

zora neale hurston tell my horse

****Exploring Zora Neale Hurston's Tell My Horse: A Journey into Caribbean Culture and Folklore****

zora neale hurston tell my horse is a fascinating work that delves deeply into the rich cultural tapestry of the Caribbean, particularly focusing on Haiti and Jamaica. This book stands out not only as a travelogue but also as an ethnographic study that captures the essence of voodoo practices, folklore, and the everyday lives of the people Hurston encountered during her travels. As an influential figure in the Harlem Renaissance, Hurston combined her anthropological training with her storytelling prowess to create a unique narrative that continues to captivate readers interested in folklore, cultural studies, and African diaspora religions.

Background and Context of Tell My Horse

Before diving into the content of *Tell My Horse*, it's important to understand who Zora Neale Hurston was and what motivated her to write this book. Hurston was an African American writer, anthropologist, and folklorist known for her vivid portrayals of black culture in the early 20th century. Trained by the legendary anthropologist Franz Boas, she approached her work with a unique blend of academic rigor and creative storytelling, which made her contributions stand out.

The Harlem Renaissance Influence

Hurston was an active participant in the Harlem Renaissance, a cultural movement celebrating African American art, literature, and music. This era provided a platform for her to explore and elevate black voices and traditions. *Tell My Horse*, published in 1938, reflects her deep interest in African diasporic cultures and her desire to document the spiritual and social practices of Caribbean communities, which had been largely misunderstood or exoticized by Western audiences.

Anthropological Approach Meets Narrative Style

Unlike conventional academic texts, Hurston's writing is immersive and personal. She combines participant observation with first-person narrative, offering readers a window into the rituals, ceremonies, and daily life in Haiti and Jamaica. This method allows her to convey not just facts but also the emotional and spiritual dimensions of the cultures she studies.

What Is *Tell My Horse* About?

At its core, **zora neale hurston tell my horse** chronicles Hurston's travels through Haiti and Jamaica, where she investigates voodoo practices and other folk traditions. The book is divided primarily into two parts, each focusing on one country, providing detailed descriptions of rituals, religious beliefs, and social dynamics.

Exploring Haitian Voodoo

One of the most compelling aspects of the book is Hurston's depiction of Haitian voodoo. She approaches the subject with respect and curiosity, challenging the sensationalized and often negative portrayals common in Western media. Through her accounts, readers gain insight into voodoo as a complex and meaningful religion, deeply intertwined with Haitian identity and history.

Hurston participates in ceremonies, converses with practitioners, and documents rituals such as spirit possession, animal sacrifice, and communal worship. Her detailed observations help demystify voodoo, presenting it as a living, vibrant tradition rather than a superstition.

Jamaican Folklore and Spirituality

In Jamaica, Hurston shifts her focus toward the island's rich folklore and Obeah practices—a spiritual system related to magic and healing. She explores stories, songs, and customs that reveal the islanders' worldview and relationship with the supernatural. By highlighting these cultural elements, Hurston preserves an important part of Jamaica's intangible heritage.

Significance and Impact of *Tell My Horse*

Tell My Horse is more than just a travelogue; it plays a crucial role in cultural preservation and challenges stereotypes about Caribbean religions.

Breaking Stereotypes and Misconceptions

Before works like Hurston's, voodoo and Obeah were often depicted as malevolent or primitive in popular culture. Hurston's respectful and nuanced portrayal helped pave the way for more accurate and empathetic understandings. Her work invites readers to appreciate the spiritual depth and social importance of these practices.

Contribution to African Diaspora Studies

The book remains a valuable resource for scholars and enthusiasts of African diaspora studies, anthropology, and folklore. Hurston's firsthand accounts provide primary data on rituals and beliefs that might otherwise have been lost or ignored. This makes *Tell My Horse* an essential text for anyone interested in the intersections of culture, religion, and history in the Caribbean.

Why Read Zora Neale Hurston Tell My Horse Today?

Even decades after its publication, **zora neale hurston tell my horse** resonates with readers due to its vivid storytelling and cultural insights.

