

# Emmett Till Dead Face

**Lester C. Olson, Cara A. Finnegan, Diane S. Hope**

**The Face of Emmett Till** Mamie Till-Mobley, 2006 In August, 1955 the body of Emmett Till was found floating in the Tallahatchie River. His mother Mamie, was determined that his death should not go unnoticed, and due to her persistence it became a national issue and the springboard for the Civil Rights Movement.

**The Lynching of Emmett Till** Christopher Metress, 2002 On August 28, 1955, 14-year-old Emmett Till was abducted from his great-uncle's cabin in Mississippi and killed. With a collection of more than 100 documents, Metress retells Till's story in a unique and daring way. Juxtaposing news accounts and investigative journalism with memoirs, poetry, and fiction.

Open Casket George Yancy, A. Todd Franklin, 2025-08-21 Open Casket brings political and philosophical clarity to bear on the brutal murder of Emmett Till and his mother's decision to show the world her son's body. The open casket is a central motif, a political and ethical focal point, for thinking about Mamie Till-Mobley's pain and suffering and her profound act of truth-telling as she wanted the world to bear witness to the gratuitous, despicable, and atrocious dimensions of anti-Blackness. The critical and powerful essays within this book capture both the horror of Emmett Till's murder/lynching and the powerful agency and the indomitable Black maternal love and courage that Mamie Till-Mobley demonstrated. Through the open casket, Mamie Till-Mobley reclaimed her son's body, and re-signified his dignity and familial-relational meaning to white America, Black America, and the world. It was her agency-in spite of the horror of his disfigured body and the unbearable affective weight that she experienced by such a site/sight-that forced white America to witness the terror of anti-Blackness, to tarry with its own egregious systemic racism. In solemn recognition of the 70th anniversary of Till's murder, George Yancy and A. Todd Franklin gather interdisciplinary voices to articulate the political, spiritual, and existential significance of Black hope in the face of seeming hopelessness.

America and the Black Body Carol E. Henderson, 2009 America and the Black Body is a timely exploration into the creative, literary, and visual uses of the black body in American print and visual culture. More specifically, this volume contemplates the social development of American identity and the multifarious ways this identity coalesces in the small gestures of preclusion that establish discernable markers of national belonging. Such investigations underscore issues of power and disenfranchisement, of race, class, and gender that mediate the representations of the black male and the black female body in real and imagined ways, as it also reveals the invisible social and political ties that connect white men and

women's identities to these racial imaginings. --Book Jacket.

**Visual Rhetoric** Lester C. Olson, Cara A. Finnegan, Diane S. Hope, 2008-03-20 Visual Rhetoric: A Reader in Communication and American Culture is the first collection of its kind: essays rich in concepts from the diverse history of rhetoric are featured in their relationship to visual experiences in one or another medium or various media. Images are symbols with meaning - how these images are seen and the messages they communicate are the study of visual rhetoric. Today's society is increasingly inundated with visual images, symbols, and messages. The seminal essays in this collection reveal the workings, the research, and the effects of how what we see establishes and influences our perceptions, our actions, and our communication.

*The Emmett Till Case* Jean-Marie Pottier, 2025-09-02 Summer 1955. The murder of a young Black teenager becomes a pivotal moment in American history. At the end of August 1955, the lifeless and disfigured body of a teenager was fished out of the Tallahatchie River in Mississippi. The body was that of Emmett Till, a fourteen-year-old Black boy from Chicago who had come to spend the vacations with his mother's family. A few days earlier, he had been seen in conversation with Carolyn Bryant, a young white shopkeeper, to whom, according to some witnesses, he had made advances. Roy Bryant, her husband, and J.W. Milam, her brother-in-law, picked up Till in the middle of the night at his uncle's house. He was never seen alive again. The two men were quickly arrested and brought to trial. A month later, a jury of twelve white men acquitted them after an hour-long deliberation. Seventy years later, the Till case has become a milestone in American civil rights history. But the criminal case is still not entirely solved as new elements continue to emerge. The Till case will weigh heavily on American history for many years to come. 50 States of Crime: France's leading true crime journalists investigate America's most notorious cases, one for every state in the Union, offering up fresh perspectives on famously storied crimes and reflecting, in the process, a dark national legacy that leads from coast to coast.

