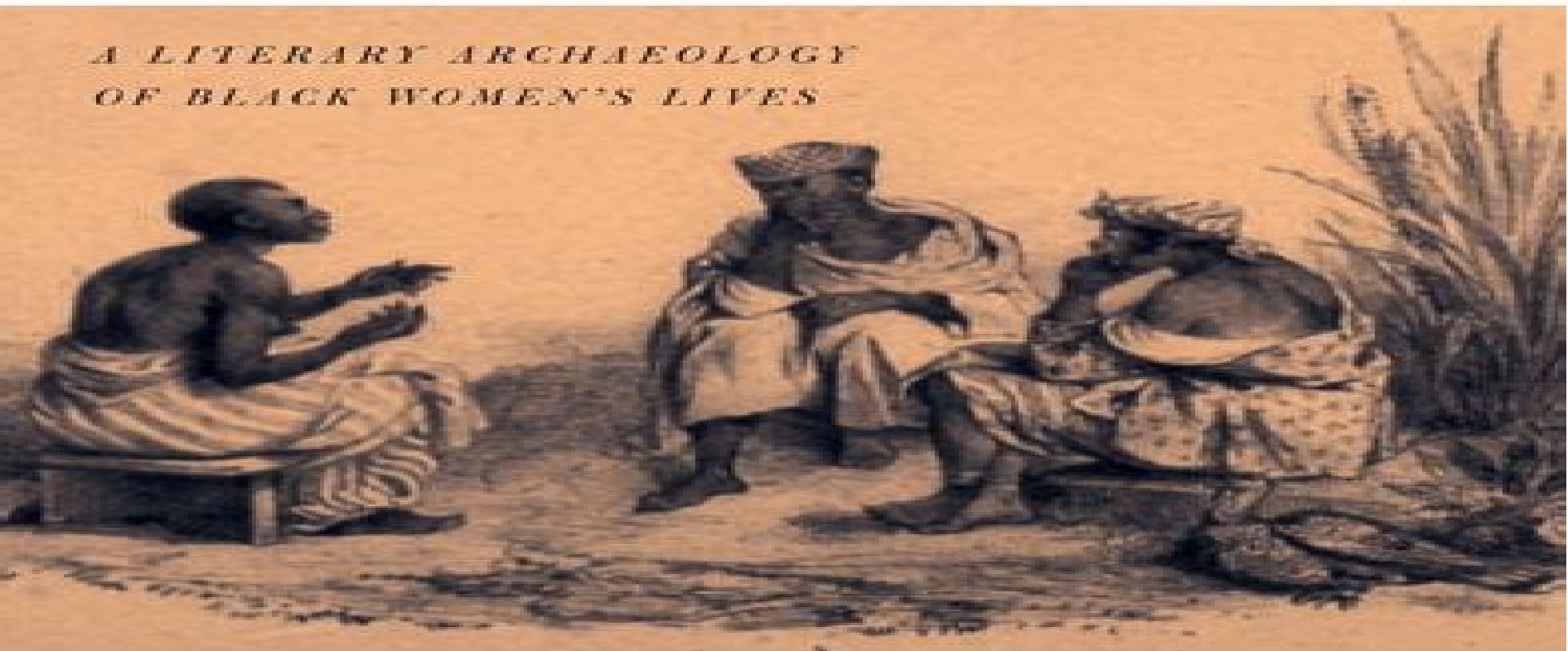


# *Phantoms* of Slavery

*A LITERARY ARCHAEOLOGY  
OF BLACK WOMEN'S LIVES*



JENNY SHARPE

# Slavery Ghosts

**Nancy Rhyne**



## Slavery Ghosts:

*Slavery* Krista Warnock-Carman, 2000-03 Literature based curriculum wide teaching materials focusing on the history of slavery **Ingersoll's 'ghosts'. An examination of R.G. Ingersoll's objections to the Bible; contained in his lectures on 'Ghosts', 'Hell', etc** John C. Stuart, 1885 **The Illustrated Slave** Martha J. Cutter, 2017-08-15 From the 1787 Wedgwood antislavery medallion featuring the image of an enchained and pleading black body to Quentin Tarantino's *Django Unchained* 2012 and Steve McQueen's *Twelve Years a Slave* 2013 slavery as a system of torture and bondage has fascinated the optical imagination of the transatlantic world Scholars have examined various aspects of the visual culture that was slavery including its painting sculpture pamphlet campaigns and artwork Yet an important piece of this visual culture has gone unexamined the popular and frequently reprinted antislavery illustrated books published prior to Harriet Beecher Stowe's *Uncle Tom's Cabin* 1852 that were utilized extensively by the antislavery movement in the first half of the nineteenth century *The Illustrated Slave* analyzes some of the more innovative works in the archive of antislavery illustrated books published from 1800 to 1852 alongside other visual materials that depict enslavement Martha J Cutter argues that some illustrated narratives attempt to shift a viewing reader away from pity and spectatorship into a mode of empathy and interrelationship with the enslaved She also contends that some illustrated books characterize the enslaved as obtaining a degree of control over narrative and lived experiences even if these figurations entail a sense that the story of slavery is beyond representation itself Through exploration of famous works such as *Uncle Tom's Cabin* as well as unfamiliar ones by Amelia Opie Henry Bibb and Henry Box Brown she delineates a mode of radical empathy that attempts to destroy divisions between the enslaved individual and the free white subject and between the viewer and the viewed **Ghosts, Metaphor, and History in Toni Morrison's *Beloved* and Gabriel García Márquez's *One Hundred Years of Solitude*** Daniel Erickson, 2009-02-15 This study examines the complex relations between the figure of the ghost the textual figure of metaphor and history in Toni Morrison's *Beloved* and Gabriel García Márquez's *One Hundred Years of Solitude*

