

# African American Autobiography And The Quest For Freedom

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[African Rhythms](#) - Randy Weston 2015-01-23  
The pianist, composer, and bandleader Randy Weston is one of the world's most influential jazz musicians and a remarkable storyteller whose career has spanned five continents and more than six decades. Packed with fascinating anecdotes, *African Rhythms* is Weston's life story, as told by him to the music journalist Willard Jenkins. It encompasses Weston's childhood in Brooklyn's Bedford-Stuyvesant neighborhood—where his parents and other members of their generation imbued him with pride in his African heritage—and his introduction to jazz and early years as a musician in the artistic ferment of mid-twentieth-century New York. His music has taken him around the world: he has performed in eighteen African countries, in Buddhist temples and Shinto shrines, in the Canterbury Cathedral, and at the grand opening of the Bibliotheca Alexandrina: The New Library of Alexandria. Africa is at the core of Weston's music and spirituality. He has traversed the continent on a continuous quest to learn about its musical traditions, produced its first major jazz festival, and lived for years in Morocco, where he opened a popular jazz club, the African Rhythms Club, in Tangier. Weston's narrative is replete with tales of the people he has met and befriended, and with whom he has worked. He describes his unique partnerships with Langston Hughes, the musician and arranger Melba

Liston, and the jazz scholar Marshall Stearns, as well as his friendships and collaborations with Duke Ellington, Dizzy Gillespie, Coleman Hawkins, Thelonious Monk, Billy Strayhorn, Max Roach, Charlie Parker, Miles Davis, the novelist Paul Bowles, the Cuban percussionist Candido Camero, the Ghanaian jazz artist Kofi Ghanaba, the Gnawa musicians of Morocco, and many others. With *African Rhythms*, an international jazz virtuoso continues to create cultural history.  
*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.

**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.

**African American Autobiography and the Quest for Freedom** - Roland Leander Williams 2000

Through an analysis of classic slave narratives in comparison with texts such as the Autobiography of Benjamin Franklin, this study presents a new paradigm for the social character of the African American autobiography. Since the rise of Black Studies in the late 1960s, leading critics have constructed black lives and letters as antitheses to the ways and writings of mainstream culture. That position fosters the notion that black autobiography differs radically from heroic white American tales. But this volume argues that the African American autobiography is a continuation of the epic tradition, and that African Americans have shared and shaped the American experience.

*Meditations on African Literature* - Dubem Okafor 2001

African literature is enjoying much attention from the academic community. At the same time, its heritage and identity are becoming less clearly defined. Many African authors write in the languages of their colonial oppressors, and almost all of the best writers now live outside Africa, particularly in North America. So too, American publishers produce many of the works of African writers; much of the criticism of these works comes from American scholars; and with the possible exception of South Africa, many African countries have political climates detrimental to literacy. This book explores the issues presently confronting African literature. Expert contributors treat such topics as language, postcoloniality, women in African literature, canonicity, and historical and ideological concerns.

[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.

[Sister](#) - Sylvia Bell White 2013-06-06

Raised with twelve brothers in a part of the

segregated South that provided no school for African American children, Sylvia Bell White went North as a teenager, dreaming of a nursing career, but in Milwaukee she and her brothers found only racial discrimination, and she had to persevere through racial rebuffs to find work. When a Milwaukee police officer killed her younger brother in 1958, the Bell family suspected a racial murder but could do nothing to prove it?until twenty years later, when one of the officers involved in the incident unexpectedly came forward. Sylvia was the driving force behind the family's four-year quest for justice through a civil rights lawsuit.

**The Concise Oxford Companion to African American Literature** - William L. Andrews 2001-02-15

A breathtaking achievement, this Concise Companion is a suitable crown to the astonishing production in African American literature and criticism that has swept over American literary studies in the last two decades. It offers an enormous range of writers--from Sojourner Truth to Frederick Douglass, from Zora Neale Hurston to Ralph Ellison, and from Toni Morrison to August Wilson. It contains entries on major works (including synopses of novels), such as Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Richard Wright's *Native Son*, and Lorraine Hansberry's *A Raisin in the Sun*. It also incorporates information on literary characters such as Bigger Thomas, Coffin Ed Johnson, Kunta Kinte, Sula Peace, as well as on character types such as Aunt Jemima, Brer Rabbit, John Henry, Stackolee, and the trickster. Icons of black culture are addressed, including vivid details about the lives of Muhammad Ali, John Coltrane, Marcus Garvey, Jackie Robinson, John Brown, and Harriet Tubman. Here, too, are general articles on poetry, fiction, and drama; on autobiography, slave narratives, Sunday School literature, and oratory; as well as on a wide spectrum of related topics. Compact yet thorough, this handy volume gathers works from a vast array of sources--from the black periodical press to women's clubs--making it one of the most substantial guides available on the growing, exciting world of African American literature.