A Window into Caribbean Life Beyond Tourism

Unlike typical travel books that focus on landmarks or superficial experiences, Hurston dives deep into the soul of the places she visits. Readers gain an intimate understanding of the beliefs, struggles, and celebrations of Caribbean people, enriching their appreciation of these vibrant cultures.

Lessons in Cultural Empathy and Respect

Hurston's approach serves as a model for how to study and engage with cultures different from one's own. Her balance of curiosity, respect, and critical observation offers valuable lessons for anthropologists, travelers, and readers alike.

How to Approach Tell My Horse for Maximum Benefit

If you're planning to read *Tell My Horse*, here are some tips to enhance your experience:

- **Familiarize Yourself with Historical Context:** Understanding the history of Haiti and Jamaica, including colonialism and slavery, can deepen your grasp of the book's themes.
- **Keep an Open Mind:** Hurston's work challenges many preconceived ideas about voodoo and Caribbean spirituality, so approach it with curiosity and respect.
- **Take Notes on Folklore Elements:** The book is rich with stories, myths, and rituals

that reveal cultural values—jotting these down can help you remember and reflect on their significance.

- **Explore Supplementary Materials:** Listening to recordings of Caribbean music or reading other works by Hurston, like *Their Eyes Were Watching God*, can enrich your understanding.

Other Works by Zora Neale Hurston Related to Caribbean and African American Culture

For readers captivated by **zora neale hurston tell my horse**, exploring more of her writings is highly rewarding. Hurston's extensive work includes novels, essays, and folklore collections that shed light on African American and Caribbean experiences.

Their Eyes Were Watching God

This celebrated novel examines African American life in the South, focusing on the journey of self-discovery of its protagonist, Janie Crawford. Like *Tell My Horse*, it highlights themes of identity, community, and resilience.

Mules and Men

Another important folkloric work, *Mules and Men* documents African American folklore collected in the South. It showcases Hurston's commitment to preserving oral traditions and storytelling.

Final Thoughts on Zora Neale Hurston Tell My Horse

Tell My Horse is more than an anthropological record; it is a vibrant narrative that invites readers into the spiritual heart of Caribbean culture. Zora Neale Hurston's unique blend of scholarship and storytelling makes this book a timeless exploration of identity, religion, and human connection. Whether you are interested in folklore, Caribbean history, or the African diaspora, this work offers profound insights and a compelling journey worth taking.

Frequently Asked Questions

What is 'Tell My Horse' by Zora Neale Hurston about?

'Tell My Horse' is a nonfiction work by Zora Neale Hurston that explores the culture, religion, and folklore of Jamaica and Haiti, focusing particularly on the practice of voodoo.

When was 'Tell My Horse' published?

'Tell My Horse' was first published in 1938.

How does Zora Neale Hurston portray voodoo in 'Tell My Horse'?

Hurston portrays voodoo with a combination of respect, fascination, and anthropological insight, emphasizing its cultural significance and dispelling many misconceptions about the religion.

What inspired Zora Neale Hurston to write 'Tell My Horse'?

Hurston was inspired by her anthropological research and fieldwork in the Caribbean, where she immersed herself in local traditions and voodoo practices, which she documented in 'Tell My Horse.'

What themes are explored in 'Tell My Horse'?

The book explores themes such as spirituality, cultural identity, colonialism, folklore, and the resilience of African diasporic traditions in the Caribbean.

How does 'Tell My Horse' contribute to African American literature and anthropology?

'Tell My Horse' is significant for blending literary narrative with ethnographic research, providing an authentic and nuanced perspective on Caribbean cultures and influencing both African American literature and the field of anthropology.

Additional Resources

****Zora Neale Hurston's Tell My Horse: An Ethnographic Journey into Afro-Caribbean Spirituality****

zora neale hurston tell my horse stands as a unique and compelling work in the canon of American literature and ethnography. Published in 1938, this book captures Hurston's firsthand experiences and research into the religious practices and cultural traditions of Jamaica and Haiti. Unlike her more widely known fiction, such as **Their Eyes Were Watching God**, **Tell My Horse** blends narrative storytelling with anthropological inquiry, offering readers an insightful exploration into voodoo and obeah practices through the eyes of an African-American folklorist and novelist.

