

## Love Toni Morrison

A stunning masterclass on the creative process, the craft of writing, and the art of finding inspiration from Stephen King, Elizabeth Gilbert, Amy Tan, Khaled Hosseini, Roxane Gay, Neil Gaiman, and more of the most acclaimed writers at work today "For artists in need of a creative fix, *Light the Dark* is as good as a visit from the divine muse." -Bookpage What inspires you? That's the simple, but profound question posed to forty-six renowned authors in *LIGHT THE DARK*. Each writer begins with a favorite passage from a novel, a song, a poem—something that gets them started and keeps them going with the creative work they love. From there, incredible lessons and stories of life-changing encounters with art emerge, like how sneaking books into his job as a night security guard helped Khaled Hosseini learn that nothing he creates will ever be truly finished. Or how a college reading assignment taught Junot Díaz that great art can be a healing conversation, and an unexpected poet led Elizabeth Gilbert to embrace an unyielding optimism, even in the face of darkness. *LIGHT THE DARK* collects the best of *The Atlantic's* much-acclaimed "By Heart" series edited by Joe Fassler and adds brand new pieces, each one paired with a striking illustration. Here is a guide to creative living and writing in the vein of *Daily Rituals*, *Bird by Bird*, *Draft No. 4*, and *Big Magic* for anyone who wants to learn how great writers find inspiration—and to find some of your own. CONTRIBUTING AUTHORS: Elizabeth Gilbert, Junot Díaz, Marilynne Robinson, Jonathan Lethem, Michael Chabon, Aimee Bender, Mary Gaitskill, Stephen King, Neil Gaiman, Roxane Gay, Angela Flournoy, Jonathan Franzen, Yiyun Li, Leslie Jamison, Claire Messud, Edwidge Danticat, David Mitchell, Khaled Hosseini, Ayana Mathis, Kathryn Harrison, Azar Nafisi, Hanya Yanagihara, Jane Smiley, Nell Zink, Emma Donoghue, Jeff Tweedy, Eileen Myles, Maggie Shipstead, Sherman Alexie, Andre Dubus III, Billy Collins, Lev Grossman, Karl Ove Knausgaard, Charles Simic, Jim Shepard, T.C. Boyle, Tom Perrotta, Viet Thanh Nguyen, William Gibson, Mark Haddon, Ethan Canin, Jesse Ball, Jim Crace, and Walter Mosley. "As [these authors] reveal what inspires them, they, in turn, inspire the reader, all while celebrating the beauty and purpose of art." -Booklist

A haunting and affecting meditation on love from the Nobel-prize winning author of *Beloved*. *May*, *Christine*, *Heed*, *Junior*, *Vida* – even *L* – all are women obsessed with Bill Cosey. He shapes their yearnings for a father, husband, lover, guardian, and friend. This audacious vision from a master storyteller on the nature of love – its appetite, its sublime possession, and its consuming dread – is rich in characters and dramatic events, and in its profound sensitivity to just how alive the past can be. Sensual, elegiac and unforgettable, *Love* ultimately comes full circle to that indelible, overwhelming first love that marks us forever. Winner of the PEN/Saul Bellow award for achievement in American fiction 'Love is her best work...a slender but mesmerising tale' *Evening Standard*

"She was our conscience. Our seer. Our truth-teller. She was a magician with language, who understood the power of words." - Oprah Winfrey A vital non-fiction collection from one of the most celebrated and revered American writers Spanning four decades, these essays, speeches and meditations interrogate the world around us. They are concerned with race, gender and globalisation. The sweep of American history and the current state of politics. The duty of the press and the role of the artist. Throughout *Mouth Full of Blood* our search for truth, moral integrity and expertise is met by Toni Morrison with controlled anger, elegance and literary excellence. The collection is structured in three parts and these are heart-stoppingly introduced by a prayer for the dead of 9/11, a meditation on Martin Luther King and a eulogy for James Baldwin. Morrison's Nobel lecture, on the power of language, is accompanied by lectures to Amnesty International and the Newspaper Association of America. She speaks to graduating students and visitors to both the Louvre and America's Black Holocaust Museum. She revisits *The Bluest Eye*, *Sula* and *Beloved*; reassessing the novels that have become

touchstones for generations of readers. *Mouth Full of Blood* is a powerful, erudite and essential gathering of ideas that speaks to us all. It celebrates Morrison's extraordinary contribution to the literary world.