**African American Life in the Rural South, 1900-1950** - R. Douglas Hurt 2011

During the first half of the twentieth century, degradation, poverty, and hopelessness were commonplace for African Americans who lived in the South's countryside, either on farms or in rural communities. Many southern blacks sought relief from these conditions by migrating to urban centers. Many others, however, continued to live in rural areas. Scholars of African American rural history in the South have been concerned primarily with the experience of blacks as sharecroppers, tenant farmers, textile workers, and miners. Less attention has been given to other aspects of the rural African American experience during the early twentieth century. *African American Life in the Rural South, 1900-1950* provides important new information about African American culture, social life, and religion, as well as economics, federal policy, migration, and civil rights. The essays particularly emphasize the efforts of African Americans to negotiate the white world in the southern countryside. Filling a void in southern studies, this outstanding collection provides a substantive overview of the subject. Scholars, students, and teachers of African American, southern, agricultural, and rural history will find this work invaluable.

**Success Factors of Young African American Women at a Historically Black College -**

Marilyn J. Ross 2003

Based on data gathered through hour-long interviews conducted by the author, explores the similarities and differences of obstacles faced by twenty women, born and raised in inner city environments, in their path to becoming college students.

*Teaching African American Literature -*

Maryemma Graham 2013-12-16

This book is written by teachers interested in bringing African American literature into the classroom. Documented here is the learning process that these educators experienced themselves as they read and discussed the stories & pedagogical.

Smooth Operating and Other Social Acts -

Roland Leander Williams 2023-01-02

Through a cultural study of writings about slavery in the United States, *Smooth Operating and Other Social Acts* uncovers a mode of behavior adopted by African Americans for relief from the brutality of black bondage. Roland

Leander Williams grants that African Americans have been beaten, but he guarantees that they have not been broken. While he acknowledges that they have been demeaned, he assures that they have not been diminished. Williams confesses that African Americans have been done harm, but he confirms that they have not become disheartened. Close readings of classic slave narratives, along with some neo-slave narratives--including *The Conjure Woman* (1899), *Kindred* (1979), *Dessa Rose* (1986), and *The Good Lord Bird* (2013)--furnish proof that African Americans have preserved their dignity and elevated their status through ingenious applications of improvisation. *Smooth Operating and Other Social Acts* establishes as well that a dim view of African Americans, propagated by black bondage, bears a resemblance to sexual discrimination, which prompts female targets of its gaze to practice dissembling.

A Fatherless Child - Tara T. Green 2009-03-09

"Examining the works of Langston Hughes, Richard Wright, Malcolm X, and Barack Obama, Green portrays the intersecting experiences of generations of black men during the twentieth century both before and after the civil rights movement, revealing the impact of fatherlessness on racial and gender identity formation"--Provided by publisher.

*African American Journalists -* Calvin L. Hall 2009-07-01

In the last decade of the 20th century, during a time when African Americans were starting to take inventory of the gains of the civil rights movement and its effects on the lives of black professionals in the public sphere, the memoirs of several journalists were published, a number of which became national bestsellers. *African American Journalists* examines select autobiographies written by African American journalists in order to explore the relationship between race, class, gender, and journalism practice. At the heart of this study is the contention that contemporary memoirs written by African American journalists are quasi-political documents, manifestos written in reaction to and against the forces of institutionalized racism in the newsroom. The memoirs featured in this study include Jill Nelson's *Volunteer Slavery: My Authentic Negro Experience*, Nathan McCall's *Makes Me Wanna*

Holler: A Young Black Man in America, Jake Lamar's Bourgeois Blues: An American Memoir, and Patricia Raybon's My First White Friend: Confessions on Race, Love, and Forgiveness. The exploration of these works increases our understanding of the problems that members of other underrepresented groups may face in the workplace.

