

African American Autobiography And The Quest For Freedom

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Narrative of the Life of Frederick Douglass, an American Slave - Frederick Douglass 2001-02-08

The powerful story of slavery that has become a classic of American autobiography, in an authoritative edition "This edition is the most valuable teaching tool on slavery and abolition available today. It is exceptional."—Nancy Hewitt, Distinguished Professor Emerita, Rutgers University The autobiography of Frederick Douglass (1818-1895), *Narrative of the Life of Frederick Douglass, An American Slave*, is widely regarded as a classic of American nineteenth-century history, of African-American studies, and of literature. In 1845, just seven years after his escape from slavery, the young Douglass published this powerful account of his life as a slave and his triumph over oppression. The book, which marked the beginning of Douglass's career as an impassioned writer, journalist, and orator for the abolitionist cause, reveals the terrors he faced as a slave, the brutalities of his owners and overseers, and his harrowing escape to the North. This edition of the book, based on the authoritative text that appears in Yale University Press's multivolume edition of the *Frederick Douglass Papers*, is the only edition of Douglass's *Narrative* designated as an Approved Text by the Modern Language Association's Committee on Scholarly Editions. It includes a chronology of Douglass's life, a thorough introduction by the eminent Douglass scholar John Blassingame, historical notes, and reader

responses to the first edition of 1845. "None so dramatically as Douglass integrated both the horror and the great quest of the African-American experience into the deep stream of American autobiography. He advanced and extended that tradition and is rightfully designated one of its greatest practitioners."—John W. Blassingame, from the introduction *Biography* - 2001

The City in African-American Literature - Yoshinobu Hakutani 1995 While one of the central drives in classic American letters has been a reflexive desire to move away from the complexity and supposed corruption of cities toward such idealized nonurban settings as Cooper's prairies, Thoreau's woods, Melville's seas, Whitman's open road, and Twain's river, nearly the opposite has been true in African-American letters. Indeed the main tradition of African-American literature has been, for the most part, strikingly positive in its vision of the city. Although never hesitant to criticize the negative aspects of city life, classic African-American writers have only rarely suggested that pastoral alternatives exist for African-Americans and have therefore celebrated in a great variety of ways the possibilities of urban living. For Frederick Douglass, Langston Hughes, Richard Wright, James Baldwin, and Ralph Ellison, the city, despite its many problems, has been a place of deliverance and renewal. In the words of Alain Locke, the city provided

"a new vision of opportunity" for African-Americans that could enable them to move from an enslaving "medieval" world to a modern world containing the possibility of liberation. More recent African-American literature has also been noteworthy for its largely affirmative vision of urban life. Amiri Baraka's 1981 essay "Black Literature and the Afro-American Nation: The Urban Voice" argues that, from the Harlem Renaissance onward, African-American literature has been "urban shaped," producing a uniquely "black urban consciousness." And Toni Morrison, although stressing that the American city in general has often induced a sense of alienation in many African-American writers, nevertheless adds that modern African-American literature is suffused with an "affection" for "the village within" the city. Gwendolyn Brook's poetry and Gloria Naylor's fiction, likewise, celebrate this sense of cultural unity in the black city. In addition to these writers, the sixteen new essays in this collection discuss the works of Claude McKay, William Attaway, Willard Motley, Ann Petry, John A. Williams, Charles Johnson, Samuel R. Delany, Ed Bullins, Adrienne Kennedy, and Lorraine Hansberry. The authors of these essays range from critics in America to those abroad, as well as from specialists in African-American literature to those in other fields.

Boys, Boyz, Bois - Keith Harris 2012-12-06

Boys, Boyz, Bois concerns questions of ethics, gender and race in popular American images, national discourse and cultural production by and about black men. The book proposes an ethics of masculinity, as ethnics refers to a system of morality and valuation and as ethics refers to a care of the self and ethical subject formation. The texts of analysis include recent films by black/African American filmmakers, gangsta rap and hip-hop and black star persona: texts ranging from Blaxploitation and New Black Cinema to contemporary music video to autobiography and the public image of Sidney Poitier. The book is a significant contribution to cultural studies and gender studies and critical race theory. What is distinctive about the book is the question of ethics as a question of race and gender.