INSTANT NEW YORK TIMES BESTSELLER AN OPRAH BOOK CLUB SELECTION  
LONGLISTED FOR THE NATIONAL BOOK AWARD FOR FICTION An Instant Washington Post, USA Today, and Indie Bestseller "Epic.... I was just enraptured by the lineage and the story of this modern African-American family.... A combination of historical and modern story—I've never read anything quite like it. It just consumed me." —Oprah Winfrey, Oprah Book Club Pick Finalist for the Kirkus Prize for Fiction • Shortlisted for the Center for Fiction First Novel Prize • An Indie Next Pick • A New York Times Book Everyone Will Be Talking About • A People 5 Best Books of the Summer • A Good Morning America 15 Summer Book Club Picks • An Essence Best Book of the Summer • A Time 11 Best Books of the Month • A Washington Post 10 Books of the Month • A CNN Best Book of the Month • A Ms. Most Anticipated Book of the Year • A Goodreads Most Anticipated Book of the Year • A Book Page Writer to Watch • A USA Today Book Not to Miss • A Chicago Tribune Summer Must-Read • An Observer Best Summer Book • A Millions Most Anticipated Book • A Ms. Book of the Month • A Well-Read Black Girl Book Club Pick • A BiblioLifestyle Most Anticipated Literary Book of the Summer • A Deep South Best Book of the Summer • Winner of an AudioFile Earphones Award The 2020 National Book Award—nominated poet makes her fiction debut with this magisterial epic—an intimate yet sweeping novel with all the luminescence and force of *Homegoing*; *Sing, Unburied, Sing*; and *The Water Dancer*—that chronicles the journey of one American family, from the centuries of the colonial slave trade through the Civil War to our own tumultuous era. The great scholar, W. E. B. Du Bois, once wrote about the Problem of race in America, and what he called "Double Consciousness," a sensitivity that every African American possesses in order to survive. Since childhood, Ailey Pearl Garfield has understood Du Bois's words all too well. Bearing the names of two formidable Black Americans—the revered choreographer Alvin Ailey and her great grandmother Pearl, the descendant of enslaved Georgians and tenant farmers—Ailey carries Du Bois's Problem on her shoulders. Ailey is reared in the north in the City but spends summers in the small Georgia town of Chicassetta, where her mother's family has lived since their ancestors arrived from Africa in bondage. From an early age, Ailey fights a battle for belonging that's made all the more difficult by a hovering trauma, as well as the whispers of women—her mother, Belle, her sister, Lydia, and a maternal line reaching back two centuries—that urge Ailey to succeed in their stead. To come to terms with her own identity, Ailey embarks on a journey through her family's past, uncovering the shocking tales of generations of ancestors—Indigenous, Black, and white—in the deep South. In doing so Ailey must learn to embrace her full heritage, a legacy of oppression and resistance, bondage and independence, cruelty and resilience that is the story—and the song—of America itself.

An immensely persuasive work of literary criticism that opens a new chapter in the American dialogue on race—and promises to change the way we read American literature. Morrison shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a black population that was manifestly unfree--and that came to serve white authors as embodiments of their own fears and desires. According to the Chicago Tribune, Morrison "reimagines and remaps the possibility of America." Her brilliant discussions of the "Africanist" presence in the fiction of Poe, Melville, Cather, and Hemingway leads to a dramatic reappraisal of the essential characteristics of our literary tradition. Written with the artistic vision that has earned the Nobel Prize-winning author a pre-eminent place in modern letters, *Playing in the Dark* is an invaluable read for avid Morrison admirers as well as students, critics, and scholars of American literature.

"They shoot the white girl first. With the rest they can take their time." So begins Toni

Morrison's *Paradise*, which opens with a horrifying scene of mass violence and chronicles its genesis in an all-black small town in rural Oklahoma. Founded by the descendants of freed slaves and survivors in exodus from a hostile world, the patriarchal community of Ruby is built on righteousness, rigidly enforced moral law, and fear. But seventeen miles away, another group of exiles has gathered in a promised land of their own. And it is upon these women in flight from death and despair that nine male citizens of Ruby will lay their pain, their terror, and their murderous rage. In prose that soars with the rhythms, grandeur, and tragic arc of an epic poem, Toni Morrison challenges our most fiercely held beliefs as she weaves folklore and history, memory and myth into an unforgettable meditation on race, religion, gender, and a far-off past that is ever present.

