

Notes

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Chapter 1

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Chapter 3

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120. Houston A. Baker Jr., *Blues, Ideology, and Afro-American Literature: A Vernacular Theory* (Chicago: University of Chicago Press, 1984), 5.
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122. Baker, *Blues*, 7.
123. Jones, *Corregidora*, 66.
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Chapter 4

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3. Sherley Anne Williams, "The Lion's History: The Ghetto Writes Back," *Soundings: An Interdisciplinary Journal* 76, no. 2–3 (Summer–Fall 1993): 248.
4. Warren, "Uses of History," 61.
5. Williams, "Lion's History," 251.
6. *Ibid.*, 251–52.
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8. *Ibid.*, 253.

9. Sherley Anne Williams, "author's note" to *Dessa Rose* (London: Virago, 1998), 5.
10. Ruth Ronen, *Possible Worlds in Literary Theory* (Cambridge: Cambridge University Press, 1994), 179.
11. *Ibid.*, 179.
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13. Williams, *Dessa Rose*, 39.
14. *Ibid.*, 52, 56.
15. *Ibid.*, 47.
16. Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 2002), 50.
17. Williams, *Dessa Rose*, 18.
18. *Ibid.*, 37.
19. *Ibid.*, 44–45.
20. *Ibid.*, 44.
21. *Ibid.*, 50.
22. Williams, "I Sing This Song for Our Mothers," in *Peacock Poems* (Hanover, NH: Wesleyan University Press, 1975), 79–83. In fact, in the poem, the writer already traces the story line that she will later develop in her novel.
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25. Williams, "Lion's History," 256.
26. Williams, *Dessa Rose*, 58.
27. *Ibid.*, 24.
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37. Judith Butler, as quoted by Smith in "Resisting the Gaze," 80.
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40. Farah Jasmine Griffin, "Textual Healing: Claiming Black Women's Bodies, the Erotic and Resistance in Contemporary Novels of Slavery," in *Callaloo: A Journal of African American and African Arts and Letters* 19, no. 2 (Spring 1996): 591.
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42. John Hope Franklin and Loren Schweneringer, *Runaway Slaves: Rebels on the Plantation* (New York: Oxford University Press, 2000), 6.
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45. Williams, *Dessa Rose*, 29.
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47. Williams, *Dessa Rose*, 36.
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49. *Ibid.*, 21.
50. *Ibid.*, 37.
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57. Jacquelyn A. Fox-Good, "Singing the Unsayable: Theorizing Music in *Dessa Rose*," in *Black Orpheus: Music in African American Fiction from the Harlem Renaissance to Toni Morrison*, ed. Saadi A. Simawe (New York: Garland, 2000), 24.
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59. *Ibid.*, 30–31.
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61. *Ibid.*, 29–30.
62. *Ibid.*, 35.
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81. Ann E. Trapasso, "Returning to the Site of Violence: The Restructuring of Slavery's Legacy in Sherley Anne Williams's *Dessa Rose*," in *Violence, Silence, and Anger: Women's Writing as Transgression*, ed. Deirdre Lashgari (Charlottesville: University Press of Virginia, 1995), 223.
82. Shelli B. Fowler, "Marking the Body, Demarcating the Body Politic: Issues of Agency and Identity in *Louisa Picquet* and *Dessa Rose*," *College Language Association Journal* 40, no. 4 (June 1997): 474.
83. *Ibid.*, 477.
84. Maya Angelou, *I Know Why the Caged Bird Sings* (New York: Bantam Books, 1980), 4.
85. Toni Morrison, *The Bluest Eye* (London: Virago, 1994), 13.
86. *Ibid.*, 14.
87. Williams, *Dessa Rose*, 86.
88. *Ibid.*, 81.
89. bell hooks, "Representing Whiteness in the Black Imagination," in *Cultural Studies*, ed. Lawrence Grossberg et al. (London: Routledge, 1992), 338–42.
90. Williams, *Dessa Rose*, 83. "Mammy would have a time trying to explain this dream. A white woman—Is that your enemies?"
91. *Ibid.*, 117.
92. *Ibid.*, 101–2.
93. See Elizabeth Fox-Genovese, *Within the Plantation Household: Black and White Women of the Old South* (Chapel Hill: University of North Carolina Press, 1988), 315.
94. Williams, *Dessa Rose*, 101. The contrast between Rufel's paleness and the infant's dark skin is emphasized several times in the text: "She herself liked to watch the baby as he nursed . . . the contrast between his mulberry-colored mouth and the pink areola surrounding her nipple, between his caramel-colored fist and the rosy cream of her breast" (102).