W. E. B. Du Bois, American Prophet - Edward J. Blum 2013-03-26

Pioneering historian, sociologist, editor, novelist, poet, and organizer, W. E. B. Du Bois was one of the foremost African American intellectuals of the twentieth century. While Du Bois is remembered for his monumental contributions to scholarship and civil rights activism, the spiritual aspects of his work have been misunderstood, even negated. *W. E. B. Du Bois, American Prophet*, the first religious biography of this leader, illuminates the spirituality that is essential to understanding his efforts and achievements in the political and intellectual world. Often labeled an atheist, Du Bois was in fact deeply and creatively involved with religion. Historian Edward J. Blum reveals how spirituality was central to Du Bois's approach to Marxism, pan-Africanism, and nuclear disarmament, his support for black churches, and his reckoning of the spiritual wage of white supremacy. His writings, teachings, and prayers served as articles of faith for fellow activists of his day, from student book club members to Langston Hughes. A blend of history, sociology, literary criticism, and religious reflection in the model of Du Bois's best work, *W. E. B. Du Bois, American Prophet* recasts the life of this great visionary and intellectual for a new generation of scholars and activists. Honorable Mention, 2007 Gustavus Myers Center Outstanding Book Awards
Pan-African Chronology II - Everett Jenkins 1996

Chronicles the most significant events in the African diaspora from the end of the Civil War through the pre-WWI years, with year-by-year entries arranged geographically by continent. For the US, there are additional divisions by categories such as the Labor Movement, the Ku Klux Klan, notable legal cases, the arts, and black enterprise. Emphasis is on positive developments and examples of endurance, intelligence, and hope. Along with subjects customarily covered in texts pertaining to African and African American history, this volume reports on arcane topics such as the Lost Colony of the Confederacy in Brazil, and the 1909 liberation of black eunuchs of Seraglio. Annotation copyrighted by Book News, Inc., Portland, OR

To Tell a Free Story - William L. Andrews 2022-10-17

To Tell A Free Story traces in unprecedented detail the history of Black autobiography from the colonial era through Emancipation. Beginning

with the 1760 narrative by Briton Hammond, William L. Andrews explores first-person public writings by Black Americans. Andrews includes but also goes beyond slave narratives to analyze spiritual biographies, criminal confessions, captivity stories, travel accounts, interviews, and memoirs. As he shows, Black writers continuously faced the fact that northern whites often refused to accept their stories and memories as sincere, and especially distrusted portraits of southern whites as inhuman. Black writers had to silence parts of their stories or rely on subversive methods to make facts tellable while contending with the sensibilities of the white editors, publishers, and readers they relied upon and hoped to reach.

Race and Form - Dejin Xu 2007

This study presents a contextualized narratology of African American autobiography. The author compares eight autobiographies by seven African American writers from different periods (namely, Frederick Douglass, Booker T. Washington, W.E.B. Du Bois, Zora Neale Hurston, Richard Wright, Maya Angelou and Gwendolyn Brooks) and focuses on both the issue of race and such formal elements as temporal arrangement, narrative situation, narrative perspective, present tense, commentary, unreliability as well as audience. In addition to proposing a major framework for the narratology of autobiography in the opening chapter, the succeeding practical analyses draw on other approaches, such as stylistics and rhetoric, which complement narratology in the investigation of «how» a story is presented.

The Harvard Guide to African-American History - Evelyn Brooks Higginbotham 2001

Computer searchable version of the text of the same title.

MultiCultural Review - 2003

African American Autobiography - Richard Brodhead 1993

A collection of the best critical essays reflecting both older and newer perspectives. Will also contain an introduction by the editor (a respected scholar in the field), a chronology of the author's life, and an annotated bibliography.