Interviews from over the course of her career document Morrison's views about fiction, writing technique, and the role of the novelist

This book discusses Toni Morrison's *Beloved* and attempts to explain the healing process of black people in the United States from the pain of slavery. Using black feminist approach, the author discusses how the female characters deal with the past and live with it in the present, what love and motherhood mean to the female characters, and how much the past influences their lives. This approach is considered the most effective one to analyze *Beloved* related to three kinds of inseparable oppression: sexism, racism, and classism. *Beloved* delivers a universal message to all black people that even though they must live with the past of slavery, they should learn from it to face the future. Although the pain of slavery still remains in black people's memories, they have to move on. *Beloved* also makes the readers see that not all black people are victims and not all white people are oppressors.

This concise introduction to the concept of ideology provides an overview of the term and considers its impact on literary theory. James M. Decker analyzes the history of Western ideology from its pre-Enlightenment roots to its current incarnations, providing readers with both an essential overview of key terms and issues and a thoughtful assessment of some of the important critical thinkers associated with the notion, including Marx, Gramsci and Althusser. Ideological theories are introduced within three broad categories - the subjective, the institutional and the political - which helps students to synthesize a concept that sprawls across the traditional disciplinary lines of philosophy, politics, economics, history and cultural and literary studies. Close readings of key texts demonstrate the impact of ideology on critical practice and literary reputation. Texts include: - Toni Morrison's *Sula* - William Faulkner's 'Barn Burning' - George Orwell's *1984* Compact and easy-to-follow, Decker's study finally asks: are we now in a 'post-ideological' era?

A powerful tragedy distilled into a small masterpiece by the Nobel Prize-winning author of *Beloved* and, almost like a prelude to that story, set two centuries earlier. Jacob is an Anglo-Dutch trader in 1680s United States, when the slave trade is still in its infancy. Reluctantly he takes a small slave girl in part payment from a plantation owner for a bad debt. Feeling rejected by her slave mother, 14-year-old Florens can read and write and might be useful on his farm. Florens looks for love, first from Lina, an older servant woman at her new master's house, but later from the handsome blacksmith, an African, never enslaved, who comes riding into their lives . . . At the novel's heart, like *Beloved*, it is the ambivalent, disturbing story of a mother and a daughter – a mother who casts off her daughter in order to save her, and a daughter who may never exorcise that abandonment.

Here is Toni Morrison in her own words: a rich gathering of her most important essays and speeches, spanning four decades. These pages give us her searing prayer for the

dead of 9/11, her Nobel lecture on the power of language, her searching meditation on Martin Luther King Jr., her heart-wrenching eulogy for James Baldwin. She looks deeply into the fault lines of culture and freedom: the foreigner, female empowerment, the press, money, "black matter(s)," human rights, the artist in society, the Afro-American presence in American literature. And she turns her incisive critical eye to her own work (*The Bluest Eye*, *Sula*, *Tar Baby*, *Jazz*, *Beloved*, *Paradise*) and that of others. An essential collection from an essential writer, *The Source of Self-Regard* shines with the literary elegance, intellectual prowess, spiritual depth, and moral compass that have made Toni Morrison our most cherished and enduring voice.

In her final novel, *Willa Cather* departed from her usual Great Plains settings to plumb the turbulent relationships between slaves and their owners in the antebellum South. *Sapphira and the Slave Girl* is set in Virginia just before the Civil War. Sapphira is a slave owner who feels she has come down in the world and channels her resentments into jealousy of her beautiful mulatto slave, Nancy. Sapphira's daughter Rachel, an abolitionist, opposes her mother's increasingly shocking attempts to persecute Nancy. The struggles of these three strong-willed women provide rich material for Cather's narrative art and psychological insight. BONUS: The edition includes an excerpt from *The Selected Letters of Willa Cather*.