This article delves into the themes, methodologies, and cultural significance of *Tell My Horse*, while considering its place within Hurston's broader oeuvre and the socio-political context of Caribbean spirituality during the early 20th century. By examining the book's content, approach, and reception, we aim to highlight why *Tell My Horse* remains a vital text for understanding Afro-Caribbean religious and cultural identity.

Contextualizing Zora Neale Hurston *Tell My Horse*

Zora Neale Hurston's ethnographic work in *Tell My Horse* is deeply rooted in her background as a trained anthropologist under Franz Boas at Columbia University. This academic influence is evident in the book's detailed documentation and respectful portrayal of marginalized cultural practices. The 1930s was a time when Afro-Caribbean religions like voodoo and obeah were often misunderstood or sensationalized by outsiders. Hurston's approach is markedly different; she strives to present these traditions from an insider's perspective, blending participant observation with vivid narrative.

The book chronicles Hurston's travels to Jamaica and Haiti, where she engages with local practitioners, witnesses rituals, and collects folklore. Hurston's dual identity as a Black American woman and a committed folklorist gives her a unique vantage point to unpack the intersections of race, spirituality, and colonial history that shape these traditions.

Ethnographic Methodology and Narrative Style

Tell My Horse is notable for its hybrid style, merging ethnography with personal memoir and literary prose. Hurston's narrative conveys the vibrancy of Caribbean life, while her ethnographic rigor ensures a grounded exploration of complex spiritual systems. This balance distinguishes the book from sensationalist accounts common at the time, which often exoticized voodoo and misconstrued its cultural significance.

Hurston's immersive methodology involved learning local languages, participating in ceremonies, and building trust within communities. This allowed her to capture nuanced perspectives on the rituals and belief systems she observed, revealing the social functions of these practices beyond mere superstition or spectacle.

Themes Explored in *Tell My Horse*

Several interrelated themes define Hurston's exploration in *Tell My Horse*. These include:

- **Spirituality and Religion:** Hurston provides detailed descriptions of voodoo and obeah rituals, emphasizing their role in healing, protection, and community cohesion.
- **Cultural Identity and Resistance:** The book highlights how Afro-Caribbean spiritual practices serve as acts of cultural preservation and resistance against colonial oppression.

- **Race and Postcolonial Dynamics:** Hurston examines the ways in which racial identity and colonial histories influence religious expression and social hierarchies.
- **Folklore and Oral Tradition:** Central to the work is the transmission of myths, stories, and songs that underpin spiritual beliefs and communal knowledge.

These themes collectively underscore the complexity of Caribbean cultural landscapes and challenge reductive interpretations prevalent in contemporary discourse.

Comparative Perspectives: Tell My Horse and Contemporary Ethnographies

When comparing *Tell My Horse* to other ethnographic works of its era, Hurston's narrative emerges as pioneering in several respects. Unlike many anthropologists who maintained a detached, clinical stance, Hurston's writing is immersive, empathetic, and reflective. Her insider perspective as a Black woman allows for a nuanced understanding of Afro-diasporic spirituality that contemporaries often lacked.

For instance, Ruth Landes's *The City of Women* (1947), which also studies Haitian voodoo, adopts a more analytical and psychological approach, whereas Hurston's book is rich in anecdotal detail and personal engagement. Additionally, Hurston's work predates and arguably informs later Afro-Caribbean studies that emphasize the syncretic and resilient nature of these traditions.

Pros and Cons of Hurston's Approach in Tell My Horse

- **Pros:**

- Firsthand ethnographic experience provides authenticity and depth.
- Integration of folklore and cultural narrative enriches the academic content.
- Respectful representation challenges stereotypes and misconceptions.
- Emphasizes the agency of Caribbean communities in preserving their heritage.

