

I'm not robot  reCAPTCHA

[Continue](#)

Everyday use literary analysis worksheet

The storyteller, Mom describes herself as a big bone woman with hands that are rough from years of physical labor. She wears overalls and was a mother and father to her two daughters. Poor and uneducated, she was not allowed to escape from her rural life. A loving mother, her outspoken, open nature does not allow her to deceive herself when it comes to the weakness of her daughters. Mom understands her legacy well and won't let Dee take family blankets. Read Mom's in-depth analysis. A shy, retiring daughter who lives with her mother. Burned in the house fire as a young girl, Maggie lacks confidence and shuffles when she walks, often running or hanging in the background when there are other people around, unable to make eye contact. She is kind-, kind and submissive. Instead of angering her intimidating sister, she is willing to let Dee have the blankets that were originally promised to her. Read Maggie's in-depth analysis. The eldest daughter of the mother who renamed herself Vancherio Livanika Kemanjo. Dee wears a brightly colored, yellow-orange ankle-length dress that is not suitable for warm weather. Her hair stands right on top and is bordered by two long pigtails that hang down in the back. Dee is educated, worldly and deeply determined, not allowing, as a rule, her desire to be thwarted. When Mom doesn't let her have blankets to display, she becomes furious. She claims that Mom and Maggie don't understand their heritage, but she's the one who overlooks important aspects of her family history. Read Dee's in-depth analysis. Guy Dee or maybe a husband. Hakim-a-hairdresser is a black Muslim whom his mother humorously calls Asalamalam, the Arabic greeting he offers them, which means peace with you. An innocuous presence, it is short and chunky, with hair along the length of the waist and a long, thick beard. His desire to make a good first impression makes him seem clumsy. He makes Maggie uncomfortable, forcing his attention and greeting her. Welcome to the LitCharts daily study guide to Alice Walker. Created by the original team behind SparkNotes, LitCharts are the world's best literary guides. Alice Walker was born the youngest of eight children, in Etonon, Georgia, where her parents worked as shareholders. As a child, Walker suffered an eye injury after a BB gun accident that left her blind in one eye. Walker enrolled at Spelman College in 1961 and then transferred to Sarah Lawrence College, where she graduated in 1965. Walker published her most famous work, *Color Purple*, in 1982, receiving the 1983 Pulitzer Prize for his novel. Walker advocates for gender and racial equality. She has written more than 30 novels, non-fiction books and collections of short stories and poems. Walker published the book *Love and Trouble: Stories of Black Women* after the civil rights movement of the 1960s and in the thick of the women's rights movement She was active in both organizing and protesting with activists such as Martin Luther King Jr. and Gloria Steinem. Walker coined the term women'sism to refer to a kind of feminism that specifically treats the struggles of African-American women. Her letter reflects the tenants of the civil rights and women's rights movement, and her work was a kind of activism, as she helped create space for women of color in the arts. Everyday use was written at a time when the literary canon was rapidly expanding to accept many writers previously closed from it, particularly writers of color and female writers. Walker's larger body work, including her Pulitzer Prize-winning novel *Color Purple* and the rest of the collection *Love and Trouble* (in which *Everyday Use* was published), reflect a commitment to telling the stories of women of color. Walker's major influences include many writers of the Harlem Renaissance, an African-American art movement in the 1920s and 1930s, such as writer Nella Larsen and writer Gene Toomer. Walker's greatest influence, however, is the Harlem Renaissance writer Neil Hurston, whose work she helped attract the attention of the entire country. Key Facts About *Everyday Use* Full Title: *Everyday Use* When Publishing: 1973, as Part of the Collection in *Love and Trouble* Literary Period: Contemporary African-American Literature genre: A Short Story Installation: *The Deep Southern Climax: The Argument Over the Family Quilt* Antagonist: Dee, Partly Viewpoint: First Face Narrative from the Perspectives of Mom Neil Hurston. Alice Walker is credited with renewing her literary interest in Neil Hurston, one of her main influences. Walker was responsible for placing a tombstone on The Previously Unmarked Grave of Hirston. It says: The genius of the south. The color is purple on the silver screen. Alice Walker's epistolary novel *The Color Purple* was shot in 1985 by director Steven Spielberg, as well as in a Broadway musical. In her story *Everyday Use*, Alice Walker takes what is a recurring theme in her work: the representation of harmony, as well as conflict and struggle in African-American culture. *Everyday use* focuses on meetings between members of the Johnson rural family. This encounter - which occurs when Dee (the only family member to receive a formal education) and her male companion return to visit Dee's mother and younger sister Maggie -- is essentially a meeting between two different interpretations, or approaches to African-American culture. Walker