"The best novel so far by a writer whose growth has been steady and sure . . . . [Oral History] tells the story of the Cantrell family and the odd curse that its members believe to have hung over them. It is a tale that begins in the late 19th century with Granny Younger, the midwife, and continues well into the 20th century through several generations of Cantrells; it is also a tale deeply rooted in the folk culture of the Appalachians, a tale that in the best tradition of folklore contains 'story upon story.'" -- *The Washington Post Book World* "A novel as dark, winding, complicated as the hill country itself. . . You could make comparisons to Faulkner and Carson McCullers, to *The Sound and the Fury*, *As I Lay Dying*, and *Wuthering Heights*. You could employ all those familiar ringing terms of praise: 'rare,' 'brilliant,' 'unforgettable.' But Lee Smith and *Oral History* make you wish all those phrases were fresh and new, that all those comparisons had never before been made. For this is a novel deserving of unique praise." -- *The Village Voice* "Deft and assured . . . She is clearly drunk on the language of Appalachia, on its stories and its people . . . . She is nothing less than masterly." -- *The New York Times Book Review*

Four friends--black and white, gay and straight, immigrant and American-born--offer a radical vision for book clubs as sites of self-discovery and communal healing. The Toni Morrison Book Club insists that we make space to find ourselves in fiction and turn to Morrison as a spiritual guide to our most difficult thoughts and ideas about American literature and life.

What exactly is goodness? Where is it found in the literary imagination? Toni Morrison, one of American letters' greatest voices, pondered these perplexing questions in her celebrated Ingersoll Lecture, delivered at Harvard University in 2012 and published now for the first time. Perhaps because it is overshadowed by the more easily defined evil, goodness often escapes our attention. Recalling many literary examples, from Ahab to Coetzee's Michael K, Morrison seeks the essence of goodness and ponders its significant place in her writing. She considers the concept in relation to unforgettable characters from her own works of fiction and arrives at conclusions that are both

eloquent and edifying. In a lively interview conducted for this book, Morrison further elaborates on her lecture's ideas, discussing goodness not only in literature but in society and history—particularly black history, which has responded to centuries of brutality with profound creativity. Morrison's essay is followed by a series of responses by scholars in the fields of religion, ethics, history, and literature to her thoughts on goodness and evil, mercy and love, racism and self-destruction, language and liberation, together with close examination of literary and theoretical expressions from her works. Each of these contributions, written by a scholar of religion, considers the legacy of slavery and how it continues to shape our memories, our complicities, our outcries, our lives, our communities, our literature, and our faith. In addition, the contributors engage the religious orientation in Morrison's novels so that readers who encounter her many memorable characters such as Sula, Beloved, or Frank Money will learn and appreciate how Morrison's notions of goodness and mercy also reflect her understanding of the sacred and the human spirit.

At once the ideal introduction to Toni Morrison and a lovely and moving keepsake for her devoted readers: a treasury of quotations from her work. With a foreword by Zadie Smith. "She was our conscience. Our seer. Our truth-teller." --Oprah Winfrey This inspirational book juxtaposes quotations, one to a page, drawn from Toni Morrison's entire body of work, both fiction and nonfiction--from *The Bluest Eye* to *God Help the Child*, from *Playing in the Dark* to *The Source of Self-Regard*--to tell a story of self-actualization. It aims to evoke the totality of Toni Morrison's literary vision. Its compelling sequence--of flashes of revelation--stunning for their linguistic originality, keenness of psychological observation, and philosophical profundity--addresses issues of abiding interest in Morrison's work: the reach of language for the ineffable; transcendence through imagination; the self and its discontents; the vicissitudes of love; the whirligig of memory; the singular power of women; the original American sin of slavery; the bankruptcy of racial oppression; the complex humanity and art of black people. *The Measure of Our Lives* brims with elegance of style and mind and moral authority.

What is race and why does it matter? Why does the presence of Others make us so afraid? America's foremost novelist reflects on themes that preoccupy her work and dominate politics: race, fear, borders, mass movement of peoples, desire for belonging. Ta-Nehisi Coates provides a foreword to Toni Morrison's most personal work of nonfiction to date.

A story of Ian's childhood and who he was before his struggles with schizophrenia. The age of Ian's onset of the disease and what he had endured through his many assessments. The effects his illness had on his family, with spouse, friends, and the many other relationships and the social stigma he had encountered throughout his lifetime. The story tells of Ian's many high's and low's with several hospitalizations arising from numerous medication changes and mental breakdowns. The affects the medication had on his quality of life, mental health, physical health, stability, and the ability to have a somewhat "normal life". How he struggled with the voices in his head and the paranoia he would often experience....

From the acclaimed Nobel Prize winner: Two girls who grow up to become women. Two friends who become something worse than enemies. This brilliantly imagined novel brings us the story of Nel Wright and Sula Peace, who meet as children in the small town of Medallion, Ohio. Nel and Sula's devotion is fierce enough to withstand bullies and the burden of a dreadful secret. It endures even after Nel has grown up to be a pillar of the black community and Sula has become a pariah. But their friendship ends in an unforgivable betrayal—or does it end? Terrifying, comic, ribald and tragic, *Sula* is a work that overflows with life.