- **Cons:**

- Some critics argue that Hurston's narrative sometimes blurs the line between observation and personal interpretation.

- Limited by the colonial context, certain systemic critiques of oppression are underexplored.
- Modern readers may find the language and framing reflective of its time, requiring contextual understanding.

Despite these limitations, **Tell My Horse** remains a foundational text that bridges literature and anthropology.

The Legacy of Zora Neale Hurston *Tell My Horse* in Contemporary Scholarship

The revival of interest in Hurston's work in recent decades has brought **Tell My Horse** back into academic and popular discussions around Afro-Caribbean culture and spirituality. Its influence extends beyond literature into fields such as religious studies, anthropology, and postcolonial theory. Scholars appreciate the book for its early challenge to ethnocentric biases and its celebration of African diasporic resilience.

Moreover, **Tell My Horse** is increasingly recognized for its contribution to understanding the cultural syncretism that characterizes Caribbean identities, blending African, Indigenous, and European elements. Hurston's documentation of rituals and folklore provides invaluable primary material for researchers investigating the evolution of diasporic religious practices.

Relevance to Modern Readers and Cultural Discourse

In an era where conversations around cultural appropriation, identity, and historical representation are prominent, **Tell My Horse** offers a model of engaged and respectful ethnography. It encourages readers to appreciate the depth and dignity of spiritual traditions often marginalized or misunderstood.

For contemporary audiences interested in the intersections of race, religion, and cultural heritage, Hurston's work provides both a historical snapshot and a timeless inquiry into how communities forge meaning and solidarity through shared rituals and narratives.

By situating **Tell My Horse** within both literary and anthropological traditions, modern readers can gain a richer appreciation of Hurston's multifaceted legacy and the enduring vibrancy of Afro-Caribbean culture.

Zora Neale Hurston's **Tell My Horse** remains a testament to the power of immersive research and narrative skill in illuminating complex cultural landscapes. Through her respectful and insightful portrayal of voodoo and obeah, Hurston challenges misconceptions

and invites readers to engage with the spiritual richness of the Caribbean. The book's layered approach—part memoir, part ethnography—continues to inspire scholars and readers alike, ensuring its place as a cornerstone in the study of Afro-diasporic traditions.

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zora neale hurston tell my horse: *Tell My Horse* Zora Neale Hurston, 1990 The author recounts her experiences as an initiate into the voodoo practices of Haiti and Jamaica in the 1930s.

zora neale hurston tell my horse: *Tell My Horse* Zora Neale Hurston, 2009-10-13 "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.

zora neale hurston tell my horse: *Zora Neale Hurston* Cynthia Davis, Verner D. Mitchell, 2013-05-09 Zora Neale Hurston (1891-1960), the most prominent of the Harlem Renaissance women writers, was unique because her social and professional connections were not limited to literature but encompassed theatre, dance, film, anthropology, folklore, music, politics, high society, academia, and artistic bohemia. Hurston published four novels, three books of nonfiction, and dozens of short stories, plays, and essays. In addition, she won a long list of fellowships and prizes, including a Guggenheim and a Rosenwald. Yet by the 1950s, Hurston, like most of her Harlem Renaissance peers, had faded into oblivion. An essay by Alice Walker in the 1970s, however, spurred the revival of Hurston's literary reputation, and her works, including her 1937 novel *Their Eyes Were Watching God*, have enjoyed an enduring popularity. *Zora Neale Hurston: An Annotated Bibliography of Works and Criticism* consists of reviews of critical interpretations of Hurston's work. In addition to publication information, each selection is carefully crafted to capture the author's thesis in a short, pithy, analytical framework. Also included are original essays by eminent Hurston scholars that contextualize the bibliographic entries. Meticulously researched but accessible, these essays focus on gaps in Hurston criticism and outline new directions for Hurston scholarship in the twenty-first century. Comprehensive and up-to-date, this volume contains analytical summaries of the most important critical writings on Zora Neale Hurston from the 1970s to the present. In addition, entries from difficult-to-locate sources, such as small academic presses or international journals, can be found here. Although intended as a bibliographic resource for graduate and undergraduate students, this volume is also aimed toward general readers interested in women's literature, African American literature, American history, and popular culture. The book will also appeal to scholars and teachers studying twentieth-century American literature, as well as those specializing in anthropology, modernism, and African American studies, with a special focus on the women of the Harlem Renaissance.

