

Table of Contents

<i>Acknowledgments</i>	v
<i>Introduction</i>	1
“The emancipated century”: Remapping History, Reclaiming Memory in August Wilson’s Dramatic Landscapes of the 20th Century—JOYCE HOPE SCOTT	15
“A big bend there, a tree by the shore”: Situated Identity in <i>The Janitor</i> —JACQUELINE ZEFF	39
<i>Two Trains Running</i> : Bridging Diana Taylor’s “rift” and Narrating Manning Marable’s “living history” —SARAH SADDLER and PAUL BRYANT-JACKSON	49
World War II History/history: Essential Contexts in <i>Seven Guitars</i> —ELLEN BONDS	60
The Use of Stereotype and Archetype in <i>Ma Rainey’s Black Bottom</i> —MICHAEL DOWNING	76
<i>Gem of the Ocean’s</i> Fugitive Movements —ISAIAH MATTHEW WOODEN	88
Reclaiming the Mother: Women, Documents and the Condition of the Mother in <i>Gem of the Ocean</i> and <i>Ma Rainey’s Black Bottom</i> —JESSLYN COLLINS-FROHLICH	101
A Century Lacking Progress: The Fractured Community in <i>Gem of the Ocean</i> and <i>King Hedley II</i> —CHRISTOPHER B. BELL	117
“He gonna give me my ham”: The Use of Food as a Symbol for Social Justice—PSYCHE WILLIAMS-FORSON	128

Resurrecting “phantom limb[s] of the dismembered slave and god”: Unveiling the Africanisms in <i>Gem of the Ocean</i> —ARTISIA GREEN	142
Epiphany and the “drama of souls”—OWEN SEDA	164
Conjuring Africa in August Wilson’s Plays —CONNIE RAPOO	175
Re-Evaluating the Legacy of the Ten-Play Cycle —SUSAN C.W. ABBOTSON	187
<i>About the Contributors</i>	203
<i>Index</i>	205