Many women are obsessed by Bill Cosey, owner of the Cosey Hotel and resort. More than just the owner he shapes their yearnings for a father, husband, lover, guardian and friend. Even after his death he dominates their lives. Yet he was driven by secret forces - a troubled past and a woman called Celestial.

**NATIONAL BESTSELLER** • The acclaimed Nobel Prize winner powerfully examines our obsession with beauty and conformity—and asks questions about race, class, and gender with her characteristic subtly and grace. In Morrison's bestselling first novel, *Pecola Breedlove*—an 11-year-old Black girl in an America whose love for its blond, blue-eyed children can devastate all others—prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different. This is the story of the nightmare at the heart of her yearning, and the tragedy of its fulfillment. Here, Morrison's writing is "so precise, so faithful to speech and so charged with pain and wonder that the novel becomes poetry" (*The New York Times*).

"A green hunting cap squeezed the top of the fleshy balloon of a head. The green earflaps, full of large ears and uncut hair and the fine bristles that grew in the ears themselves, stuck out on either side like turn signals indicating two directions at once. Full, pursed lips protruded beneath the bushy black moustache and, at their corners, sank into little folds filled with disapproval and potato chip crumbs."

**WINNER OF THE AMERICAN BOOK AWARD** Powerhouse, world-renowned LGBTQ poet and spoken-word artist Staceyann Chin curates the first full-length collection of her poems. *Crossfire* collects Staceyann Chin's empowering, feminist-LGBTQ-Caribbean, activist-driven poetry for the first time in a single book. According to *The New York Times*, Chin is "sassy, rageful and sometimes softly self-mocking." *The Advocate* says that her poems, "combine hilarious one-liners with a refusal to conform" and note "Chin is out to confront more than just the straight world."

From the acclaimed Nobel Prize winner, a passionate, profound story of love and obsession that brings us back and forth in time, as a narrative is assembled from the emotions, hopes, fears, and deep realities of Black urban life. In the winter of 1926, when everybody everywhere sees nothing but good things ahead, Joe Trace, middle-aged door-to-door salesman of Cleopatra beauty products, shoots his teenage lover to death. At the funeral, Joe's wife, Violet, attacks the girl's corpse. This novel "transforms a familiar refrain of jilted love into a bold, sustaining time of self-knowledge and discovery. Its rhythms are infectious" (*People*). "The author conjures up worlds with complete authority and makes no secret of her angst at the injustices dealt to Black women." —*The New York Times Book Review*

Traces the life of the first African-American author to win the Nobel Prize in Literature, discussing how she overcame racial and economic barriers to become a successful writer. Ravishingly beautiful and emotionally incendiary, *Tar Baby* is Toni Morrison's reinvention of the love story. Jadine Childs is a black fashion model with a white patron, a white boyfriend, and a coat made out of ninety perfect sealskins. Son is a black fugitive who embodies everything she loathes and desires. As Morrison follows their affair, which plays out from the Caribbean to Manhattan and the deep South, she charts all the nuances of obligation and betrayal between blacks and whites, masters and servants, and men and women.

Toni Morrison features a collection of ten new essays by noted Morrison scholars, including recipients of the Toni Morrison Society Book Award. Focusing upon Morrison's most recently published novels (*Paradise*, *Love*, *A Mercy*) the contributors to this volume revisit issues that continue to engage Morrison and are part of the currency of contemporary American literary and cultural history. These selections examine Morrison's ongoing "romance" with African Americans as they continue to battle the demons of race, gender, class, and poverty, to name a few. Together, these essays offer comprehensive and nuanced discussions of Morrison's latest novels and provide new directions for Morrison scholarship in the 21st century. This

volume provides students of literature, cultural studies, and history with an overview of Morrison's examination of African American progress and leadership at key moments in American history and culture from the Colonial Period to the present. Through their thematic interconnectedness, the essays reveal Morrison at her most brilliant in her ability to reach into the past to comment on contemporary issues.

