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At the end of the Civil War, a young house slave on a small North Carolina plantation searches for her mother who was mysteriously sold when Tancy was a baby.

A collection of true love stories from the American slavery period relates the experiences of slave, free, and black-and-white couples who risked their lives in order to be together, from a Georgia couple who fled bounty hunters for England to a Missouri slave who escaped to Canada to be with his white Mormon love. Reprint. 25,000 first printing.

Gender, Genre, and Race in Post-Neo-Slave Narratives provides an, innovative conceptual framework for describing representations of slavery in twenty-first century American cultural productions. Covering a broad range of narrative forms ranging from novels like The Known World to films like 12 Years a Slave and the music of Missy Elliott, Dana Renee Horton engages with post-neo-slave narratives, a genre she defines as literary and visual texts that mesh conventions of postmodernity with the neo-slave narrative. Focusing on the characterization of black women in these texts, Horton argues that they are portrayed as commodities who commodify enslaved people, a fluid and complex characterization that is a foundational aspect of postmodern identity and emphasizes how postmodern identity restructures the conception of slave-owners.

Albert's dream led him toward independence. Escaping slavery, and to pursue a life where no man controlled him, was his goal. Frivolities of friendships could vanish with the whip of a switch, but freedom could be held a lifetime. Rayna's choice was to set an example and board a ship so her people could survive. Only after arrival in America, at Bristol Plantation, did she realize what consequences her sacrifice held. Her surrender meant life as a slave and separation from her island family. Can Albert's heart transcend language and barriers of repression and allow Rayna close? Will Rayna put aside hurt caused by the plantation owner and permit Albert's love to heal her heart? Can the pair abandon mistrust and let the kindness of strangers be their salvation?

There is an ongoing debate as to whether African American Studies is a discipline, or multidisciplinary or interdisciplinary field. Some scholars assert that African American Studies use a well-defined common approach in examining history, politics, and the family in the same way as scholars in the disciplines of economics, sociology, and political science. Other scholars consider African American Studies multidisciplinary, a field somewhat comparable to the field of education in which scholars employ a variety of disciplinary lenses-be they anthropological, psychological, historical, etc.,--to study the African world experience. In this model the boundaries between traditional disciplines are accepted, and researches in African American Studies simply conduct discipline based an analysis of particular topics. Finally, another group of scholars insists that African American Studies is interdisciplinary, an enterprise that generates distinctive analyses by combining perspectives from different traditional disciplines and synthesizing them into a unique framework of analysis.

Groft, Mike. 907437The close camaraderie of two boysEUR"of different racesEUR"is rudely interrupted by the Civil War. Family circumstances beyond their control interfere and separate them from their boyhood homes in North Carolina. Their shared memories are the only connection to whichA they can clingEUR"memories of a much happier time and a much simpler life for both Families and friendships. Forbidden Friendship shows how a series of miracles disguised as actual events guide both boys (who are now young men) to an unexpected rendezvous.A

Frederick Douglass tells his own story in this remarkable narrative-remarkable not only for the life it chronicles but also for its eloquence. Born into a system which forbade learning even the basics of reading and writing, the author discovers ingenious methods for teaching himself. Sent from master to master, place to place, he experiences the life of the house slave and the field slave in virtually all their degrees. He is fed reasonably well and starved, treated reasonably well and flogged. From the tobacco farms and comfortable city dwellings near the Mason-Dixon Line to the cotton plantation fields further south, he witnesses and experiences first-hand the evils of the South's degrading "peculiar institution." Finally fleeing to the North after nineteen years of forced labor, he is discovered to be a remarkably gifted voice for the enslaved masses in the South and for the struggling, often persecuted and hunted, free black men and women in the northern states. "Sincerely and earnestly hoping that this little book may do something toward throwing light on the American slave system, and hastening the glad day of deliverance to the millions of my brethren in bonds-faithfully relying upon the power of truth, love, and justice, for success in my humble efforts-and solemnly pledging myself anew to the sacred cause, -I subscribe myself, FREDERICK DOUGLASS."

A stunning New York Times bestselling novel that intertwines the stories of an escaped slave in 1852 Virginia and an ambitious young lawyer in contemporary New York and asks: is it ever too late to right a wrong? Lynnhurst, Virginia, 1852. Seventeen-year-old Josephine Bell decides to run away from the failing tobacco farm where she is a slave and nurse to her ailing mistress, the aspiring artist Lu Anne Bell. New York City, 2004. Lina Sparrow, an ambitious first-year associate in an elite law firm, is given a difficult, highly sensitive assignment that could make her career: finding the "perfect plaintiff" to lead a historic class-action lawsuit worth trillions of dollars in reparations for descendants of American slaves. It is through her father, the renowned artist Oscar Sparrow, that Lina discovers Josephine Bell and a controversy rocking the art world: are the iconic paintings long ascribed to Lu Anne Bell really the work of her house slave, Josephine? A descendant of Josephine's-if Lina can locate one-would be the perfect face for the reparations lawsuit. While following the runaway house girl's faint trail through old letters and plantation records, Lina finds herself questioning her own family history and the secrets that her father has never revealed: how did Lina's mother die? And why will he never speak about her?

It was the Old South, a land in which there were two classes, two institutions living side by side and yet apart. One was the aristocracy ruled by the privileged, the upper class, which appeared as being idyllic, romantic, and tranquil in nature but in reality was the opposite. The other was servitude, ruled by those who considered themselves superior. Leah is born the daughter of a slave, who dies from childbirth, and a white slave master. When she comes of age, Leah is sold and bought by John McKibben, who is so enthralled by the fair in color skinned three-year-old with eyes of steel blue. Brought to McKibbens home, Red River Plantation in New Orleans, Leah begins a life of servitude and placed in the care of house slave, Beulah. The two bond as mother and daughter, and Leah is shown favoritism, given special access to McKibbens children, Jay (Jared) and Margaret. As Jay and Leah mature, their feelings deepen for one another, and under the watchful eyes of others, a forbidden love emerges. After their failed attempt to marry and escape to Canada, Leah is sold again and separated from Jay. She has only a silver locket containing a picture and a lock of his hair to remember him by. With nothing but a promise of his return one day, Leah is alone to care for and raise their son, Jared. By the end of the Civil War, young Jared embarks on a personal journey in the wake of his mothers death to find out the truth of his father. What follows is a remarkable and emotional reunion that proves the powerful bonds of family. Emms coming of age tale of love set in a dark and pivotal period of American history is a meaningful one. With sparse dialogue and an accessible narrative, it explores an unjust society amidst a volatile landscape and its profound impact on love and family. It touches on themes of familial relationships, jealousy, freedom, loss, and discovery and is a reminder of our flawed pasts, as well as a testament that love truly does conquer all. Dylan Ward, The US Review of Books

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