zora neale hurston tell my horse: *Tell My Horse* Zora Neale Hurston, 2011-04-01

zora neale hurston tell my horse: *Turn the World Upside Down* Imani D. Owens, 2023-07-04 Honorable Mention, 2024 Gordon K. and Sybil Lewis Award, Caribbean Studies Association Shortlisted, 2024 MSA Prize for a First Book, Modernist Studies Association In the first half of the

twentieth century, Black hemispheric culture grappled with the legacies of colonialism, U.S. empire, and Jim Crow. As writers and performers sought to convey the terror and the beauty of Black life under oppressive conditions, they increasingly turned to the labor, movement, speech, sound, and ritual of everyday “folk.” Many critics have perceived these representations of folk culture as efforts to reclaim an authentic past. Imani D. Owens recasts Black creators’ relationship to folk culture, emphasizing their formal and stylistic innovations and experiments in self-invention that reach beyond the local to the world. *Turn the World Upside Down* explores how Black writers and performers reimagined folk forms through the lens of the unruly—that which cannot be easily governed, disciplined, or managed. Drawing on a transnational and multilingual archive—from Harlem to Havana, from the Panama Canal Zone to Port-au-Prince—Owens considers the short stories of Eric Walrond and Jean Toomer; the ethnographies of Zora Neale Hurston and Jean Price-Mars; the recited poetry of Langston Hughes, Nicolás Guillén, and Eusebia Cosme; and the essays, dance work, and radio plays of Sylvia Wynter. Owens shows how these figures depict folk culture—and Blackness itself—as a site of disruption, ambiguity, and flux. Their works reveal how Black people contribute to the stirrings of modernity while being excluded from its promises. Ultimately, these works do not seek to render folk culture more knowable or worthy of assimilation, but instead provide new forms of radical world-making.

zora neale hurston tell my horse: *Shifting the Ground* Rachel Stein, 1997 From a perspective of ecofeminist theory, author Rachel Stein suggests that selected writings by Emily Dickinson, Zora Neale Hurston, Alice Walker, and Leslie Marmon Silko metaphorically revise American concepts of nature, gender, and race. Stein shows that by reinterpreting nature, these writers transform their characters from social objects into self-empowered subjects.

zora neale hurston tell my horse: *Zora Neale Hurston and American Literary Culture* M. Genevieve West, 2025-03-18 Taking a close look at Zora Neale Hurston's historical and literary contexts, this book investigates why Hurston's writing fell out of favor during her lifetime only to be reclaimed and appreciated years after her death.

zora neale hurston tell my horse: *Women, Travel, and Writing in the Interwar Era* Ann Catherine Hoag, 2024-07-31 *Women, Travel, and Writing in the Interwar Era* engages feminist, temporal, and narrative theories to offer fresh examinations of interwar-era accounts by women about travel and movement and considers the use and limitations of time as a subversive force in their texts. This book makes a significant contribution to the under-examined study of women’s travel writing between the wars and synthesises and applies a variety of feminist, narrative, and postcolonial theories to excavate new understandings of the intersection between women, travel, and time in writing. The book studies the emergence of the aviatrix after the Great War and moves through to the representations of war in women’s travel on the brink of World War II. Each chapter offers a unique theoretical framework and examines how experiences of time impact perceptions of women’s bodies and identities, their engagement with history and discourse, and the problematic influence on colonialism. *Women, Travel, and Writing in the Interwar Era* is essential reading to any student or researcher in the field of women’s travel writing, as well as scholars of gender studies, war and interwar history, and cultural heritage.