Traces Morrison's theory of African American mothering as it is articulated in her novels, essays, speeches, and interviews. Mothering is a central issue for feminist theory, and motherhood is also a persistent presence in the work of Toni Morrison. Examining Morrison's novels, essays, speeches, and interviews, Andrea O'Reilly illustrates how Morrison builds upon black women's experiences of and perspectives on motherhood to develop a view of black motherhood that is, in terms of both maternal identity and role, radically different from motherhood as practiced and prescribed in the dominant culture. Motherhood, in Morrison's view, is fundamentally and profoundly an act of resistance, essential and integral to black women's fight against racism (and sexism) and their ability to achieve well-being for themselves and their culture. The power of motherhood and the empowerment of mothering are what make possible the better world we seek for ourselves and for our children. This, argues O'Reilly, is Morrison's maternal theory—a politics of the heart.

Taking a close look at all the key male figures in Toni Morrison's eight novels, this book explores Morrison's admitted, but critically neglected, interest in the relationships between African American men and women and the "axes" on which these relationships turn. Most Morrison scholarship deals with her female characters. *Can't I Love What I Criticize?* offers a response to this imbalance and to Morrison's call for more work on men, who remain, in her words, "outside of that little community value thing." The book also considers the barriers between black men and women thrown up by their participation in a larger, historically racist culture of competition, ownership, sexual repression, and fixed ideals about physical beauty and romantic love. Black women, Morrison says, bear their crosses "extremely well," and black men, although they have been routinely emasculated by "white men, period," have managed to maintain a feisty "magic" that everybody wants but nobody else has.

Understanding Morrison's treatment of her male characters, says Susan Mayberry, becomes crucial to grasping her success in "countering the damage done by a spectrum of sometimes misguided isms"—including white American feminism. Morrison's version of masculinity suggests that black men have "successfully retained their special vitality in spite of white male resistance" and that "their connections to black women have saved their lives." To single out her men is not to negate the preeminence of her women; rather, it is to recognize the interconnectedness and balance between them.

"Knowledge is what's important, you know? Not the erasure, but the confrontation of it." — TONI MORRISON In this wide-ranging collection of thought-provoking interviews — including her first and last — Toni Morrison (whom President Barack Obama called a "national treasure") details not only her writing life, but also her other careers as a teacher, and as a publisher, as well as the gripping story of her family. In fact, Morrison reveals here that her Nobel Prize-winning novels, such as *Beloved* and *Song of Solomon*, were born out of her family's stories — such as those of her great-grandmother, born a slave, or her father, escaping the lynch mobs of the South. With an introduction by her close friend, poet Nikki Giovanni, Morrison hereby weaves yet another fascinating and inspiring narrative — that of herself. *Sethe*, an escaped slave living in post-Civil War Ohio with her daughter and mother-in-law, is haunted persistently by the ghost of the dead baby girl whom she sacrificed, in a new edition of the Nobel Laureate's Pulitzer Prize-winning novel. Reader's Guide available. Reprint. 60,000 first printing.

A bestselling, masterful novel about the intersections in the lives of three friends, now on the cusp of their thirties, making their way—and not—in New York City. There is beautiful,

sophisticated Marina Thwaite—an “It” girl finishing her first book; the daughter of Murray Thwaite, celebrated intellectual and journalist—and her two closest friends from Brown, Danielle, a quietly appealing television producer, and Julius, a cash-strapped freelance critic. The delicious complications that arise among them become dangerous when Murray’s nephew, Frederick “Bootie” Tubb, an idealistic college dropout determined to make his mark, comes to town. As the skies darken, it is Bootie’s unexpected decisions—and their stunning, heartbreaking outcome—that will change each of their lives forever. A richly drawn, brilliantly observed novel of fate and fortune—of innocence and experience, seduction and self-invention; of ambition, including literary ambition; of glamour, disaster, and promise—*The Emperor’s Children* is a tour de force that brings to life a city, a generation, and the way we live in this moment. A New York Times Book Review Best Book of the Year

**FROM THE AUTHOR OF AN AMERICAN MARRIAGE, AN OPRAH’S BOOK CLUB 2018 SELECTION** It’s the end of summer in Atlanta, and fifth-grade classmates Tasha Baxter, Rodney Green, and Octavia Harrison will discover that back-to-school means facing everyday challenges in a new world of safety lessons, terrified parents, and constant fear. Because it was the summer during which Atlanta’s African-American children were vanishing. The moving story of their struggle to grow up and survive shimmers with the piercing, ineffable quality of childhood, as it captures all the hurts and little wins, the all-too-sudden changes, and the merciless, outside forces that can sweep the young into adulthood and forever shape their lives. **PRAISE FOR TAYARI JONES** “Tayari Jones is blessed with vision to see through to the surprising and devastating truths at the heart of ordinary lives, strength to wrest those truths free, and a gift of language to lay it all out, compelling and clear.”-Michael Chabon “Tayari Jones has emerged as one of the most important voices of her generation.”-Essence “One of America’s finest writers.”-Nylon.com “Tayari Jones is a wonderful storyteller.” -Ploughshares