Maya Angelou's quest for her self - Kathrin Gerbe 2005-10-20

Seminar paper from the year 2004 in the subject American Studies - Literature, grade: 1, University of Siegen, course: To Paint the Self in Black and White: American Autobiography, 9 entries in the bibliography, language: English, abstract: Maya Angelou's autobiography consists of six volumes. Born in 1928, she started writing down the story of her life in 1968. Robert Loomis, an editor at Random House, had asked her several times to write an autobiography, but she never agreed because she thought it was too difficult. He decided to trick her into writing by telling her: "I must say you may be right not to attempt an autobiography, because it is nearly impossible to write autobiography as literature. Almost impossible" (p.1165, ll.14ff.). Maya Angelou could not resist this challenge and started writing the first volume, *I Know Why the Caged Bird Sings*, that tells the reader about her childhood in segregated Arkansas, St Louis and San Francisco and the birth of her son Guy. The second volume, published in 1974, is called *Gather together in my name*. It deals with Maya's experiences as a young mother who struggles for survival after World War II. Only two years later, in the third part, *Singin' and Swingin' and Gettin' Merry Like Christmas*, the start of her career as a singer touring Europe with *Porgy & Bess* is described. In *The Heart of a Woman*, the fourth volume of her autobiography, 1981, Maya Angelou remembers how she started writing in New York where she worked for the NAACP in black politics. It also contains an account of her marriage with the African freedom fighter Vusumzi Make she followed to Africa. *All God's Children Need Traveling Shoes* is the title of the fifth part, published in 1986: Maya is looking for her ancestors in Ghana, but notices that she does not belong there either. In 2002 the last volume (so far) is finished: *A Song Flung Up to Heaven* deals with the situation in the USA around Malcolm X's and Martin Luther King's assassinations and ends with the moment Maya starts writing her autobiography.

A Companion to American Literature and Culture - Paul Lauter

2020-09-21

This expansive Companion offers a set of fresh perspectives on the wealth of texts produced in and around what is now the United States.

Highlights the diverse voices that constitute American literature, embracing oral traditions, slave narratives, regional writing, literature of the environment, and more Demonstrates that American literature was multicultural before Europeans arrived on the continent, and even more so thereafter Offers three distinct paradigms for thinking about American literature, focusing on: genealogies of American literary study; writers and issues; and contemporary theories and practices Enables students and researchers to generate richer, more varied and more comprehensive readings of American literature

Telling Political Lives - Brenda DeVore Marshall 2008

This book investigates the autobiographical writings of Barbara Jordan, Patricia Schroeder, Geraldine Ferraro, Elizabeth Dole, Wilma Mankiller, Hillary Rodham Clinton, Madeleine Albright, and Christine Todd Whitman. These eight women represent the diversity that permeates the cultural backgrounds, life adventures, and ideologies women bring to the political table. From differences in race, class, and geographic location to variations in personal and family experiences, religious beliefs, and political ideology, these women illustrate many of the divergent standpoints from which women craft their lives in the United States. Each chapter focuses on the autobiographical text as political discourse and, therefore, as an appropriate site for the rhetorical construction of a personal and civic self, situated within local and national political communities. This collection examines issues such as the intersection between the "politicization of the private and the personalization of the public" evident in the women's narratives; the description of U.S. politics that they provide in their writings; the ways in which their personal stories craft arguments about their political ideologies; the strategies these women leaders employ in navigating the gendered double-binds of politics; and the manner in which their discourse serves to encourage, instruct, and empower future women leaders. The analyses embody and explicate the political and rhetorical strategies these leaders employ in their efforts to act on their convictions, highlight the need for and reality of women's involvement in all levels of politics, and serve as an impetus and inspiration for scholars and activists alike. Book jacket.