**Counterlife** Christopher Freeburg, 2020-11-23 In *Counterlife* Christopher Freeburg poses a question to contemporary studies of slavery and its aftereffects what if freedom agency and domination weren't the overarching terms used for thinking about Black life In pursuit of this question Freeburg submits that current scholarship is too preoccupied with demonstrating enslaved Africans acts of political resistance and instead he considers Black social life beyond such concepts He examines a rich array of cultural texts that depict slavery from works by Frederick Douglass Radcliffe Bailey and Edward Jones to spirituals the television cartoon *The Boondocks* and Quentin Tarantino's *Django Unchained* to show how enslaved Africans created meaning through artistic creativity religious practice and historical awareness both separate from and alongside concerns about freedom By arguing for the impossibility of tracing slave subjects solely through their pursuits of freedom Freeburg reminds readers of the arresting power and beauty that the enigmas of Black social life contain **Diary as**

**Literature: Through the Lens of Multiculturalism in America** Angela R. Hooks, 2020-02-20 Meandering plots dead ends and repetition diaries do not conform to literary expectations yet they still manage to engage the reader arouse empathy and elicit emotional responses that many may be more inclined to associate with works of fiction Blurring the lines between literary genres diary writing can be considered a quasi literary genre that offers a unique insight into the lives of those we may have otherwise never discovered This edited volume examines how diarists poets writers musicians and celebrities use their diary to reflect on multiculturalism and intercultural relations Within this book multiculturalism is defined as the sociocultural experiences of underrepresented groups who fall outside the mainstream of race ethnicity religion gender sexual orientation disability and language Multiculturalism reflects different cultures and racial groups with equal rights and opportunities equal attention and representation without assimilation In America the multicultural society includes various cultural and ethnic groups that do not necessarily have engaging interaction with each other whereas importantly intercultural is a community of cultures who learn from each other and have respect and understand different cultures Presented as a collection of academic essays and creative writing *The Diary as Literature Through the Lens of Multiculturalism in America* analyses diary writing in its many forms from oral diaries and memoirs to letters and travel writing Divided into three sections Diaries of the American Civil War Diaries of Trips and Letters of Diaspora and Diaries of Family Prison Lyrics and a Memoir the contributors bring a range of expertise to this quasi literary genre including comparative and transatlantic literature composition and rhetoric history and women and gender studies

