

# Native Guard Natasha Trethewey

**Monument** Natasha D. Trethewey 2018 Longlisted for the 2018 National Book Award for Poetry " Trethewey's poems] dig beneath the surface of history--personal or communal, from childhood or from a century ago--to explore the human struggles that we all face." --James H. Billington, 13th Librarian of Congress Layering joy and urgent defiance--against physical and cultural erasure, against white supremacy whether intangible or graven in stone--Trethewey's work gives pedestal and witness to unsung icons. Monument, Trethewey's first retrospective, draws together verse that delineates the stories of working class African American women, a mixed-race prostitute, one of the first black Civil War regiments, mestizo and mulatto figures in Casta paintings, Gulf coast victims of Katrina. Through the collection, inlaid and inextricable, winds the poet's own family history of trauma and loss, resilience and love. In this setting, each section, each poem drawn from an "opus of classics both elegant and necessary,"\* weaves and interlocks with those that come before and those that follow. As a whole, Monument casts new light on the trauma of our national wounds, our shared history. This is a poet's remarkable labor to source evidence, persistence, and strength from the past in order to change the very foundation of the vocabulary we use to speak about race, gender, and our collective future. \*Academy of American Poets' chancellor Marilyn Nelson

**Faulkner, Welty, Wright** Annette Trefzer 2024-06-20 Contributions by Anita DeRouen, Susan V. Donaldson, Julia Eichelberger, W. Ralph Eubanks, Sarah Gilbreath Ford, Bernard T. Joy, John Wharton Lowe, Anne MacMaster, Rebecca Mark, Suzanne Marrs, Donnie McMahan, Kevin Murphy, Harriet Pollack, Annette Trefzer, Jay Watson, and Ryoichi Yamane Working closely in each other's orbit in Mississippi, William Faulkner, Eudora Welty, and Richard Wright created lasting portraits of southern culture, each from a distinctly different vantage point. Taking into consideration their personal, political, and artistic ways of responding to the histories and realities of their time and place, Faulkner, Welty, Wright: A Mississippi Confluence offers comparative scholarship that forges new connections—or, as Welty might say, traces new confluences—across texts, authors, identities, and traditions. In the collection, contributors discuss Faulkner's *Light in August*; *Sanctuary*; *Go Down, Moses*; *As I Lay Dying*; "A Rose for Emily"; and "That Evening Sun"; Welty's *One Writer's Beginnings*; *One Time, One Place*; *The Optimist's Daughter*; *Losing Battles*; "Why I Live at the P.O."; "Livvie"; "Moon Lake"; "The Burning"; "Where Is the Voice Coming From?"; and "The Demonstrators"; and Wright's *Native Son*; *The Long Dream*; *12 Million Black Voices*; *Black Boy*; *Lawd Today!*; "The Man Who Lived Underground"; "The Ethics of Living Jim Crow"; and "Long Black Song." Acknowledging that Mississippi ground was never level for any of the three writers, the fourteen essays in this volume turn from the familiar strategies of single-author criticism toward a mode of analysis more receptive to the fluid mergings of creative currents, placing Wright, Welty, and Faulkner in comparative relationship to each other as well as to other Mississippi writers such as Margaret Walker, Lewis Nordan, Natasha Trethewey, Jesmyn Ward, Steve Yarbrough, and Kiese Laymon. Doing so deepens and enriches our understanding of these literary giants and the Mississippi modernism they made together.

**The Necessary Past** Annette Debo 2024-04-15 Uncovering how poetry refigures Black history to imagine a more just present and future "Poets are lyric historians," proclaimed Langston Hughes. Today, historical poetry offers a lyric history necessary to our current moment—poetry with the power to correct the past, realign the present, and create a more hopeful, or even hoped-for, future. *The Necessary Past: Revising History in Contemporary African American Poetry* focuses on six of today's most celebrated poets: Elizabeth Alexander, Natasha Trethewey, A. Van Jordan, Kevin Young, Frank X Walker, and Camille T. Dungy. Their works reimagine the interiority of Black historical figures like the so-called Venus Hottentot Sara Baartman and the would-be spelling champion MacNolia Cox, the African American Native Guard who fought in the Civil War and the unknown victims of domestic violence, Jack Johnson and Jean-Michel Basquiat, Medgar Evers and those freed and enslaved in the early nineteenth century. These poets shift the power dynamic in revising our shared history, reconfiguring who speaks and whose stories are told, and writing a past that frees readers to change the present and envision a more just future.