African American Autobiography and the Quest for Freedom -

Roland Leander Williams 2000

Slave narratives were one of the earliest forms of African American writing. These works, autobiographical in nature, later fostered other pieces of African American autobiography. Since the rise of Black Studies in the late 1960s, leading critics have constructed black lives and letters as antitheses of the ways and writings of mainstream American culture. According to such thinking, black writing stems from a set of experiences very different from the world of whites, and black autobiography must therefore differ radically from heroic white American tales. But in pointing to differences between black and white autobiographical works, these critics have overlooked the similarities. This volume argues that the African American autobiography is a continuation of the epic tradition, much as the prose narratives of voyage by white Americans in the nineteenth century likewise represent the evolution of the epic genre. The book makes clear that the writers of black autobiography have shared and shaped American culture, and that their works are very much a part of American literature. An introductory essay provides a theoretical framework for the chapters that follow. It discusses the origins of African American autobiography and the larger themes of the epic tradition that are common to the works of both black and white authors. The book then pairs representative African American autobiographies with similar works by white writers. Thus the volume matches Olaudah Equiano's slave narrative with *The Autobiography of Benjamin Franklin*, the *Narrative of the Life of Frederick Douglass, An American Slave* with Richard Henry Dana's *Two Years Before the Mast*, and Harriet Jacobs' *Incidents in the Life of a Slave Girl* with Fanny Fern's *Ruth Hall*. The study indicates that these various works all recognize the importance of learning as a means for attaining freedom. The final chapter provides a broad survey of the African American autobiography.

African-American Literature - Paul Q. Tilden 2003

Having its origins in the slave narratives and the folktales transmitted orally during that period, the literature of the African American has been rich and varied. Beginning with the first published work of fiction (*Clotel*;

Or, the President's Daughter) in 1853, continuing under the influence of W E B Du Bois during the first part of this century, and reaching a flowering during the Harlem Renaissance, major contributions have been made to American literature. Today African American writers, such as Toni Morrison, Alex Haley, and Maya Angelou are recognised as among the most significant and popular authors in this country. This new book presents an important overview of African-American literature as well as a comprehensive bibliography with easy access provided by title, subject, and author indexes.

Stony the Road We Trod - Cain Hope Felder 2021-11-30

A hallmark of American Black religion is its distinctive use of the Bible in creating community, resisting oppression, and fomenting social change. Stony the Road We Trod accomplishes this--and much more. This expanded edition contains a new introduction and three new essays that underscore the historic importance of this book for a new generation.

Ethnic Literatures and Transnationalism - Aparajita Nanda 2014-11-13

As new comparative perspectives on race and ethnicity open up, scholars are identifying and exploring fresh topics and questions in an effort to reconceptualize ethnic studies and draw attention to nation-based approaches that may have previously been ignored. This volume, by recognizing the complexity of cultural production in both its diasporic and national contexts, seeks a nuanced critical approach in order to look ahead to the future of transnational literary studies. The majority of the chapters, written by literary and ethnic studies scholars, analyze ethnic literatures of the United States which, given the nation's history of slavery and immigration, form an integral part of mainstream American literature today. While the primary focus is literary, the chapters analyze their specific topics from perspectives drawn from several disciplines, including cultural studies and history. This book is an exciting and insightful resource for scholars with interests in transnationalism, American literature and ethnic studies.

African American Literature: An Encyclopedia for Students - Hans A. Ostrom 2019-11-30

This essential volume provides an overview of and introduction to African

American writers and literary periods from its beginning through the 21st century. Provides an essential introduction to African American writers and topics, from the beginning of the 20th century into the 21st. Covers the major authors and key topics in African American literature. Gives students an accessible and approachable overview of African American literature.

Richard Wright - Keneth Kinnamon 2014-11-04

African-American writer Richard Wright (1908-1960) was celebrated during the early 1940s for his searing autobiography (Black Boy) and fiction (Native Son). By 1947 he felt so unwelcome in his homeland that he exiled himself and his family in Paris. But his writings changed American culture forever, and today they are mainstays of literature and composition classes. He and his works are also the subjects of numerous critical essays and commentaries by contemporary writers. This volume presents a comprehensive annotated bibliography of those essays, books, and articles from 1983 through 2003. Arranged alphabetically by author within years are some 8,320 entries ranging from unpublished dissertations to book-length studies of African American literature and literary criticism. Also included as an appendix are addenda to the author's earlier bibliography covering the years from 1934 through 1982. This is the exhaustive reference for serious students of Richard Wright and his critics.