**Creative Nonfiction** Lee Gutkind, Leslie Rubinkowski, 2024-11-05 The very best writing from one of America's most groundbreaking literary magazines. When Creative Nonfiction debuted in 1994, the literary genre it championed was largely the target of skepticism or downright ridicule. But at a time when few editors were interested in the personal essay, the magazine doggedly explored new ideas and fresh modes of expression, and over the next three decades, its contributors pioneered what would come to be known as the "fourth genre." The thirty-two essays collected here bring together some of the finest work Creative Nonfiction published over its seventy-eight issues. Read Pulitzer Prize-winner Charles Simic's boyhood remembrances of the bombing of Belgrade, Carolyn Forché's haunting, lyric catalog of her daily life as she faced down a cancer diagnosis, and John Edgar Wideman's meditation on the photo of a murdered boy his same age—Emmett Till—and how the image haunted him forever. Here, you'll find work by such luminaries as Adrienne Rich and John McPhee, but also essays from more contemporary voices like Brian Broome, Elizabeth Fortescue, and Anne McGrath. With an

introduction by Lee Gutkind, Creative Nonfiction's founder and editor, this collection captures the evolution of a genre and the amazing work of the little magazine that helped make it all happen.

*Dirt and Desire* Patricia Yaeger, 2009-02-15 The story of southern writing—the Dixie Limited, if you will—runs along an iron path: an official narrative of a literature about community, about place and the past, about miscegenation, white patriarchy, and the epic of race. Patricia Yaeger dynamites the rails, providing an entirely new set of categories through which to understand southern literature and culture. For Yaeger, works by black and white southern women writers reveal a shared obsession with monstrosity and the grotesque and with the strange zones of contact between black and white, such as the daily trauma of underpaid labor and the workings of racial and gender politics in the unnoticed yet all too familiar everyday. Yaeger also excavates a southern fascination with dirt—who owns it, who cleans it, and whose bodies are buried in it. Yaeger's brilliant, theoretically informed readings of Zora Neale Hurston, Harper Lee, Carson McCullers, Toni Morrison, Flannery O'Connor, Alice Walker, and Eudora Welty (among many others) explode the mystifications of southern literary tradition and forge a new path for southern studies. The book won the Barbara Perkins and George Perkins Award given by the Society for the Study of Narrative Literature.

*The Many Faces of Judge Lynch* C. Waldrep, 2002-11-08 The U.S. is the most violent industrialized country in the world, and lynching - that is, murder endorsed by the community - may be a key to understanding America's heritage of violence and perhaps point to solutions that can eradicate it. While lynchings are predominantly racial in tone and motive, Christopher Waldrep's sweeping study of the meaning and uses of lynching from the colonial period to the present reveals that the definition of the term has shifted dramatically over time, and that the victims and perpetrators of lynching were as diverse as its many meanings. By examining lynching from a comparative and temporal perspective, Waldrep teaches us important lessons not only about racial violence in America, but about the ways in which communities define and justify crime and the punishment of its criminals.

**In Fact: The Best of Creative Nonfiction** Lee Gutkind, 2005 Creative nonfiction, also known as narrative nonfiction, liberated journalism by inviting writers to dramatize, interpret, speculate, and even re-create their subjects. Lee Gutkind collects twenty-five essays that flourished on this new ground, all originally published in the journal he founded, Creative Nonfiction, now celebrating its tenth anniversary. Lauren Slater is a therapist in the institution where she was once a patient. John Edgar Wideman reacts passionately to the unjust murder of Emmett Till. Charles Simic tells of wild nights with Uncle Boris. John McPhee creates a rare, personal, album quilt. Terry Tempest Williams speaks on the decline of the prairie dog. Madison Smartt Bell invades Haiti. Many of the writers are crossing genres from poetry and fiction to nonfiction's symbolic of Creative Nonfiction's scope and popularity. A cross section of the famous and those bound to become so, this collection is a riveting experience highlighting the expanding importance of this dramatic and exciting new genre.