**NATIONAL BESTSELLER • A New York Times Notable Book •** This fiery and provocative novel from the acclaimed Nobel Prize winner weaves a tale about the way the sufferings of childhood can shape, and misshape, the life of the adult. At the center: a young woman who calls herself Bride, whose stunning blue-black skin is only one element of her beauty, her boldness and confidence, her success in life, but which caused her light-skinned mother to deny her even the simplest forms of love. There is Booker, the man Bride loves, and loses to anger. Rain, the mysterious white child with whom she crosses paths. And finally, Bride’s mother herself, Sweetness, who takes a lifetime to come to understand that “what you do to children matters. And they might never forget.”

In *Love and Narrative Form in Toni Morrison’s Later Novels*, Jean Wyatt explores the interaction among ideas of love, narrative innovation, and reader response in Toni Morrison’s seven later novels. Love comes in a new and surprising shape in each of the later novels; for example, *Love* presents it as the deep friendship between little girls; in *Home* it acts as a disruptive force producing deep changes in subjectivity; and in *Jazz* it becomes something one innovates and recreates each moment—like jazz itself. Each novel’s

unconventional idea of love requires a new experimental narrative form. Wyatt analyzes the stylistic and structural innovations of each novel, showing how disturbances in narrative chronology, surprise endings, and gaps mirror the dislocated temporality and distorted emotional responses of the novels' troubled characters and demand that the reader situate the present-day problems of the characters in relation to a traumatic African American past. The narrative surprises and gaps require the reader to become an active participant in making meaning. And the texts' complex narrative strategies draw out the reader's convictions about love, about gender, about race—and then prompt the reader to reexamine them, so that reading becomes an active ethical dialogue between text and reader. Wyatt uses psychoanalytic concepts to analyze Morrison's narrative structures and how they work on readers. *Love and Narrative Form* devotes a chapter to each of Morrison's later novels: *Beloved*, *Jazz*, *Paradise*, *Love*, *A Mercy*, *Home*, and *God Help the Child*.

The story of Pecola Breedlove profiles an eleven-year-old African-American girl growing up in an America that values blue-eyed blondes and the tragedy that results from her longing to be accepted.

The latest novel from Nobel Prize winner Toni Morrison. An angry and self-loathing veteran of the Korean War, Frank Money finds himself back in racist America after enduring trauma on the front lines that left him with more than just physical scars. His home--and himself in it--may no longer be as he remembers it, but Frank is shocked out of his crippling apathy by the need to rescue his medically abused younger sister and take her back to the small Georgia town they come from, which he's hated all his life. As Frank revisits the memories from childhood and the war that leave him questioning his sense of self, he discovers a profound courage he thought he could never possess again. A deeply moving novel about an apparently defeated man finding himself--and his home.

Award-winning novelist Martha Southgate (who, in the words of Julia Glass, "can write fat and hot, then lush and tender, then just plain truthful and burning with heart") now tells the story of a family pushed to its limits by addiction over the course of two generations. Josie Henderson loves the water and is fulfilled by her position as the only senior-level black scientist at the Woods Hole Oceanographic Institute. In building this impressive life for herself, she has tried to shed the one thing she cannot: her family back in landlocked Cleveland. Her adored brother, Tick, was her childhood ally as they watched their drinking father push away all the love that his wife and children were trying to give him. Now Tick himself has been coming apart and demands to be heard. Weaving four voices into a beautiful tapestry, Southgate charts the lives of the Hendersons from the parents' first charmed meeting to Josie's realization that the ways of the human heart are more complex than anything seen under a microscope.

- Comprehensive reading and study guides for some of the world's most important literary masterpieces. - Concise critical excerpts provide a scholarly overview of each work. - *The Story Behind the Story* details the conditions under

which the work was written. - Each book includes a biographical sketch of the author, a descriptive list of characters, an extensive summary and analysis, and an annotated bibliography

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