Rethinking the Slave Narrative - Charles J. Heglar 2001

The African American slave narrative is popularly viewed as the story of a lone male's flight from slavery to freedom, best exemplified by the Narrative of the Life of Frederick Douglass, An American Slave (1845). On the other hand, critics have also given much attention to Harriet Jacobs's Incidents in the Life of a Slave Girl (1861), to indicate how the form could have been different if more women had written in it. But in stressing the narratives of Douglass and Jacobs as models for the genre, scholars have ignored the formal and thematic importance of marriage and family in the slave narrative, since neither author explores slave marriage in their works. This book examines the central role of marriage in The Life and Adventures of Henry Bibb, an American Slave (1849) and

Running a Thousand Miles for Freedom; or the Escape of William and Ellen Craft from Slavery (1860). Bibb's slave wife and child account for significant innovations in the form and content of his narrative, while the Crafts' mutual dependence as a married couple results in a sustained use of dramatic irony. The volume closes by offering a thoughtful consideration of the influence of Bibb and the Crafts on the later fiction of Douglass, William Wells Brown, and Martin Delany. In doing so, it invites a critical reexamination of current assumptions about slave narratives.

Handbook of Autobiography / Autofiction - Martina Wagner-Egelhaaf
2019-01-29

Autobiographical writings have been a major cultural genre from antiquity to the present time. General questions of the literary as, e.g., the relation between literature and reality, truth and fiction, the dependency of author, narrator, and figure, or issues of individual and cultural styles etc., can be studied preeminently in the autobiographical genre. Yet, the tradition of life-writing has, in the course of literary history, developed manifold types and forms. Especially in the globalized age, where the media and other technological / cultural factors contribute to a rapid transformation of lifestyles, autobiographical writing has maintained, even enhanced, its popularity and importance. By conceiving autobiography in a wide sense that includes memoirs, diaries, self-portraits and autofiction as well as media transformations of the genre, this three-volume handbook offers a comprehensive survey of theoretical approaches, systematic aspects, and historical developments in an international and interdisciplinary perspective. While autobiography is usually considered to be a European tradition, special emphasis is placed on the modes of self-representation in non-Western cultures and on inter- and transcultural perspectives of the genre. The individual contributions are closely interconnected by a system of cross-references. The handbook addresses scholars of cultural and literary studies, students as well as non-academic readers.

Black Passports - Stephanie Y. Evans 2014-05-15

A resource guide that uses African American memoir to address a variety

of issues related to mentoring and curriculum development. In this resource guide for fostering youth empowerment, Stephanie Y. Evans offers creative commentary on two hundred autobiographies that contain African American travel memoirs of places around the world. The narratives are by such well-known figures as Frederick Douglass, W. E. B. Du Bois, Billie Holiday, Maya Angelou, Malcolm X, James Baldwin, Muhammad Ali, Richard Pryor, Angela Davis, Condoleezza Rice, and President Barack Obama, as well as by many lesser-known travelers. The book addresses a variety of issues related to mentoring and curriculum development. It serves as a tool for literary mentoring, where students of all ages can gain knowledge and wisdom from texts in the same way achieved by one-on-one mentoring, and it also provides ideas for incorporating these memoirs into lessons on history, geography, vocabulary, and writing. Focusing on four main mentoring themes—life, school, work, and cultural exchange—Evans encourages readers to comb the texts for models of how to manage attitudes, behaviors, and choices in order to be successful in transnational settings. This book provides a new and refreshing way to think about Black youth and issues of empowerment. It will be a useful tool for teachers, parents, scholars, and community organizers, leaders, and activists. Valerie Grim, Indiana University Bloomington

Smooth Operating and Other Social Acts - Roland Leander Williams
2022-07

An engaging homage to African American resilience and resourcefulness in US literature and culture.