*John Brown's Body* Franny Nudelman, 2015-12-01 Singing John Brown's Body as they marched to war, Union soldiers sought to steel themselves in the face of impending death. As the bodies of these soldiers accumulated in the wake of battle, writers, artists, and politicians extolled their deaths as a means to national unity and rebirth. Many scholars have followed suit, and the Civil War is often remembered as an inaugural moment in the development of national identity. Revisiting the culture of the Civil War, Franny Nudelman analyzes the idealization of mass death and explores alternative ways of depicting the violence of war. Considering martyred soldiers in relation to suffering slaves, she argues that responses to wartime death cannot be fully understood without attention to the brutality directed against African Americans during the antebellum era. Throughout, Nudelman focuses not only on representations of the dead but also on practical methods for handling, studying, and commemorating corpses. She narrates heated conflicts over the political significance of the dead: whether in the anatomy classroom or the Army Medical Museum, at the military scaffold or the national cemetery, the corpse was prized as a source of authority. Integrating the study of death, oppression, and war, *John Brown's Body* makes an important contribution to a growing body of scholarship that meditates on the relationship between violence and culture.

**The Color of Culture** Daniel H. Krymkowski, 2021-01-15 Utilizing written sources as well as nationally representative survey data, Daniel H. Krymkowski analyzes the extent and causes of African American underrepresentation in the cultural realms of golf, hiking, hunting and fishing, water sports, winter sports, classical music, painting and sculpture, ballet, and the theater. African American participation significantly lags behind that of non-Hispanic whites in all of these areas, and it is not due to an aversion to these types of activities. Rather, as Krymkowski shows, its primary sources are racial-ethnic socioeconomic differences, as well as historic and contemporary discrimination, both overt and subtle. These causes are rooted in the systemic racism that continues to plague the United States. The lack of opportunity to participate in such cultural forms deprives African Americans of aesthetic experiences that are central to the human condition, and it has implications for both health and the accumulation of cultural and social capital. Krymkowski also explores current efforts to increase African American representation in these areas of culture and discusses the benefits of doing so.

**On Racial Icons** Nicole R. Fleetwood, 2015-07-15 What meaning does the American public attach to images of key black political, social, and cultural figures? Considering photography's role as a means of documenting historical progress, what is the representational currency of these images? How do racial icons "signify"? Nicole R. Fleetwood's answers to these questions will change the way you think about the next photograph that you see depicting a racial event, black celebrity, or public figure. In *On Racial Icons*, Fleetwood focuses a sustained look on photography in documenting black public life, exploring the ways in which iconic images function as celebrations of national and racial progress at times or as a gauge of collective racial wounds in moments of crisis. Offering an overview of photography's ability to capture shifting race relations, Fleetwood spotlights in each chapter a different set of iconic images in key sectors of public life. She considers flash points of

racialized violence in photographs of Trayvon Martin and Emmett Till; the political, aesthetic, and cultural shifts marked by the rise of pop stars such as Diana Ross; and the power and precarity of such black sports icons as Serena Williams and LeBron James; and she does not miss Barack Obama and his family along the way. *On Racial Icons* is an eye-opener in every sense of the phrase. Images from the book. (<http://rutgerspress.rutgers.edu/pages/Fleetwood.aspx>)

Lynching Ersula J. Ore, 2019-03-12 Winner of the 2020 Rhetoric Society of America Book Award While victims of antebellum lynchings were typically white men, postbellum lynchings became more frequent and more intense, with the victims more often black. After Reconstruction, lynchings exhibited and embodied links between violent collective action, American civic identity, and the making of the nation. Ersula J. Ore investigates lynching as a racialized practice of civic engagement, in effect an argument against black inclusion within the changing nation. Ore scrutinizes the civic roots of lynching, the relationship between lynching and white constitutionalism, and contemporary manifestations of lynching discourse and logic today. From the 1880s onward, lynchings, she finds, manifested a violent form of symbolic action that called a national public into existence, denoted citizenship, and upheld political community. Grounded in Ida B. Wells's summation of lynching as a social contract among whites to maintain a racial order, at its core, Ore's book speaks to racialized violence as a mode of civic engagement. Since violence enacts an argument about citizenship, Ore construes lynching and its expressions as part and parcel of America's rhetorical tradition and political legacy. Drawing upon newspapers, official records, and memoirs, as well as critical race theory, Ore outlines the connections between what was said and written, the material practices of lynching in the past, and the forms these rhetorics and practices assume now. In doing so, she demonstrates how lynching functioned as a strategy interwoven with the formation of America's national identity and with the nation's need to continually restrict and redefine that identity. In addition, Ore ties black resistance to lynching, the acclaimed exhibit *Without Sanctuary*, recent police brutality, effigies of Barack Obama, and the killing of Trayvon Martin.