zora neale hurston tell my horse: *Zora Neale Hurston: Tell My Horse* Zora Neale Hurston, 2022 Zora Neale Hurston Boxed Set includes: *Dust Tracks on a Road*--an intimate and insightful memoir of Zora's childhood in the rural South and her rise to prominence during the Harlem Renaissance. *Jonah's Gourd Vine*--a novel about a young man who loves too many women. *Mules and Men*--an oral history of Black American folklore featuring sermons, songs, sayings, and tall tales since the days of enslavement. *Tell My Horse*--an insider look at the voodoo culture of Haiti and Jamaica of the 1930s. *The Complete Stories*--a collection of Zora's most popular short fiction. *Every Tongue Got to Confess*--an anthology of folktales that recounts the voices of ordinary people and celebrates the richness of Black vernacular. *Moses, Man of the Mountain*--a compelling allegory of power, redemption, and faith that blends the Moses of the Old Testament with the Moses of black folklore and song. *Seraph on the Suwanee*--a novel examining a complicated marriage. *Mule Bone*--a

three-act play written with Langston Hughes that explores life in a rural Southern black community. Their Eyes Were Watching God--the Southern love story that is the most highly acclaimed novel in the African-American literary canon. -- Amazon.com (viewed on September 26, 2023)

zora neale hurston tell my horse: Vodou in the Haitian Experience Celucien L. Joseph, Nixon S. Cleophas, 2016-05-05 One glaring lacuna in studies of Haitian Vodou is the scarcity of works exploring the connection between the religion and its main roots, traditional Yoruba religion. Discussions of Vodou very often seem to present the religion in vacuo, as a sui generis phenomenon that arose in Saint-Domingue and evolved in Haiti, with no antecedents. What is sorely needed then is more comparative studies of Haitian Vodou that would examine its connections to traditional Yoruba religion and thus illuminate certain aspects of its mythology, belief system, practices, and rituals. This book seeks to bridge these gaps. Vodou in the Haitian Experience studies comparatively the connections and relationships between Vodou and African traditional religions such as Yoruba religion and Egyptian religion. Such studies might enhance our understanding of the religion, and the connections between Africa and its Diaspora through shared religious patterns and practices. The general reader should be mindful of the transnational and transcultural perspectives of Vodou, as well as the cultural, socio-economic, and political context which gave birth to different visions and ideas of Vodou. The chapters in this collection tell a story about the dynamics of the Vodou faith and the rich ways Vodou has molded the Haitian narrative and psyche. The contributors of this book examine this constructed narrative from a multicultural voice that engages critically the discipline of ethnomusicology, drama, performance, art, anthropology, ethnography, economics, literature, intellectual history, philosophy, psychology, sociology, religion, and theology. Vodou is also studied from multiple theoretical approaches including queer, feminist theory, critical race theory, Marxism, postcolonial criticism, postmodernism, and psychoanalysis.

zora neale hurston tell my horse: Inventing the New Negro Daphne Lamothe, 2013-03-01 It is no coincidence, Daphne Lamothe writes, that so many black writers and intellectuals of the first half of the twentieth century either trained formally as ethnographers or worked as amateur collectors of folklore and folk culture. In Inventing the New Negro Lamothe explores the process by which key figures such as Zora Neale Hurston, Katherine Dunham, W. E. B. Du Bois, James Weldon Johnson, and Sterling Brown adapted ethnography and folklore in their narratives to create a cohesive, collective, and modern black identity. Lamothe explores how these figures assumed the roles of self-reflective translators and explicators of African American and African diasporic cultures to Western, largely white audiences. Lamothe argues that New Negro writers ultimately shifted the presuppositions of both literary modernism and modernist anthropology by making their narratives as much about ways of understanding as they were about any quest for objective knowledge. In critiquing the ethnographic framework within which they worked, they confronted the classist, racist, and cultural biases of the dominant society and challenged their readers to imagine a different set of relations between the powerful and the oppressed. Inventing the New Negro combines an intellectual history of one of the most important eras of African American letters with nuanced and original readings of seminal works of literature. It will be of interest not only to Harlem Renaissance scholars but to anyone who is interested in the intersections of culture, literature, folklore, and ethnography.