95. *Ibid.*, 101.
96. *Ibid.*, 128.
97. *Ibid.*, 127.
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101. Elizabeth Ann Beaulieu, *Black Women Writers and the American Neo-Slave Narrative: Femininity Unfettered* (London: Greenwood Press, 1999), 37.
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104. *Ibid.*, 117.
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106. See Williams, *Dessa Rose*, 99.
107. Rushdy, "Reading Mammy," 370.
108. Williams, *Dessa Rose*, 92.
109. *Ibid.*, 93.
110. Rushdy, "Reading Mammy," 370.
111. *Ibid.*, 375.
112. Williams, *Dessa Rose*, 118–19.
113. *Ibid.*, 121.
114. *Ibid.*, 120.
115. *Ibid.*, 83–85.
116. *Ibid.*, 90.
117. *Ibid.*, 123.
118. *Ibid.*
119. *Ibid.*, 117.
120. *Ibid.*, 123.
121. Rushdy, "Reading Mammy," 376.
122. Williams, *Dessa Rose*, 129.
123. *Ibid.*, 125.
124. *Ibid.*, 128.
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138. *Ibid.*, 97.
139. *Ibid.*, 140.
140. *Ibid.*, 154.
141. *Ibid.*
142. *Ibid.*, 138. See also 128, 129.
143. *Ibid.*, 169.
144. *Ibid.*, 172–73.
145. *Ibid.*, 184.
146. *Ibid.*, 171.
147. *Ibid.*, 173.
148. *Ibid.*, 189.
149. *Ibid.*, 201–2.
150. John D'Emilio and Estelle B. Freedman, *Intimate Matters: A History of Sexuality in America* (New York: Harper & Row, 1988), 94.
151. *Ibid.*
152. *Ibid.*, 94–100.
153. *Ibid.*, 96.
154. Williams, *Dessa Rose*, 185.
155. *Ibid.*, 124–25.
156. *Ibid.*, 125.
157. *Ibid.*, 213.
158. *Ibid.*, 230.
159. *Ibid.*, 222.
160. *Ibid.*
161. *Ibid.*, 221.
162. *Ibid.*, 227.
163. *Ibid.*, 225.
164. *Ibid.*, 228.
165. *Ibid.*, 226.
166. *Ibid.*, 223.
167. *Ibid.*
168. *Ibid.*, 231.
169. *Ibid.*, 231–32.
170. *Ibid.*, 224.
171. *Ibid.*, 220, "He"—[Rufel] looked over her shoulder at Nemi—"just mistook my girl for somebody else," 227.
172. *Ibid.*, 227.