**Loss** David L. Eng, David Kazanjian, 2003 If catastrophe is not representable according to the narrative explanations which would 'make sense' of history, then making sense of ourselves and charting the future are not impossible. But we are, as it were, marked for life, and that mark is insuperable, irrecoverable. It becomes the condition by which life is risked, by which the question of whether one can move, and with whom, and in what way is framed and incited by the irreversibility of loss itself.—Judith Butler, from the Afterword *Loss* is a wonderful volume: powerful and important, deeply moving and intellectually challenging at the same time, ethical and not moralistic. It is one of those rare collections that work as a multifaceted whole to map new areas for inquiry and pose new questions. I found myself educated and provoked by the experience of participating in an ongoing dialogue.—Amy Kaplan, author of *The Anarchy of Empire in the Making of U.S. Culture*

Death Makes the News Jessica M Fishman, 2017-11-21 Winner of the 2018 Media Ecology Association's Erving Goffman Award for Outstanding Scholarship in the Ecology of Social Interaction Winner of the Eastern Communication Association's Everett Lee Hunt Award A behind-the-scenes account of how death is presented in the media Death is considered one of the most newsworthy events, but words do not tell the whole story. Pictures are also at the epicenter of journalism, and when photographers and editors illustrate fatalities, it often raises questions about how they distinguish between a “fit” and “unfit” image of death. *Death Makes the News* is the story of this controversial news practice: picturing the dead. Jessica Fishman uncovers the surprising editorial and political forces that structure how the news and media cover death. The patterns are striking, overturning long-held assumptions about which deaths are newsworthy and raising fundamental questions about the role that news images play in our society. In a look behind the curtain of newsrooms, Fishman observes editors and photojournalists from different types of organizations as they deliberate over which images of death make the cut, and why. She also investigates over 30 years of photojournalism in the tabloid and patrician press to establish when the dead are shown and whose dead body is most newsworthy, illustrating her findings with high-profile news events, including recent plane crashes, earthquakes, hurricanes, homicides, political unrest, and war-time attacks. *Death Makes the News* reveals that much of what we think we know about the news is wrong: while the patrician press claims that they do not show dead bodies, they are actually more likely than the tabloid press to show them—even though the tabloids actually claim to have no qualms showing these bodies. Dead foreigners are more likely to be shown than American bodies. At the same time, there are other unexpected but vivid patterns that offer insight into persistent editorial forces that routinely structure news coverage of death. An original view on the depiction of dead bodies in the media, *Death Makes the News* opens up new ways of thinking about how death is portrayed.

**The Properties of Violence** Sandy Alexandre, 2012-11-09 *The Properties of Violence* focuses on two connected issues: representations of lynching in late-nineteenth and twentieth-century American photographs, poetry, and fiction; and the effects of those representations. Alexandre compellingly shows how putting representations of lynching in dialogue with the history of lynching uncovers the profound investment of African American literature—as an enterprise that continually seeks to create conceptual spaces for the disenfranchised culture it represents—in matters of property and territory. Through studies ranging from lynching photographs to Toni Morrison's Pulitzer Prize-winning novel, *Beloved*, the book demonstrates how representations of lynching demand that we engage and discuss various forms of possession and dispossession. The multiple meanings of the word representation are familiar to literary critics, but Alexandre's book insists that its other key term, effects, also needs to be understood in both of its primary senses. On the one hand, it indicates the social and cultural repercussions of how lynching was portrayed, namely, what effects its representations had. On the other hand, the word signals, too, the possessions or what we might call the personal effects conjured up by these representations. These

possessions were not only material--as for example property in land or the things one owned. The effects of representation also included diverse, less tangible but no less real possessions shared by individuals and groups: the aura of a lynching site, the ideological construction of white womanhood, or the seemingly default capacity of lynching iconography to encapsulate the history of ostensibly all forms of violence against black people.

