.

Angeline Mavis Madongonda is a senior lecturer in the Department of Languages and Literature (Zimbabwe Open University). She has authored a number of articles, which include 'Reclaiming their socio-economic space in African culture: Shona Women Cross Border Traders of Zimbabwe,' *Journal of African Languages and Literary Studies* (2021), co-authored with E S Gudhlanga. Her current focus is on marginalized voices in Zimbabwe and Africa. She is a doctoral candidate.

Enna Sukutai Gudhlanga is an Associate Professor in African Languages and Literature in the Department of Languages and Literature at Zimbabwe Open

University. She is interested in the study of Africa and the development of its literature, cultures and world outlooks. Her main concern is the ultimate self-definition and complete mastery of the African people's own lives. Her publications include *Gender, Politics and Land Use in Zimbabwe, 1980-2012* (Dakar: CODESRIA, 2015). Enna is also interested in socio-linguistic issues such as language rights, planning and policy.

Rafseena M is an Assistant Professor in English at the Department of Studies in English, Kannur University, Thalassery Campus, Palayad, Kannur, Kerala. Her areas of interest include British Poetry, British Prose and British Drama, American Literature, Canadian Literature, Dalit Literature, Postcolonial Literature, Women's Writings, Cultural Studies, and Literary Theory. She has delivered talks on methodology and cultural studies, has co-edited four books and published many research articles in International and National Journals, as well as books with ISBNs.

Marinela Nicoara holds her Ph.D. on John Fowles's intertextual and metafictional strategies. She has taught English language, literature, and language teaching methodology at the Pedagogical National College and the Faculty of Humanities and Social Sciences of "Aurel Vlaicu" University in Arad, where she has also worked as a teacher trainer. She has coordinated the publishing activities of the students of the National College and has been the editor-in-chief of the Journal of Educational Studies "Plus". Her research papers (published or presented in conferences) include: "The Cognitive Function of the Metaphor", "Communicative Strategies in Teaching Literature", "Why We Need a New Thinking about Thinking", "Individual Learning Styles and Motivation", "Arguments in Favour of Using Literary Texts in the Language Lessons", "William Golding and the Allegorical Novel", "Visual and Verbal in *Daniel Martin* by John Fowles", "Restlessness and Tension in Eugene O'Neill's Plays", "Ekphrasis and Intertextuality in Fowles's *The French Lieutenant's Woman*". Her current research interests focus on postmodernist literature.

Bhawana Pokharel is an Assistant Professor of English at Prithvi Narayan Campus, Pokhara, Nepal. A DANIDA MPhil and PhD Scholar in Migration and Diaspora Writings, from TU Nepal and Aarhus University Denmark, her work on the academic front essentially straddles the broader spectrum of Human Rights and Justice in both literary and cultural discourses. Her book *Human Rights: Concepts, Confusions and Clarifications* (2018) showcases her inquiry into this field. She has numerous academic publications from home and abroad. She is also a creative writer. Her creative space charts her deeper personal musings combined with socio-political observations as evident in her anthologies *Casolate* (2015), *Midnight Muse* (2018), and *The Wake* (2022). Her poems are included in university and school syllabi and are translated in many languages other than English. Alongside, she lends a fervent voice to

women's empowerment and gender equality through articles in periodicals, and media interviews. Besides, Bhawana is passionate about teaching diverse subjects like Literature of War, Conflict and Trauma, Business English and Communication for Tourism. Research, curriculum crafting, travelling and networking with like-minded professionals are her interests.

Nodhar Hammami Ben Fradj is an assistant professor of English and researcher in the English Department at the Faculty of Arts and Humanities of Kairouan, University of Kairouan, Tunisia. She obtained her PhD in English language and literature. She specializes in American literature and feminist literary criticism. Her research interests are gender studies, nineteenth-century American literature, Afro-American literature, Anglo-American and French feminisms, cultural studies and critical theory. She contributed to national and international conferences and published numerous articles in academic journals and compilations.

Parinita Sinha is an Assistant Professor at the Department of Humanities at Delhi Technological University, New Delhi. She has a teaching experience of over 10 years and has presented several papers at conferences. Her broad areas of interest lie in the field of English Language Teaching, Gender and Culture Studies.

Amrita Basu Roy Chowdhury completed her graduation with Honours in English Literature from Women's Christian College, Kolkata. She then obtained a Master of Arts degree in Comparative Literature, and a Master of Philosophy degree in Women's Studies and a Doctor of Philosophy from Jadavpur University, Kolkata. She has been the recipient of the Junior Research Fellowship of the UGC. Her research interests include areas like gender and media, the genesis of Women's Studies and women's movement in India, the cultural construction of gender, qualitative research methodology and cross-cultural literary transaction. Currently, Dr. Amrita Basu Roy Chowdhury is teaching in the Dept. of Women's Studies at Lady Brabourne College.

Baliram N. Gaikwad, PhD, is the recipient of *Fulbright Nehru Post-Doctoral Fellowship* from the University of Florida, the USA. Currently, he is Registrar at the University of Mumbai, Mumbai, having 21 years of teaching experience. He is an active researcher and has published 22 scholarly articles at various levels. Among the many paper presentations, Prof. Gaikwad has given presentations at 'Putra University Malaysia', the University of Florida and St. Bonaventure University New York. He was invited as Key Note speaker at the *Indian Embassy New York* to speak on 'Dr. B. R. Ambedkar's Role and Contribution in the Nation Building' on the occasion of 122nd Birth Anniversary Celebrations on 14th April, 2013. He has authored 4 four scholarly books and guided three students to achieve Ph.D. The ambit of his interest includes Indian Writing in English, British Literature, Dalit Literature and African American Literature.