173. *Ibid.*, 232.
174. *Ibid.*, 236.
175. Robert Stepto, *From Behind the Veil: A Study of Afro-American Narrative* (Urbana: University of Illinois Press, 1979), 166.
176. See Gayl Jones, interviewed by Charles H. Rowell, "An Interview with Gayl Jones," *Callaloo: A Journal of African American Arts and Letters* 5:3, no.16 (October 1982): 33.
177. Williams, *Dessa Rose*, 174.
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179. *Ibid.*, 234.
180. *Ibid.*, 182.
181. *Ibid.*, 192.
182. *Ibid.*, 227.
183. Mikhail Bakhtin, as quoted by Henry Louis Gates Jr. in *The Signifying Monkey: A Theory of African American Literary Criticism* (New York: Oxford University Press, 1988), 2.
184. Gayl Jones, *Liberating Voices: Oral Tradition in African American Literature* (London: Harvard University Press, 1991), 166.
185. See Williams, *Dessa Rose*, 168, 206, 209.
186. *Ibid.*, 173, 177, 178, 193.
187. *Ibid.*, 199, 225.
188. *Ibid.*, 236.
189. Gayl Jones, *Corregidora* (London: Camden Press, 1988), 22.
190. Williams, *Dessa Rose*, 236.

Chapter 5

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2. Gayl Jones, interviewed by Rowell, "Interview with Gayl Jones," 42.
3. Henry Louis Gates Jr., "Criticism in the Jungle," in *Black Literature and Literary Theory*, ed. Henry Louis Gates Jr. (New York: Methuen, 1984), 4.
4. See Toni Morrison, "Rootedness: The Ancestor as Foundation," in *Black Women Writers (1950–1980): A Critical Evaluation*, ed. Mari Evans (Garden City, NY: Anchor-Doubleday, 1984), 343.
5. *Ibid.*
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7. Morrison, "Rootedness," 343.
8. Toni Morrison, interviewed by Gail Caldwell, "Author Toni Morrison Discusses Her Latest Novel *Beloved*," in *Conversations with Toni Morrison*, ed.

- Danille Taylor-Guthrie (Jackson: University Press of Mississippi, 1994), 242–43.
9. Edward P. Jones, “An Interview with Edward P. Jones,” in *The Known World* (New York: Amistad, 2004), 5.
 10. Margaret Walker, *Jubilee* (New York: Bantam Books, 1967), 285.
 11. Lois Parkinson Zamora, “Magical Romance/Magical Realism: Ghosts in U. S. and Latin American Fiction,” in *Magical Realism: Theory, History, Community*, ed. Lois Parkinson Zamora and Wendy B. Faris (Durham, NC: Duke University Press, 1995), 500.
 12. *Ibid.*
 13. *Ibid.*
 14. Toni Morrison, “Unspeakable Things Unspoken: The Afro-American Presence in American Literature,” in *Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*, ed. Angelyn Mitchell (London: Duke University Press, 1994), 396.
 15. Morrison, *Beloved*, 3.
 16. Wendy B. Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (Nashville, TN: Vanderbilt Press, 2004), 14. In relation to the fact that the narrator or characters do not register surprise in relation to the narrated events, notice, for example, the matter of fact way in which Morrison opens the novel, or how Paul D perceives a ghostly presence as soon as he enters Sethe’s house and simply asks, “You got company?” To this question Sethe simply replies, “Off and on” (8) as if they were talking about real people.
 17. *Ibid.*, 17.
 18. *Ibid.*, 7. In *Ordinary Enchantments*, Faris suggests five primary characteristics of the magical realistic text: “First, the text contains an ‘irreducible element’ of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third the reader may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events; fourth, the narrative merges different realms; and, finally, magical realism disturbs received ideas about time, space, and identity.” See also Faris’s “Sheherazade’s Children: Magical Realism and Postmodern Fiction,” in *Magical Realism: Theory, History, Community*, ed. Lois Parkinson Zamora and Wendy B. Faris (Durham, NC: Duke University Press, 1995).
 19. Roland Barthes, *The Pleasure of the Text*, trans. Richard Miller (Oxford: Blackwell, 1992), 207.
 20. Faris, *Ordinary Enchantments*, 8–9.
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 23. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1984), 81.

