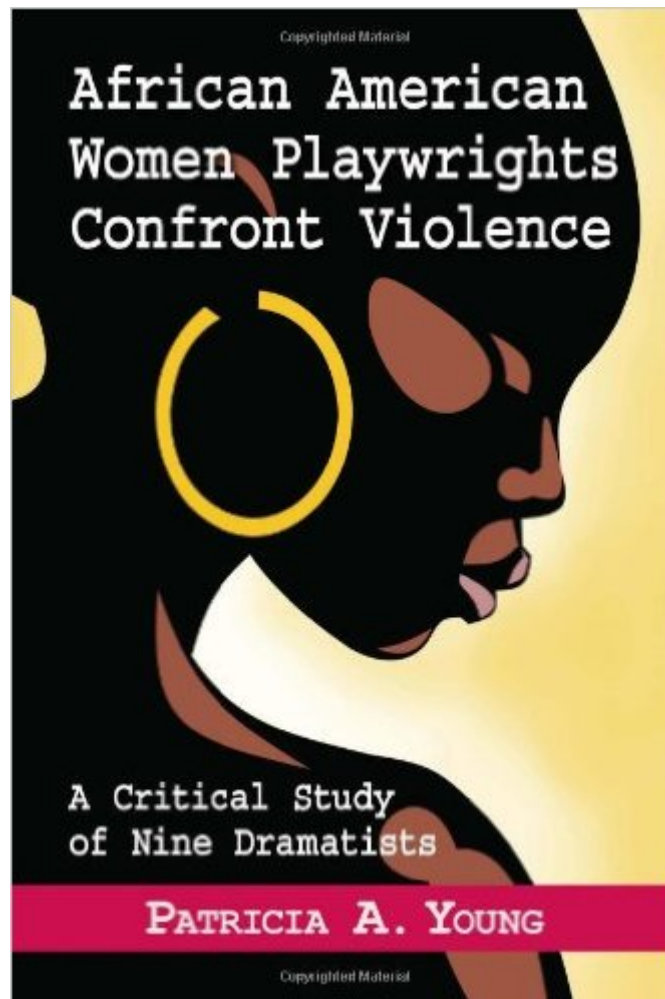


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African American Women Playwrights Confront Violence: A Critical Study Of Nine Dramatists



Synopsis

The pain of America's racial legacy has been richly addressed in the nation's literature, often by women who have gone largely unrecognized. This critical and gender-focused text scrutinizes the role of lynching dramas produced by African-American women dramatists. Writers covered include Alice Dunbar-Nelson, Georgia Douglas Johnson, Angelina Weld Grimke, Mary Powell Burrill, and Myrtle Smith Livingston. The work also analyses the social protest plays of modern and contemporary dramatists Alice Childress, Sandra Seaton, Endesha Ida Mae Holland and Michon Boston. Of particular interest are the roles of black maternity and the pervasiveness of violence against black women in both the early and the later plays.

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Customer Reviews

Ever since Ida B. Wells published her historic works attacking the horrors of lynching in the 1890s, African American women have been at the forefront of the struggle against this evil that has despoiled so much of American history from the end of the Civil War through the 1950s. Black women visual artists including Meta Fuller, Lois Mailou Jones, Elizabeth Catlett, and Pat Ward Williams have used their magnificent talent to draw public attention to the lynching of their fellow African Americans. Choreographers Pearl Primus and Katherine Dunham, singer Nina Simone, and rap artist Sister Soulja, among many other African American artists, have focused on lynching as part of their socially conscious expressive objectives. Professor Patricia A. Young has now added African American women playwrights to this noble tradition of social protest art in her

groundbreaking study of nine dramatists for whom this disconcerting topic was a major focus of their creative production. *African American Women Playwrights Confront Violence* is a perceptive analysis of the works of nine women dramatic artists who have been largely (and unjustly) unrecognized in critical and academic institutions. Professor Young's treatment invites readers to examine both the powerful impact of these artists' works and to more fully understand the tragic impact of racial violence in America, especially against African American women. This book joins a distinguished tradition of redemptive scholarship that contributes to a more inclusive vision appropriate to the multicultural, multiracial world of America in the early 21st century.

Paul Von Blum
Ralph J. Bunche Center for African American Studies, UCLA

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