zora neale hurston tell my horse: Afromodernisms Fionnghuala Sweeney, 2013-02-06 Makes a persuasive case for a black Atlantic literary renaissance & its impact on modernist studies. These 10 new chapters stretch and challenge current canonical configurations of modernism in two key ways: by considering the centrality of black artists, writers and intellectuals as key actors and core presences in the development of a modernist avant-garde; and by interrogating 'blackness' as an aesthetic and political category at critical moments during the twentieth century. This is the first book-length publication to explore the term 'Afromodernisms' and the first study to address together the cognate fields of modernism and the black Atlantic.

zora neale hurston tell my horse: American Women's Regionalist Fiction Monika Elbert, Rita Bode, 2021-01-04 American Women's Regionalist Fiction: Mapping the Gothic seeks to redress the

monolithic vision of American Gothic by analyzing the various sectional or regional attempts to Gothicize what is most claustrophobic or peculiar about local history. Since women writers were often relegated to inferior status, it is especially compelling to look at women from the Gothic perspective. The regionalist Gothic develops along the line of difference and not unity—thus emphasizing regional peculiarities or a sense of superiority in terms of regional history, natural landscapes, immigrant customs, folk tales, or idiosyncratic ways. The essays study the uncanny or the haunting quality of “the commonplace,” as Hawthorne would have it in his introduction to *The House of the Seven Gables*, in regionalist Gothic fiction by a wide range of women writers between ca. 1850 and 1930. This collection seeks to examine how/if the regionalist perspective is small, limited, and stultifying and leads to Gothic moments, or whether the intersection between local and national leads to a clash that is jarring and Gothic in nature.

zora neale hurston tell my horse: *Teaching Haiti* Cécile Accilien, Valérie K. Orlando, 2021-08-10 This volume provides guidance on teaching about Haiti’s history and culture from a multidisciplinary perspective, offering ways of reshaping old narratives through women’s and gender studies, poetry, theater, art, religion, language, politics, history, and popular culture.

zora neale hurston tell my horse: *African-American Pioneers in Anthropology* Ira E. Harrison, Faye V. Harrison, Faye Venetia Harrison, 1999 This pathbreaking collection of intellectual biographies is the first to probe the careers of thirteen early African-American anthropologists, detailing both their achievements and their struggle with the latent and sometimes blatant racism of the times. Invaluable to historians of anthropology, this collection will also be useful to readers interested in African-American studies and biography. The lives and work of: Caroline Bond Day, Zora Neale Hurston, Louis Eugene King, Laurence Foster, W. Montague Cobb, Katherine Dunham, Ellen Irene Diggs, Allison Davis, St. Clair Drake, Arthur Huff Fauset, William S. Willis Jr., Hubert Barnes Ross, Elliot Skinner

zora neale hurston tell my horse: *Scenes of Projection* Jill H. Casid, 2015-01-01 Theorizing vision and power at the intersections of the histories of psychoanalysis, media, scientific method, and colonization, *Scenes of Projection* poaches the prized instruments at the heart of the so-called scientific revolution: the projecting telescope, camera obscura, magic lantern, solar microscope, and prism. From the beginnings of what is retrospectively enshrined as the origins of the Enlightenment and in the wake of colonization, the scene of projection has functioned as a contraption for creating a fantasy subject of discarnate vision for the exercise of “reason.” Jill H. Casid demonstrates across a range of sites that the scene of projection is neither a static diagram of power nor a fixed architecture but rather a pedagogical setup that operates as an influencing machine of persistent training. Thinking with queer and feminist art projects that take up old devices for casting an image to reorient this apparatus of power that produces its subject, *Scenes of Projection* offers a set of theses on the possibilities for felt embodiment out of the damaged and difficult pasts that haunt our present.