24. Toni Morrison, interviewed by Marsha Darling, "In the Realm of Responsibility: A Conversation with Toni Morrison," *Conversations with Toni Morrison*, ed. Danielle Taylor-Guthrie (Jackson: University Press Mississippi, 1994), 249.
25. Toni Morrison, interviewed by Darling, "Realm of Responsibility," 247.
26. Darling, "Realm of Responsibility," 248.
27. Faris, "Sheherazade's Children," 180.
28. Theo L. D'haen, "Magical Realism and Postmodernism: Decentering Privileged Centers," in *Magical Realism: Theory, History, Community*, ed. Lois Parkinson Zamora and Wendy B. Faris (Durham, NC: Duke University Press, 1995), 195.
29. Morrison, "Unspeakable Things," 396.
30. Darling, "Realm of Responsibility," 247.
31. Faris, *Ordinary Enchantments*, 16.
32. Morrison, *Beloved*, 73.
33. *Ibid.*, 210.
34. *Ibid.*, 70.
35. *Ibid.*, 35–36.
36. See Zamora, "Magical Romance/Magical Realism," 504.
37. *Ibid.*, 498.
38. *Ibid.*
39. Morrison, *Beloved*, 200.
40. *Ibid.*
41. *Ibid.*, 204.
42. Henry Louis Gates Jr., "Frederick Douglass and the Language of the Self," *The Yale Review* 70 (July 1981): 599.
43. Morrison, *Beloved*, 251.
44. *Ibid.*, 203.
45. *Ibid.*, 213.
46. *Ibid.*, 210.
47. Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Toronto: University of Toronto Press, 2002), 25.
48. *Ibid.*
49. Morrison, *Beloved*, 199.
50. *Ibid.*, 206.
51. *Ibid.*, 216.
52. See Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (New York: Oxford University Press, 1967), 47.
53. Morrison, *Beloved*, 201.
54. *Ibid.*, 208.
55. *Ibid.*, 210.
56. *Ibid.*, 211.
57. Zamora, "Magical Romance/Magical Realism," 501.
58. *Ibid.*
59. Morrison, *Beloved*, 188.
60. *Ibid.*, 257.

61. See Gail Caldwell, "Morrison Discusses *Beloved*," 242–43.
62. Zora Neale Hurston, "Black Death," in *The Complete Short Stories* (New York: Harper Perennial, 1996), 202.
63. *Ibid.*, 203.
64. *Ibid.*, 208.
65. Foreman, "Past-On Stories," 286.
66. Morrison, *Beloved*, 258.
67. *Ibid.*, 256.
68. *Ibid.*, 259.
69. Walker, *Jubilee*, 14.
70. *Ibid.*, 11.
71. Morrison, *Beloved*, 259.
72. Valerie Smith, "'Circling the Subject': History and Narrative in *Beloved*," in *Toni Morrison: Critical Perspectives Past and Present*, ed. Henry Louis Gates Jr. and K. A. Appiah (New York: Amistad, 1993), 349.
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74. Susan Willis, *Specifying: Black Women Writing the American Experience* (London: Routledge, 1990), 10–11.
75. Morrison, "Rootedness," 344.
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78. Gloria Naylor, *Linden Hills* (London: Minerva, 1992), 16–17.
79. Willis, *Specifying*, 94.
80. Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (New York: Cornell University Press, 1975), 41.
81. *Ibid.*, 33.
82. Phyllis Perry, *Stigmata*, 1998 (London: Piatkus, 1999), 57.
83. Faris, *Ordinary Enchantments*, 25.
84. Todorov, *The Fantastic*, 52.
85. Perry, *Stigmata*, 53–54.
86. *Ibid.*, 56.
87. Todorov, *The Fantastic*, 38.
88. *Ibid.*, 82.
89. Perry, *Stigmata*, 74.
90. *Ibid.*, 83.
91. *Ibid.*, 82.
92. Alejo Carpenter, "On the Marvelous Real in America," in *Magical Realism: Theory, History, Community*, ed. Lois Parkinson Zamora and Wendy B. Faris (Durham, NC: Duke University Press, 1995), 86.
93. Foreman, "Past-On Stories," 286.
94. Perry, *Stigmata*, 1.