**America's Horror Stories** Kevin Revier, Favian Alejandro Martín, 2024-12-31 America's Horror Stories U S History through Dark Tourism conducts a ghost tour ist methodology to explore how slavery and racism are represented in dark tourism via ghost tours The authors travel to key sites of racist U S history including Salem Massachusetts where a witch panic was sparked by accusations of witchcraft by Tituba an enslaved woman practicing Voodoo New Orleans Louisiana which hosts the largest slave trade market the Myrtles Plantation in Francisville Louisiana and to Gettysburg Pennsylvania where the bloodiest battle of the Civil War took place marking a pivotal moment to end slavery in the nation but where Confederate ghosts are said to continue roaming the town and battlefield Acting as research ghost hunters tourists the authors go on walking and bus tours visit historical monuments stay at haunted hotels ponder objects in haunted museums and do some ghost hunting of their own They find that the ghosts conjured by tour guides ghosts of confederate soldiers American citizens and enslaved people tend to whitewash sensationalize and commercialize the horrors of U S history including slavery racism and colonialism They do not discount dark tourism entirely but recommend a ghost tour ist pedagogy that critically considers social issues and structural forms of inequality that haunt us today America's Horror Stories will be of great interest to students and scholars researching and taking part in critical criminology and cultural criminology courses specifically on crime media and culture

Theatre and Slavery Michael Walling, 2007 *The Slavery Ghosts* Luke Wallin, 2001-07-22 Jake thirteen and his sister

twelve live at Tapalyla Hill a Mississippi mansion built before the Civil War In their garden they meet Sarantha a ghost who ll do anything to free her daughter Darcy from the evil beneath the house Jake and Livy pass through a timegate to attempt the rescue They will bring back a far better grasp of their own family and culture than they could have imagined Tracing Southern Storytelling in Black and White Sarah Gilbreath Ford,2014-10-15 Explores how both black and white southern writers such as Joel Chandler Harris Charles Chesnutt Zora Neale Hurston William Faulkner Eudora Welty Ralph Ellison Ellen Douglas and Ernest Gaines have employed oral storytelling in literature Tracing Southern Storytelling in Black and White is a study of the historical use of oral storytelling by southern writers in written works In each chapter Sarah Gilbreath Ford pairs a white and an African American writer to highlight points of confluence in black and white southern oral traditions She argues that the connections between white and African American southern writers run deeper than critics have yet explored and she uses textual comparisons to examine the racial mixing of oral culture On porches in kitchens and on the pages of their work black and white southerners exchanged not just stories but strategies for telling stories As a boy Joel Chandler Harris listened to the stories of African American slaves and he devised a framework to turn the oral stories into written ones Harris s use of the frame structure influenced how Charles Chesnutt recorded oral stories but it led Alice Walker to complain that her heritage had been stolen Mark Twain listened to African American storytellers as a child His use of oral dialects then impacts how Ralph Ellison and William Faulkner employ oral storytelling and how Toni Morrison later writes in response to Faulkner The interactions are not linear not a chain of influence but a network of interactions borrowings and revisions Ford s pairings lead to new readings that reveal how the writers employ similar strategies in their narratives due in part to shared historical context While Zora Neale Hurston and William Faulkner for example use oral storytelling in the 1930s to examine the fear of racial mixing Ellen Douglas and Ernest Gaines use it in the 1970s to build bridges between the races Exploring the cultural crossing that occurs in the use of oral storytelling Ford offers a different view of this common strategy in southern narrative and a new perspective on how culture is shared **The E'we-speaking Peoples of the Slave Coast of West Africa** Alfred Burdon Ellis,1890 *Feeding the Ghosts* Fred D'Aguiar,2014-02-06 The sea is slavery Inspired by a true story this suspenseful and moving book chronicles an incident of courage and rebellion that took place aboard a disease riddled slave ship the Zong returning from Africa When illness threatens to infect all on board the ship s captain orders his crew to seize the sick slaves men women and children and throw them into the sea But one female slave Mintah survives drowning and secretly climbs back onto the ship From her hiding place she attempts to rouse the remaining captives to rebel against the killings becoming a dangerous force on the ship A trial is held upon the ship s arrival to determine liability for the 131 missing slaves The crew is nearly absolved of responsibility until Mintah s journal is produced which directly contradicts the crew s accounts The final words belong to Mintah whose first person account of her life after the Zong is troubling and dramatic D Aguiar s spare prose starkly reveals the inner lives of First Mate Kelsall