zora neale hurston tell my horse: *American Women Writers, Poetics, and the Nature of Gender Study* Maryann Pasda DiEdwardo, 2016-12-14 This volume studies processes of creating voices of the past to analyze and to juxtapose, discussing the nature of the educational community viewed through feminist theory to reveal hidden ideas surrounding stereotypes, gender status, and power in the postcolonial era. The contributions brought together here explore the various facets of language to focus on metaphorical grammatical constructions, unique and specific with form and function. They interpret various works to capture the essence of style, as well as rhetorical function of basic structure of grammar, diction and syntax, in a literary work as message and meaning. Furthermore, the book also discusses useful pedagogical and theoretical processes used by the literary scholar concerning the power of writing for cultural change. As such, the book will appeal to those who wish to heal through writing. The proceeds of the book support the authors’ local soup kitchen and crisis centers for domestic abuse.

zora neale hurston tell my horse: *Imagining the Tropics* Elizabeth S. Manley, Elizabeth Manley, 2025 *Imagining the Tropics* is a history of the development of tourism in the Caribbean from

the 1910s through the 1970s that focuses on the ways women's labors of hospitality, writing, and advocacy built the industry and its ubiquitous imagery of tropical island relaxation, escape, and romance. By examining a range of sources, engaging an array of women protagonists, and looking broadly across multiple Caribbean island-states including Jamaica, Cuba, the Bahamas, Barbados, the Dominican Republic, Haiti, Puerto Rico, Trinidad and Tobago, and the U.S. and British Virgin Islands, it seeks to understand how the region came to be sold as a romantic escape from the troubles of the modern world. By putting women at the center of Caribbean tourism history--as both its ambassadors and objects of desire--it seeks to explain some of the complicated contradictions that plague the business of pleasure but also to point toward ways of building alternative models to its present and past extractive realities.

zora neale hurston tell my horse: *The Nation's Region* Leigh Anne Duck, 2009 How could liberalism and apartheid coexist for decades in our country, as they did during the first half of the twentieth century? This study looks at works by such writers as Thomas Dixon, Erskine Caldwell, Zora Neale Hurston, William Faulkner, and Ralph Ellison to show how representations of time in southern narrative first accommodated but finally elucidated the relationship between these two political philosophies. Although racial segregation was codified by U.S. law, says Leigh Anne Duck, nationalist discourse downplayed its significance everywhere but in the South, where apartheid was conceded as an immutable aspect of an anachronistic culture. As the nation modernized, the South served as a repository of the country's romantic notions: the region was represented as a close-knit, custom-bound place through which the nation could temper its ambivalence about the upheavals of progress. The Great Depression changed this. Amid economic anxiety and the international rise of fascism, writes Duck, the trope of the backward South began to comprise an image of what the United States could become. As she moves from the Depression to the nascent years of the civil rights movement to the early cold war era, Duck explains how experimental writers in each of these periods challenged ideas of a monolithically archaic South through innovative representations of time. She situates their narratives amid broad concern regarding national modernization and governance, as manifest in cultural and political debates, sociological studies, and popular film. Although southern modernists' modes and methods varied along this trajectory, their purpose remained focused: to explore the mutually constitutive relationships between social forms considered southern and national.

zora neale hurston tell my horse: New Orleans in the Atlantic World William Boelhower, 2013-09-13 The thematic project 'New Orleans in the Atlantic World' was planned immediately after hurricane Katrina and focuses on what meteorologists have always known: the city's identity and destiny belong to the broader Caribbean and Atlantic worlds as perhaps no other American city does. Balanced precariously between land and sea, the city's geohistory has always interwoven diverse cultures, languages, peoples, and economies. Only with the rise of the new Atlantic Studies matrix, however, have scholars been able to fully appreciate this complex history from a multi-disciplinary, multilingual and multi-scaled perspectivism. In this book, historians, geographers, anthropologists, and cultural studies scholars bring to light the atlanticist vocation of New Orleans, and in doing so they also help to define the new field of Atlantic Studies. This book was published as a special issue of Atlantic Studies.

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