American Politics and the African American Quest for Universal Freedom
- Hanes Walton 2003

This dynamic and comprehensive text from two nationally renowned scholars has been completely updated and demonstrates the profound influence African American have had on American politics. Through the use of two interrelated themes the idea of universal freedom and the concept of minority-majority coalitions the text demonstrates the profound influence African Americans have had on American government and politics. The authors show how the presence of Africans in the

United States affected the founding of the Republic and its political institutions and processes from the colonial era to the present. In the quest for their own freedom in the United States, African Americans have universalized, or expanded, the freedoms for all Americans in numerous coalitions with whites minority-inspired majority coalitions. This is an accessible text for all students.

A Student's Guide to African American Literature, 1760 to the Present - Lovalerie King 2003

A Students' Guide to African American Literature, 1760 to the Present is designed to assist college students (and others) who are relative novices to the study of African American literature. Focusing on the prose tradition (from early autobiographical narratives to contemporary fiction), the author highlights themes, issues, and motifs peculiar to, and recurring in, African American literature, while providing students with more specific information on a number of key texts. Each chapter comes with suggestions for assignments and a selected bibliography for further research. The book also contains an appendix, which contains six student essays, as well as a useful glossary.

Critical Essays on American Literature - K. Balachandran 2005
Contributed essays.

Prison Narratives from Boethius to Zana - P. Phillips 2014-07-24

Prison Narratives from Boethius to Zana critically examines selected works of writers, from the sixth century to the twenty-first century, who were imprisoned for their beliefs. Chapters explore figures' lives, provide close analyses of their works, and offer contextualization of their prison writings.

Book Review Digest - 2002

Race and Gender in the Making of an African American Literary Tradition - Aimable Twagilimana 2014-01-14

This book examines the ways in which race and gender have shaped and continue to inform African American literature. African American texts create a black literary and cultural identity interpreting and recording the survival of their cultures shattered by years of slavery. Black women

writers, who have to deal with both racism and sexism, use additional strategies to undo this double reduction. They strive to invent a new language to talk about their experience and their lives as black and as women. After a typology of the African American text, the book proposes a reading of major African American writers including Phyllis Wheatley, Olaudah Equiano, Frederick Douglass, Harriet Jacobs, Harriet Wilson, Charles Chesnutt, Booker T. Washington, James Weldon Johnson, Zora Neale Hurston, Alice Walker, and Toni Morrison.

Life and Times of Frederick Douglass - Frederick Douglass 1882

Frederick Douglass recounts early years of abuse, his dramatic escape to the North and eventual freedom, abolitionist campaigns, and his crusade for full civil rights for former slaves. It is also the only of Douglass's autobiographies to discuss his life during and after the Civil War, including his encounters with American presidents such as Lincoln, Grant, and Garfield.

"A Lot of Indian in His Face" - Nancy Kang 2006

This thesis interrogates literary interracialism between Native Americans and African Americans in twentieth-century black autobiography. Prefaced by analysis of the slave narrative tradition, my emphasis falls upon autobiography as the most formative genre in Afro-American letters. Ante- and post-bellum narratives offered an evocative platform for public scrutiny, political agitation, and moral suasion. The presence of Native Americans has had a formative but undervalued effect on the politicized self-scrutiny of twentieth-century life writing. Slavery, for instance, was a legacy both endured and perpetuated by Native peoples. The relatively large numbers of Native slaves and the extent of Native slave-owning have not received due recognition by literary historians and critics of black literature. Chapter two examines Richard Wright's *Black Boy* (1945). I demonstrate how Wright's seemingly minor deployment of the Noble Savage stereotype corresponds to a desire for creative freedom. Here, the quest to establish a legitimate and assertive literary voice in the Deep South during Jim Crow foreshadows the problem of asserting a non-conformist political identity in the McCarthy era. Chapter one explores Langston Hughes' *The Big Sea* (1940). His quest for racial