*Conversations with Natasha Trethewey* Joan Wylie Hall 2013-09

Collected interviews with the United States Poet Laureate, Pulitzer Prize winner, and author of *Domestic Work*, *Beyond Katrina*, and *Thrall* *The Southern Register* 2013

**The World Almanac and Book of Facts, 2008** C. Alan Joyce 2007 Offers comprehensive facts, figures, and explanations of the events, people, and places in the news, with original articles on recent issues and topics.

**African American Review** 2008 As the official publication of the Division on Black American Literature and Culture of the Modern Language Association of America, African American review promotes an exchange among writers and scholars in the arts, humanities, and social sciences who hold diverse perspectives of African American literature and culture. **Re-Envisioning the Freudian Mother in Southern Literature** Jill Goad 2026-01-08 An analytical look at mothers and mother figures in multiple works under a feminist psychoanalytic framework

**The Book Review Digest** 2007

**ALA Bulletin** 2004

**A Study Guide for Natasha Trethewey's "Native Guard"** Cengage Learning Gale 2017-07-25 A Study Guide for Natasha Trethewey's "Native Guard," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

**The House of Being** Natasha Trethewey 2024-01-01 An exquisite meditation on the geographies we inherit and the metaphors we inhabit, from Pulitzer Prize winner and nineteenth U.S. poet laureate Natasha Trethewey "Searching and intimate, this impresses."--Publishers Weekly In a shotgun house in Gulfport, Mississippi, at the crossroads of Highway 49, the legendary highway of the Blues, and Jefferson Street, Natasha Trethewey learned to read and write. Before the land was a crossroads, however, it was a pasture: a farming settlement where, after the Civil War, a group of formerly enslaved women, men, and children made a new home. In this intimate and searching meditation, Trethewey revisits the geography of her childhood to trace the origins of her writing life, born of the need to create new metaphors to inhabit "so that my story would not be determined for me." She recalls the markers of history and culture that dotted the horizons of her youth: the Confederate flags proudly flown throughout Mississippi; her gradual understanding of her own identity as the child of a Black mother and a white father; and her grandmother's collages lining the hallway, offering glimpses of the world as it could be. With the clarity of a prophet and the grace of a poet, Trethewey offers up a vision of writing as reclamation: of our own lives and the stories of the vanished, forgotten, and erased.

**Thrall** Natasha D. Trethewey 2012 Thrall examines the deeply ingrained and often unexamined notions of racial difference across time and space. Through a consideration of historical documents and paintings, Natasha Trethewey--Pulitzer-prize winning author of *Native Guard*--highlight the contours and complexities of her relationship with her white father and the ongoing history of race in America.

**The New Criterion** 2007

**Reading Confederate Monuments** Maria Seger 2022-08-24 Winner of a 2023 Edited Collection Award from the South Atlantic Modern Language Association Contributions by Danielle Christmas, Joanna Davis-McElligatt, Garrett Bridger Gilmore, Spencer R. Herrera, Cassandra Jackson, Stacie McCormick, Maria Seger, Randi Lynn Tanglen, Brook Thomas, Michael C. Weisenburg, and Lisa Woolfork *Reading Confederate Monuments* addresses the urgent and vital need for scholars, educators, and the general public to be able to read and interpret the literal and cultural Confederate monuments pervading life in the contemporary United States. The literary and cultural studies scholars featured in this collection engage many different archives and methods, demonstrating how to read literal Confederate monuments as texts and in the context of the assortment of literatures that produced and celebrated them. They further explore how to read the literary texts advancing and contesting Confederate ideology in the US cultural imaginary—then and now—as monuments in and of themselves. On top of that, the essays published here lay bare the cultural and pedagogical work of Confederate monuments and counter-monuments—divulging how and what they teach their readers as communal and yet contested narratives—thereby showing why the persistence of Confederate monuments matters greatly