95. *Ibid.*, 30.
96. *Ibid.*, 22.
97. *Ibid.*, 26.
98. *Ibid.*
99. *Ibid.*, 25.
100. *Ibid.*, 23.
101. Alice Walker, "In Search of Our Mothers' Gardens," in *In Search of Our Mothers' Gardens: Womanist Prose* (London: Women's Press, 1984), 239.
102. Todorov, *The Fantastic*, 83.
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112. *Ibid.*, 209–10.
113. Sherley Anne Williams, "Telling the Teller: Memoir and Story," in *The Seductions of Biography*, ed. Mary Rhiel and David Suchoff (New York: Routledge, 1996), 183.
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115. Walker, *Jubilee*, 406.
116. Williams, *Dessa Rose* (London: Women's Press, 1998), 154.
117. Morrison, *Beloved*, 17.
118. *Ibid.*, 21.
119. *Ibid.*, 275.
120. Faris, *Ordinary Enchantments*, 192.
121. Perry, *Stigmata*, 214.
122. *Ibid.*, 125.
123. *Ibid.*, 205.
124. *Ibid.*
125. *Ibid.*, 106.
126. *Ibid.*, 140.
127. Zamora, "Magical Romance/Magical Realism," 544.
128. Perry, *Stigmata*, 7.
129. Examples of accounts of the Atlantic crossing of kidnapped slaves from Africa to the New World occur in Paule Marshall's *Praisesong for the Widow* (London: Plume, 1983); Charles Johnson's *Middle Passage* (London: Picador, 1991); Barbara Chase-Riboud's *Echo of Lions* (New York: William Morrow, 1989); and Sandra Jackson-Opoku's *The River Where Blood is Born* (New York: Ballantine, 1997).
130. Toni Morrison, *Beloved*, dedication.
131. Perry, *Stigmata*, 51.
132. *Ibid.*, 50.

133. Ibid., 51.
134. Ibid., 45.
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137. Todorov, *The Fantastic*, 44.
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141. Floris Barnett Cash, "Kinship and Quilting: An Examination of an African-American Tradition," *Journal of Negro History* 80, no. 1 (Winter 1995): 30.
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143. Cash, "Kinship and Quilting," 34.
144. Ibid.
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146. Ibid., 52.
147. Sharon F. Patton, *African-American Art* (New York: Oxford University Press, 1998), 189.
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153. Olga Idriss Davis, "The Rhetoric of Quilts: Creating Identity in African-American Children's Literature," *African American Review* 32, no. 1 (Spring 1988): 68.
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156. Perry, *Stigmata*, 229.
157. Gayl Jones, *Corregidora* (London: Camden Press, 1988), 54.
158. Perry, *Stigmata*, 46–47.
159. Ibid., 225.
160. Morrison, *Beloved*, 95.
161. Patton, *African-American Art*, 189.
162. Houston Baker Jr., *Blues, Ideology, and Afro-American Literature: A Vernacular Theory* (Chicago: University of Chicago Press, 1987), 7.
163. Ralph Ellison, as quoted by Patton, *African-American Art*, 189.
164. Ibid., 191. It is interesting to note that the technique of collage, which borrows images from a variety of sources varying from paintings and photographs to the media also attempts to blur the distinctions between the real and the unreal, transforming the way the world is perceived. Hence, the collage, like the magical realist text, aims to enlarge the narrative space so that established representations of the world are challenged.
165. Ntozake Shange, *Sassafrass, Cypress and Indigo* (London: Minerva, 1996), 27.
166. Octavia E. Butler, *Kindred* (London: Women's Press, 1995), 260.