authenticity uses genealogical hybridity (more specifically, his Metis grandmother's) as his imaginative catalyst. He accentuates her "Indianness" in order to construct a differential and essentialized African persona. For Hughes, the ability to negotiate between inchoate identities---Afro-American, Native American, African, and mixed-blood---offered not a liberating choice of selves, but rather a paralyzing anxiety about not belonging anywhere. Although the imaginative function of Natives varies according to the text and author examined, these three autobiographers treat them as conduits for their own negotiation of racial identity. Each uses an interpretation of "Native-ness" to reassess racial alterity and shed light on intellectual and imaginative discourses traditionally separated from, or polarized by, prevailing assumptions by dominant Anglo-American society. Chapter three illuminates *Colored People* (1994) by public intellectual Henry Louis Gates Jr. Gates' mixed-blood, Afro-Native American uncle embodies and yet reconfigures the popular archetype of the Native-as-Nature's-Child. I evaluate whether this is a pejorative and regressive construction or a nostalgic tribute to a heroic and quintessentially American version of frontier mythmaking.

W. E. B. Du Bois - Zhang Juguo 2001
First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

The Cambridge History of African American Literature - Maryemma Graham 2011-02-03

A major new history of the literary traditions, oral and print, of African-descended peoples in the United States.

From Behind the Veil - Robert B. Stepto 1991

This pioneering study of Afro-American narrative is far more critical, historical, and textual than biographical, chronological, and atextual. Robert Stepto asserts that Afro-American culture has its store of canonical stories or pregeneric myths, the primary one being the quest for freedom and literacy. This second edition includes a new preface and an afterward entitled "Distrust of the Reader in Afro-American Narratives."

Autobiography - James Goodwin 1993

Goodwin (English, UCLA) establishes the importance of autobiography to both literature and social history, discussing such diverse topics as the American success paradigm, the relationship between literacy and liberation in African-American society, the use of the third person in autobiography, and the importance of the genre in the emergence of cultures and social groups traditionally confined to minority status. Includes close studies of several French and American works, and a bibliographic essay. Annotation copyright by Book News, Inc., Portland, OR

Black Male Frames - Roland Leander Williams Jr. 2015-01-06

Black Male Frames charts the development and shifting popularity of two stereotypes of black masculinity in popular American film: "the shaman" or "the scoundrel." Starting with colonial times, Williams identifies the origins of these roles in an America where black men were forced either to defy or to defer to their white masters. These figures recur in the stories America tells about its black men, from the fictional Jim Crow and Zip Coon to historical figures such as Booker T. Washington and W. E. B. Du Bois. Williams argues that these two extremes persist today in modern Hollywood, where actors such as Sam Lucas, Paul Robeson, Sidney Poitier, Denzel Washington, and Morgan Freeman, among others, must cope with and work around such limited options. Williams situates these actors' performances of one or the other stereotype within each man's personal history and within the country's historical moment, ultimately to argue that these men are rewarded for their portrayal of the stereotypes most needed to put America's ongoing racial anxieties at ease. Reinvigorating the discussion that began with Donald Bogle's seminal work, *Toms, Coons, Mulattoes, Mammies, and Bucks*, *Black Male Frames* illuminates the ways in which individuals and the media respond to the changing racial politics in America.

A Fatherless Child - Tara T. Green 2014-02-28

The impact of absent fathers on sons in the black community has been a subject for cultural critics and sociologists who often deal in anonymous data. Yet many of those sons have themselves addressed the issue in autobiographical works that form the core of African American literature.