**Black Leadership for Social Change** - Jacob U. Gordon 2000

This book presents a comprehensive overview of Black leadership in every aspect of American life, including movements for social justice, education, business, and politics. In the quest for human rights and social advancement, African-American leaders have emerged to lead the fight to overcome racial and economic barriers. This struggle has influenced the exercise of Black leadership in many other areas and the author uses an interdisciplinary approach to reveal the changes, continuities, and variety of African-American approaches to effective leadership. The book also suggests a theoretical framework for future research on the impact of Black leadership in America. A wide range of issues are considered in this volume, beginning with the definition of leadership and the concept of Black leadership. Gordon then considers outstanding examples of Black leadership in contemporary America in a variety of fields. Scholars and students in history, political science, and ethnic studies will find this an important resource for understanding Black leadership and its impact on American life.

**Black Lives** - James L. Conyers 2015-05-20

The chapters in this text comprise biographical sketches of previously unknown (or lesser known) African-Americans, among them General Daniel Chappie James Jr; William Levi Dawson (composer); Vinnette Carroll (director and playwright); and Elizabeth Ross Haynes (political speaker and activist).

**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

**A History of African American**

**Autobiography** - Joycelyn Moody 2021-06-30

This History explores innovations in African American autobiography since its inception, examining the literary and cultural history of Black self-representation amid life writing studies. By analyzing the different forms of autobiography, including pictorial and personal essays, editorials, oral histories, testimonials, diaries, personal and open letters, and even poetry performance media of autobiographies, this book extends the definition of African American autobiography, revealing how people of African descent have created and defined the Black self in diverse print cultures and literary genres since their arrival in the Americas. It illustrates ways African Americans use life writing and autobiography to address personal and collective Black experiences of identity, family, memory, fulfillment, racism and white supremacy. Individual chapters examine scrapbooks as a source of self-documentation, African American autobiography for children, readings of African American persona poems, mixed-race life writing after the Civil Rights Movement, and autobiographies by African American LGBTQ writers.

**American Autobiography** - Paul John Eakin 1991

This is the first comprehensive assessment of the major periods and varieties of American autobiography. The eleven original essays in this volume do not only survey what has been done; they also point toward what can and should be done in future studies of a literary genre that is now receiving major scholarly attention. Book jacket.

**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.

*History and Memory in African-American Culture* - Genevieve Fabre Professor of American Literature University of Paris 1994-10-29

As Nathan Huggins once stated, altering American history to account fully for the nation's black voices would change the tone and meaning--the frame and the substance--of the entire story. Rather than a sort of Pilgrim's Progress tale of bold ascent and triumph, American history with the black parts told in full would be transmuted into an existential tragedy, closer, Huggins said, to Sartre's *No Exit* than to the vision of life in Bunyan. The relation between memory and history has received increasing attention both from historians and from literary critics. In this volume, a group of leading scholars has come together to examine the role of historical consciousness and imagination in African-American culture. The result is a complex picture of the dynamic ways in which African-American historical identity constantly invents and transmits itself in literature, art, oral documents, and performances. Each of the scholars represented has chosen a different "site of memory"--from a variety of historical and geographical points, and from different ideological, theoretical, and artistic perspectives. Yet the book is unified by a common concern with the construction of an emerging African-American cultural memory. The renowned group of contributors, including Hazel Carby, Werner Sollors, Veve Clark, Catherine Clinton, and Nellie McKay, among others, consists of participants of the five-year series of conferences at the DuBois Institute at Harvard University, from which this collection originated. Conducted under the leadership of Genevieve Fabre, Melvin Dixon, and the late Nathan Huggins, the conferences--and as a result, this book--represent something of a cultural moment themselves, and scholars and students of American and African-American literature and history will be richer as a result.

*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.

*Lives Out of Letters* - Robert N. Hudspeth 2004

Though the efficacy of literary biography has been widely contested by academic theorists, attention to the lives of authors remains an enduring fact of our literary history. Dedicated to Robert N. Hudspeth, editor of the *Letters of Margaret Fuller and the Correspondence of Henry David Thoreau*, the eleven essays in this collection address from a practitioner's perspective the relationship between American literary biography, documentation, and interpretation.