167. *Ibid.*, 259–61.
168. *Ibid.*, 264.
169. *Ibid.*, 262.
170. *Ibid.*
171. *Ibid.*
172. *Ibid.*, 264.
173. Karla F. C. Holloway, *Moorings & Metaphors: Figures of Culture and Gender in Black Women's Literature* (New Brunswick, NJ: Rutgers University Press, 1992), 113.
174. James Joyce, *Ulysses* (London: Penguin Books, 1992), 42.
175. Tina McElroy Ansa, *Baby of the Family* (London: Spectre, 1996), 183.
176. *Ibid.*, 177.
177. *Ibid.*, 188.
178. Zamora, "Magical Romance/Magical Realism," 498.
179. Perry, *Stigmata*, 24. It is worth noticing that Ayo's mother's hand calling her daughter and encouraging her to begin the journey recalls the hands of other ancestral figures who, with their hands, call on their descendants to engage with the past. See Marshall's *Praisesong for the Widow* and Morrison's *Song of Solomon*.
180. Perry, *Stigmata*, 24.
181. *Ibid.*, 73.
182. *Ibid.*, 146–47.
183. Marshall, *Praisesong*, 32.
184. Toni Morrison, *Song of Solomon* (London: Picador, 1989), 239.
185. Perry, *Stigmata*, 33–34.
186. *Ibid.*, 34.
187. Perry, *Stigmata*. See, for example, pages 7 and 17. "I remember" (7) is later presented as "I choose to remember" (17); "This is for whose bones lay sleepin in the heart of the ocean" (7) is subsequently recorded as "This is for whose bones lay in the heart of the ocean"; "the aside" (7) is replaced by "beside."
188. Williams, *Dessa Rose*, 236.
189. Morrison, *Beloved*, 274.
190. *Ibid.*, 274, 275.
191. *Ibid.*, 275.
192. "How I Wrote *Jubilee*," in *How I Wrote Jubilee and Other Essays on Life and Literature*, ed. Maryemma Graham (New York: Feminist Press, 1990), 58.
193. Zamora, "Magical Romance/Magical Realism," 501.
194. Salman Rushdie as quoted by Faris, *Ordinary Enchantments*, 144.

Conclusion

1. James Baldwin, *Notes of a Native Son* (London: Michael Joseph, 1964), 14.
2. Margaret Walker interviewed by Phaniel Egejuru and Robert Elliot Fox, "An Interview with Margaret Walker," *Callaloo: A Journal of African American and African Arts and Letters* 2, no. 2 (1979): 34–35.

3. Henry Louis Gates Jr., foreword to *Incidents in the Life of a Slave Girl*, by Harriet Jacobs (New York: Oxford University Press, 1988), xvi.
4. *Ibid.*, xvii–xviii.
5. Harriet E. Wilson, preface to *Our Nig; or, Sketches from the Life of a Free Black, In a Two Story House, North. Showing that Slavery's Shadows Fall Even There* (Random House, 1983), 3.
6. Toni Cade Bambara interviewed by Claudia Tate, ed., *Black Women Writers at Work* (New York: Continuum, 1983), 17–18.
7. Audre Lorde interviewed by Tate, *Black Women Writers*, 108.
8. Sherley Anne Williams interviewed by Tate, *Black Women Writers*, 210.
9. Dorothy West, *The Living Is Easy* (New York: Feminist Press, 1982), 90–91.
10. Lalita Tademy, *Cane River* (London: Headline, 2001), v.
11. Margaret Walker, *Jubilee* (New York: Bantam Books, 1967), x.
12. Ntozake Shange, *Sassafrass, Cypress and Indigo* (London: Minerva, 1996), 28.
13. Barbara Christian, “‘Somebody Forgot to Tell Somebody Something’: African-American Women’s Historical Novels,” in *Wild Women in the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*, ed. Joanne M. Braxton and Andrée Nicola McLaughlin (London: Serpent’s Tail, 1990), 328.
14. Toni Morrison, *A Mercy* (New York: Vintage Books, 2008), 8.
15. Gayl Jones, *Liberating Voices: Oral Tradition in African American Literature* (London: Harvard University Press, 1991), 179.

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