A *Fatherless Child* examines the impact of fatherlessness on racial and gender identity formation as seen in black men's autobiographies and in other constructions of black fatherhood in fiction. Through these works, Tara T. Green investigates what comes of abandonment by a father and loss of a role model by probing a son's understanding of his father's struggles to define himself and the role of community in forming the son's quest for self-definition in his father's absence. Closely examining four works—Langston Hughes's *The Big Sea*, Richard Wright's *Black Boy*, Malcolm X's *The Autobiography of Malcolm X*, and Barack Obama's *Dreams from My Father*—Green portrays the intersecting experiences of generations of black men during the twentieth century both before and after the Civil Rights movement. These four men recall feeling the pressure and responsibility of caring for their mothers, resisting public displays of care, and desiring a loving, noncontentious relationship with their fathers. Feeling vulnerable to forces they may have identified as detrimental to their status as black men, they use autobiography as a tool for healing, a way to confront that vulnerability and to claim a lost power associated with their lost fathers. Through her analysis, Green emphasizes the role of community as a father-substitute in producing successful black men, the impact of fatherlessness on self-perceptions and relationships with women, and black men's engagement with healing the pain of abandonment. She also looks at why these four men visited Africa to reclaim a cultural history and identity, showing how each developed a clearer understanding of himself as an American man of African descent. *A Fatherless Child* conveys important lessons relevant to current debates regarding the status of African American families in the twenty-first century. By showing us four black men of different eras, Green asks readers to consider how much any child can heal from fatherlessness to construct a positive self-image—and shows that, contrary to popular perceptions, fatherlessness need not lead to certain failure.

African Americans and the Bible - Vincent L. Wimbush 2012-09-01
Perhaps no other group of people has been as much formed by biblical texts and tropes as African Americans. From literature and the arts to

popular culture and everyday life, the Bible courses through black society and culture like blood through veins. Despite the enormous recent interest in African American religion, relatively little attention has been paid to the diversity of ways in which African Americans have utilized the Bible. *African Americans and the Bible* is the fruit of a four-year collaborative research project directed by Vincent L. Wimbush and funded by the Lilly Endowment. It brings together scholars and experts (sixty-eight in all) from a wide range of academic and artistic fields and disciplines—including ethnography, cultural history, and biblical studies as well as art, music, film, dance, drama, and literature. The focus is on the interaction between the people known as African Americans and that complex of visions, rhetorics, and ideologies known as the Bible. As such, the book is less about the meaning(s) of the Bible than about the Bible and meaning(s), less about the world(s) of the Bible than about how worlds and the Bible interact—in short, about how a text constructs a people and a people constructs a text. It is about a particular sociocultural formation but also about the dynamics that obtain in the interrelation between any group of people and sacred texts in general. Thus *African Americans and the Bible* provides an exemplum of sociocultural formation and a critical lens through which the process of sociocultural formation can be viewed.

American Politics and the African American Quest for Universal Freedom - Hanes Walton, Jr 2017-03-30

This dynamic and comprehensive text from nationally renowned scholars continues to demonstrate the profound influence African Americans have had -- and continue to have -- on American politics. Through the use of two interrelated themes -- the idea of universal freedom and the concept of minority-majority coalitions -- the text demonstrates how the presence of Africans in the United States affected the founding of the Republic and its political institutions and processes. The authors show that through the quest for their own freedom in the United States, African Americans have universalized and expanded the freedoms of all Americans. New to the Eighth Edition A new co-author, Sherri L. Wallace, is renowned for her teaching, scholarship, and participation in APSA's American

government textbook assessment for coverage of race, ethnicity, and gender. She is the perfect addition following an election year that included female presidential candidates as well as candidates of color and issues focusing on racial tension and inequality. Offers a new Media Integration Guide for the first time. Provides the first overall assessment of the Obama administration in relation to domestic and foreign policy and racial politics in particular. Updated through the 2016 elections, connecting the Obama years with the new administration. Looks at candidates Hillary Clinton and Ben Carson in particular in relation to the themes of the book. Adds a new section on State Politics and Elections.

Includes new sections on intersectionality dealing with issues of race, gender and sexuality; LGBT issues as another manifestation of the struggle for universal freedom; a discussion of the "Black Lives Matter" movement; and a new section focusing on the changing character of black ethnicity as result of increased immigration from Africa and the Caribbean. Discusses the way in which race contributed to the polarization of American politics; the connections to the Tea Party; and the Obama Presidency and the 2016 presidential campaign as the most polarized since the advent of polling. Previews the impact of the Trump Administration on matters of race and ethnicity.