**Black Grief/White Grievance** Juliet Hooker, 2025-02-04 How race shapes expectations about whose losses matter In democracies, citizens must accept loss; we can't always be on the winning side. But in the United States, the fundamental civic capacity of being able to lose is not distributed equally. Propped up by white supremacy, whites (as a group) are accustomed to winning; they have generally been able to exercise political rule without having to accept sharing it. Black citizens, on the other hand, are expected to be political heroes whose civic suffering enables progress toward racial justice. In this book, Juliet Hooker, a leading thinker on democracy and race, argues that the two most important forces driving racial politics in the United States today are Black grief and white grievance. Black grief is exemplified by current protests against police violence—the latest in a tradition of violent death and subsequent public mourning spurring Black political mobilization. The potent politics of white grievance, meanwhile, which is also not new, imagines the United States as a white country under siege. Drawing on African American political thought, Hooker examines key moments in US racial politics that illuminate the problem of loss in democracy. She connects today's Black Lives Matter protests to the use of lynching photographs to arouse public outrage over post-Reconstruction era racial terror, and she discusses Emmett Till's funeral as a catalyst for the civil rights struggles of the 1950s and 1960s. She also traces the political weaponization of white victimhood during the Obama and Trump presidencies. Calling for an expansion of Black and white political imaginations, Hooker argues that both must learn to sit with loss, for different reasons and to different ends.

**Dead Matter** Margaret Schwartz, 2015-12-15 Taking as its starting point the significant role of the photograph in modern mourning practices—particularly those surrounding public figures—Dead Matter theorizes the connections between the body and the image by looking at the corpse as a special instance of a body that is simultaneously thing and representation. Arguing that the evolving cultural understanding of photographic realism structures our relationship to the corpse, the book outlines a new politics of representation in which some bodies are more visible (and vulnerable) in death than others. To begin interpreting the corpse as a representational object referring to the deceased, Margaret Schwartz examines the association between photography and embalming—both as aesthetics and as mourning practices. She introduces the concept of photographic indexicality, using it as a metric for comprehending the relationship between the body of a dead leader (including Abraham Lincoln, Vladimir Lenin, and Eva Perón) and the “body politic” for which it stands. She considers bodies known as victims of atrocity like Emmett Till and the Syrian boy Hamsa al-Khateeb to better grasp the ways in which the corpse as object may be called on to signify a marginalized body politic, at the expense of the social

identity of the deceased. And she contemplates “tabloid bodies” such as Princess Diana’s and Michael Jackson’s, asserting that these corpses must remain invisible in order to maintain the deceased as a source of textual and value production. Ultimately concluding that the evolving cultural understanding of photographic realism structures our relationship to the corpse, Dead Matter outlines the new politics of representation, in which death is exiled in favor of the late capitalist reality of bare life.

**Reuse, Misuse, Abuse** Jaimie Baron, 2020-11-13 (Re)exposing Intimate Traces -- Speaking through Others -- Dislocating the Hegemonic Gaze -- Reframing the Perpetrator's Gaze -- Abusing Images.

### Whispering the Strategies of Language: An Psychological Quest through **Emmett Till Dead Face**

In a digitally-driven world where monitors reign great and quick conversation drowns out the subtleties of language, the profound techniques and mental subtleties concealed within phrases frequently get unheard. Yet, set within the pages of **Emmett Till Dead Face** a fascinating literary treasure sporting with natural thoughts, lies a fantastic journey waiting to be undertaken. Penned by an experienced wordsmith, that charming opus encourages readers on an introspective journey, softly unraveling the veiled truths and profound impact resonating within ab muscles cloth of each and every word. Within the emotional depths of the moving evaluation, we will embark upon a heartfelt exploration of the book is primary themes, dissect its interesting publishing fashion, and succumb to the strong resonance it evokes strong within the recesses of readers hearts.

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**Emmett Till Dead Face Introduction**

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