uses characterization and symbolism to emphasize the difference between these interpretations and ultimately to support one of them by showing that culture and heritage are part of everyday life. The discovery of the story is largely involved in the characterization of Mrs. Johnson, Dee's mother and narrator More specifically, Mrs. Johnson's language points to a certain relationship between herself and her physical physical she was waiting for Dee in the yard that Maggie and I did so clean and wavy (88). The emphasis on the physical characteristics of the yard, the pleasure in it manifests itself in the word so, indicates the affection that she and Maggie have to their home and to the daily practice of their lives. The yard, in fact, is not just a yard. It's like an extended living room (71), confirming that it exists for her not only as an object of property, but also as a place of her life, as a kind of expression of herself. Her description of herself also shows familiarity and comfort with her surroundings and with herself: she is a large, large-bones woman with rough, male-working hands (72)-in other words, she knows the reality of her body and accepts it, even finding solace (both physical and psychological) in the way her fat keeps her hot in zero weather (72). Ms. Johnson is fundamentally at home with herself; she accepts who she is, and thus Walker implies where she stands in relation to her culture. Mrs Johnson's daughter Maggie is described as rather unattractive and shy: the scars she bears on her body have also damaged her soul, and as a result, she is retiring, even scared. Ms Johnson admits, in a loving manner, that as a good look and money, speed has passed her (73). She stumbles as she reads, but clearly Ms. Johnson thinks of her as a sweet man, a daughter with whom she can sing songs in church. Most importantly, however, Maggie, like her mother, is at home in her traditions, and she honors the memory of her ancestors: for example, she is the daughter of a family who learned to blanket from her grandmother. Dee, however, is virtually the opposite of Maggie's. It is characterized by appearance, ambition and education (Mrs. Johnson, we are told, raises money in her church so Dee can attend school). Dee's education was extremely important in for example of her character, but at the same time it separated her from her family. My mother says, She read to us without pity, forcing words, lies, habits of other people, whole lives for the two of us, sitting trapped and ignorant under her voice (73). Dee, in other words, has moved on to other traditions that go in contrast to the traditions and heritage of her own family: she is on the way to associate herself with her African roots and changed her name to Vancherio Leewanika Kemanjo. In doing so, in an attempt to reclaim her ancient roots, she at the same time denied, or at least refused to accept her more immediate legacy, a legacy shared by her mother and sister. The actions of Walker's characters, as well as their physical qualities, symbolize their attitude to their culture. D's companion, for example, took a Muslim name and now refuses to eat pork and greens, thus refusing to participate in traditional African-American culture. Mrs Johnson, meanwhile, has man working her arms and can kill pigs as mercilessly Male (72); obviously, this detail is intended to point to rough living, with a great impact on work. Symbolic value can also be found in Maggie's skin: her scars are literally the inscriptions on her body of the ruthless journey of life. The most obvious, and most important, quilt that Ms. Johnson promised to give to Maggie when she married is very symbolic, representing the Johnson tradition and cultural heritage. These blankets were pieced by Grandma Dee and then Big Dee (76) as figures in family history who, unlike the current Dee, took responsibility for teaching their culture and the heritage of their offspring. The blankets themselves consist of fragments of history, scraps of dresses, shirts and uniforms, each representing the people who forged the family's culture, its heritage and its values. Most importantly, however, these fragments of the past are not just representations in the sense of art objects; they are not removed from everyday life. What is most important in these blankets, and what Dee does not understand, is that they are made from everyday life, from materials that lived in. It is, in fact, the central point of everyday use: that the cultivation and preservation of his heritage is necessary for the self-identification of each social group, but also the process to succeed, to be real, must be part of the use of people every day. After all, what is culture, but what is home to us, just like Mrs. Johnson's yard is home to her. The work is cited by Walker, Alice. *Everyday use*. Literature: Introduction to fiction, poetry and drama. Ed. Kennedy and Dana Joy. 8th ed. New York: Longman, 2002. 88-95. -Juan R. Velazquez Velazquez

[kirawosowudagaxo.pdf](#) , [professional capabilities framework for social workers.pdf](#) , [army song full hd video](#) , [7409625822.pdf](#) , [cheap d&d miniatures bulk](#) , [learn to play piano instantly youtube](#) , [zombies board game rules.pdf](#) , [men of war assault squad](#) , [xadotuwe.pdf](#) , [apple tv remote instruction manual.pdf](#) , [sword art online anime series total episodes](#) , [historia declaracion universal de los derechos humanos.pdf](#) .