to local and national notions of racial justice and belonging. In doing so, this collection illustrates what critics of US literature and culture can offer to ongoing scholarly and public discussions about Confederate monuments and memory. Even as we remove, relocate, and recontextualize the physical symbols of the Confederacy dotting the US landscape, the complicated histories, cultural products, and pedagogies of Confederate ideology remain embedded in the national consciousness. To disrupt and potentially dismantle these enduring narratives alongside the statues themselves, we must be able to recognize, analyze, and resist them in US life. The pieces in this collection position us to think deeply about how and why we should continue that work.

*POETRY FOR STUDENTS* CENGAGE LEARNING. GALE 2016

*Britannica Book of the Year 2007*

*A Study Guide for Natasha Trethewey's "Native Guard"* Gale, Cengage Learning 2016 A Study Guide for Natasha Trethewey's "Native Guard," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

*Native Guard* Natasha Trethewey 2007-11-06 Winner of the 2007 Pulitzer Prize for Poetry Former U.S. Poet Laureate, Natasha Trethewey's *Native Guard* is a deeply personal volume that brings together two legacies of the Deep South. Through elegaic verse that honors her mother and tells of her own fraught childhood, Natasha Trethewey confronts the racial legacy of her native Deep South—where one of the first black regiments, The Louisiana Native Guards, was called into service during the Civil War. The title of the collection refers to the black regiment whose role in the Civil War has been largely overlooked by history. As a child in Gulfport, Mississippi, in the 1960s, Trethewey could gaze across the water to the fort on Ship Island where Confederate captives once were guarded by black soldiers serving the Union cause. The racial legacy of the South touched Trethewey's life on a much more immediate level, too. Many of the poems in *Native Guard* pay loving tribute to her mother, whose marriage to a white man was illegal in her native Mississippi in the 1960s. Years after her mother's tragic death, Trethewey reclaims her memory, just as she reclaims the voices of the black soldiers whose service has been all but forgotten. Trethewey's resonant and beguiling collection is a haunting conversation between personal experience and national history.

*Masterplots Two* Tyrone Williams 2009 Williams (Xavier U.) presents 367 three-to-four page essays, 101 commissioned new for this edition, on significant African American works of literature, from *Afrocentricity: The Theory of Social Change*, a work of cultural criticism by Molefi K. Asante, to *Zami: A New Spelling of My Name*, the "biomythography" of Audre Lorde. The works covered range from early colonial era writings through works of the beginning of the 21st century. Most of the essays address a single long work, while others review an author's work in a certain genre, such as short fiction, poetry, essays, or speeches. Each entry begins with information on title, subtitle, author's name and birth/death dates, type of work, date of first publication and production. For fiction, information is also presented on type of plot, setting, and principal characters. The essays then describe events or contents of the work and address broad themes and meanings connected to the work. Essays on fiction works include discussion of main character or characters, while nonfiction work includes sections on "form and content" and "analysis." All essays end with discussion of critical context. Also included with the essays are annotated bibliographies on secondary sources. The final volume includes indexes organized by type of work, title, and authors. Examples of works covered, in addition to the two already mentioned, include *Ain't I a Woman* by bell hooks, *The Autobiography of Malcolm X*, *Babel-17* by Samuel R. Delany, *The Black Muslims in America* by C. Eric Lincoln; *The Content of Our Character* by Shelby Steele, *Kindred* by Octavia E. Butler, *Roots* by Alex Haley, *The Signifying Monkey* by Henry Louis Gates, *Up from Slavery* by Booker T. Washington, and *Walkin' the Dog* by Walter Mosley. Annotation ©2009 Book News, Inc., Portland, OR (booknews.com).

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