Index

A

abolitionist movement, 35, 37, 49
absence of choices, 72
accolade, 128
accommodative, 116
adultery, 120
African-American history, 20,
agent, 52, 113, 117
alternative voice, 57, 59, 62
amanuenses, 36, 52
American Beacon, 38, 53
ammunition, 125
Ana María Fraile Marcos, 32, 33
Andrews, William, 35, 36, 49, 52
Aquinas, 112, 116 (mentioned in
Rosen)
arrested, 121, 122, 127
assailants, 127
assassination, 127
au pair, 62, 66
Aunt Martha, 39, 41
Aunt Nancy, 40
autobiographical slave narratives,
35

B

Balaci, Alexandru, 30, 33
bearing, xvii, 27, 112, 113, 117, 121,
123
Beloved, xxvi, 19-33, 158, 173
Benjamin, 46
betrayed, 22, 38, 61, 121, 102, 103
Black experience, vii, viii, xi, 3, 5,
6, 160
Black womanhood, xx, 37, 76, 169

Brent, Linda, vii, 37-51
Brent's grandmother, 38-50
Brent's mistress, 38
Brontë, Charlotte, 50, 52
Brown, Sterling A., 43, 52,

C

captivity narrative, 45, 46
Caribbean literature, 57, 65, 67, 69
Caribbean woman, 58, 60, 62, 66
chattel, 36, 52, 152
Christian, Barbara, viii, ix, xxvi, 74,
78, 87, 109
Cixous, 104, 108, 130, 131, 133,
136, 137, 159-169
colonial education, 59-63
colonial legacy, 61
colonial values, 64
colonialism, xiii, xxii, 57-69
colors, 130, 132-138, 143, 157-170
comic, 3-6
common sisterhood, 37
confessional autobiography, ix, 35,
36
contrapasso, 25, 29
Corregidora, vii, xix, 69, 163-174
culture, 6, 8, 14, 16, 128, 143, 166-
169

D

Daily Kenyan Times, 126
Daniels-Rauterkus, 37, 41, 52
Dante, ix, 19-32
decipher, 119
Declaration of Independence, 52
dehumanization, 59, 155

Demeter archetype, 22
 democracy, xxiv, 111, 112, 123,
 125, 128
 devastating, 120, 151
 diaspora, ix, xviii, xx, xxi, xxvi,
 xxvii, 61, 65-69, 128, 161, 166,
 173
 dictatorship, 123
 disappeared, 125, 151
 discourse, vi, xii, 3-16, 157-164
 Divine Comedy, 19, 20

E

endurance, 115, 159
 English common law, 42
 environmental prize, 126
 environmentalist, 123, 125, 147,
 154, 157, 158
 epistolary, xxiv, 72, 177
 estrangement, 120
 Euripides, 21-22
 Evola, Julius, 22, 33
 excessive, 51, 129, 143, 152
 exclusion, xii, 124, 129, 131, 133,
 137, 141-143, 155
 existential theory of dignity, 114,
 126
 Eyre, Jane, 50, 52, 53

F

fake failure, 118
 fearless, 50, 127
 femininity, 78, 131, 135, 144
 fortify, 119
 free states, 49
 Frost, Robert, 86-87
 fugitive slave law, 36

G

Goldman, 126
 Goma, Sally, 51

H

Henry, Patrick, 14, 48-52
 homesickness, 66
 humanities, xvii, xxvii, 69, 89, 185
 humor, 3-16

I

ideology, 60, 109, 142, 149, 156,
 176
 imaginary order, 131, 141
 inclusion, 157-166
 independent, 124
 indignity, 115, 124, 127
Inferno, 19-32
 intersectional, 163, 168, 172
 intimidating, 121
 irregularity, 130, 132

J

Jaggi, Maya, 19, 33

K

Kateb, George, 113, 114, 122, 124,
 126-128
 Kreiger, Georgia, 51, 53

L

language, 157-169
 laughter, 6, 7, 8, 15, 139
 lesbian, 65, 78, 83, 164, 167, 180
 liberation, xii, , 64, 71, 78, 86, 12,
 138, 143, 175, 177, 180
 limelight, 122

literary canon, ix, xiv, 57, 129, 142
literary standards, 130, 143
Los Angeles Times, 125
Lucy, ix, xxi, 57

M

marginal, vii, xi, xxiii, 20, 69
Marks, Kathleen, 23
masculinity, 59, 136
Medea, 21-23, 33
mirror stage, 131
moral bankruptcy, 36
moral law, 112, 113
Moses, 49
motherhood, 10, 11, 20, 24, 29, 30,
47, 48, 72, 75
Mrs. Flint, 39, 40-43
Murray, Amelia Matilda, 38

N

narrative, 3-14
New York Times, 125, 144
northern readers, 36, 39-40, 42, 46,
48
northern women readers, 36, 45

T

tragic mulatto, 43, 46-47, 51
tribalism, 116
Trivedi, Megha, 50, 53
Truth, Sojourner, 37, 53

U

universality, 8, 113, 114

V

violence, xix, xxii, 9, 33, 44, 60, 65,
69, 105-106, 125, 150, 156, 166,
169, 172, 176

W

womanhood, xx, 35, 36-37, 40, 44,
46, 48, 51, 53, 68, 76, 169
women's rights, 37

Z

Zimbabwe, xiii, 57, 69