*From Split to Screened Selves* - Rachel Gabara 2006

This book is a study of recent autobiographies by French and Francophone African writers and filmmakers, all of whom reject simple first-person narration and experiment with narrative voice and form to represent fragmented

subjectivity. Gabara investigates autobiography across media, from print to photography and film, as well as across the colonial encounter, from France to Francophone North and West Africa. Reading works by Roland Barthes, Nathalie Sarraute, Assia Djebar, Cyril Collard, David Achkar, and Raoul Peck, she argues that autobiographical film and African autobiography, subgenres that have until now been overlooked or dismissed by critics, offer new and important possibilities for self-representation in the twenty-first century. Not only do these new forms of autobiography deserve our attention, but any study of contemporary autobiography is incomplete without them.

*Black Poetic Feminism: The Imagination of Toi Derricotte* - Niama Leslie Williams 2006

**The Harvard Guide to African-American History** - Evelyn Brooks Higginbotham 2001  
Compiles information and interpretations on the past 500 years of African American history, containing essays on historical research aids, bibliographies, resources for womens' issues, and an accompanying CD-ROM providing bibliographical entries.

**African American Autobiographers** - Emmanuel Sampath Nelson 2002  
Chronicling the autobiographical tradition in African American literature from the 18th century to the present, this volume features 66 authors from Maya Angelou to Malcolm X. Alphabetized entries, written by expert contributors, include concise biographies, overviews of autobiographical works and themes, reviews of critical receptions, and bibliographies.

**A Comparison of the African-American Presence in an Earlier and Later American History Textbook** - Cora Lee Upshur-Ransome 2000

A Comparison of the African American Presence in an Early and Later American History Textbook, uses content analysis of texts to alert readers to the omission and distortion of the history of African-Americans, in the hope that this practice will motivate readers to help change this unfair practice. This will be an important and useful book to teachers and curriculum committees, and will assist them in

planning more effectively and efficiently for students.

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

**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.

**Race, Gender and Politics in Michelle Obama's Autobiography "Becoming". An African American Women's Autobiography and First Lady Memoir** - Dianne Petrov  
2021-02-03

Bachelor Thesis from the year 2020 in the subject American Studies - Literature, University of Luxembourg, language: English, abstract: This BA dissertation is dedicated to the genre of autobiographies, also known as life writing. It focuses on Michelle Obama's 2018 memoir "Becoming" and discusses both the traditions of African-American female autobiographies and the political memoir genre. "Becoming" permits Obama to tell her own story to set the record straight. It gives her the opportunity to rewrite her story and define her own identity for herself. Writing as a former political figure—the First Lady of the United States of America, Obama does not refrain from incorporating her personal life as well as a personal message. As a former First Lady, "Becoming" can be understood as being part of the genre of the First Lady memoir. As such, Obama's autobiography can be defined as an intersection between African American women's autobiographies and the genre of First Lady memoir which have both been largely excluded from the literary canon. Thus, Obama constitutes a minority within a minority as she is not only a First Lady, but she is the nation's only African American First Lady. Moreover, Obama constitutes a political observer and having written one of the most valuable autobiographies of the twenty-first century, she illustrates how despite the fact that African Americans have largely been excluded from American politics, her autobiography demonstrates the progress America has made by electing its first African American president. In this thesis, it is my contention that Obama's autobiography "Becoming" constructs an amalgamation between African American women's life writing and the autobiographical sub-genre of the First

Lady memoir. African American women autobiographers construct a self that has, as Terrell puts it, two central handicaps – gender and race. This statement from the 20th century captures the intersectionality of African American women's identities. In her autobiography "Becoming", Michelle Obama shows her awareness of her intersectional identity as she writes 'I've been the only woman, the only African American, in all sorts of rooms'. Thus, the tradition of African American women's autobiographies requires a suitable theoretical framework when examining their texts.

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

**History and Memory in African-American Culture** - Professor of American Literature Genevieve Fabre 1994

The relation between history and memory has become an object of increasing attention among historians and literary critics. Through a team of

leading scholars, this volume offers a complex picture of the dynamic ways in which an African-American historical identity constantly invents and transmits itself in books, art, performance, and oral documents.

*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.

*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.

**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.

**Reading African American Autobiography** - Eric D. Lamore 2017-01-10

From the 1760s to Barack Obama, this collection offers fresh looks at classic African American life narratives; highlights neglected African American lives, texts, and genres; and discusses the diverse outpouring of twenty-first-century memoirs.

**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.

*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.