Mintah and the crew members as they face the moral weight of this atrocity D Aguiar s imagery is haunting his characters thoughts complex and the mood is darkly compelling

**Confederate Symbols in the Contemporary South** J. Michael Martinez, William D. Richardson, Ronald L. McNinch-Su, 2017-10-15 A timely collection of essays examining the controversy surrounding the use display of Confederate symbols in the modern South

**Haunting Biology** Emma Kowal, 2023-10-13 In *Haunting Biology* Emma Kowal recounts the troubled history of Western biological studies of Indigenous Australians and asks how we now might see contemporary genomics especially that conducted by Aboriginal and Torres Strait Islander scientists Kowal illustrates how the material persistence of samples over decades and centuries folds together the fates of different scientific methodologies Blood bones hair comparative anatomy human biology physiology and anthropological genetics all haunt each other across time and space together with the many racial theories they produced and sustained The stories Kowal tells feature a variety of ghostly presences a dead anatomist a fetishized piece of hair hidden away in a war trunk and an elusive white Indigenous person By linking this history to contemporary genomics and twenty first century Indigeneity Kowal outlines the fraught complexities perils and potentials of studying Indigenous biological difference in the twenty first century

**Slave Ghost Stories** Nancy Rhyne, 2002 A compilation of stories borrowed from former slaves of North Carolina South Carolina and Georgia These tales were gathered by the WPA in the years 1935 1939 The slaves were asked questions about their family history and the widespread belief in spirits of various sorts According to these stories the five main creatures that walked the night were hags hants boo daddies plat eyes and ghosts All had separate characteristics Hags disguised themselves as regular people but at midnight they would shed their skin and torment their enemies draining them of their energy Hants lived in trees and would torture their victims day and night Boo daddies were reincarnations of witch doctors Plat eyes could take the form of an animal sometimes changing from one animal to another Ghosts were seen coming out of graveyards at night This book relates the stories of these spirits based upon eyewitness accounts of former slaves

**Haunted Plantations** Geordie Buxton, 2007 A shackled West African tribe drags themselves off a slave ship while singing drowning in a Georgia creek to avoid being sold Mysterious letters from a long ruined church near Mepkin Abbey solicit a man to join faith A French teacher disappears from a school after marking final exams in blood An Egyptian mummy triggers a heart attack in a city museum These stories and more are wrenched from the gravest parts of America s past real lives of people on plantations from Savannah and the coast of the Carolinas Most deal with the hub of the East Coast slave trade Charleston South Carolina All are richly illustrated with both historic and contemporary images Dwelling in the affairs of plantation life is to tread the fires of emotionally raw history Sifting through the folklore and legends the old hushed embers of the south ignite once again in this collection While these stories relate encounters with the supernatural readers will find that what actually happened here doesn t always need a ghost to be disquieting

*Slavery* Bart Kennedy, 1905

Ghosts and Goosebumps Jack Solomon, 1981

**A Dictionary of Religious Knowledge, for Popular and**

**Professional Use** Thomas Jefferson Conant, 1885

The Mission Field , 1890

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