

No Name In The Street James Baldwin

Reinventing Richard Nixon Daniel E. Frick 2008 "Examining Nixon's autobiographies and political memorabilia, Frick offers far-reaching perceptions not only of the man but of Nixon's version of himself - contrasted with those who would interpret him differently. He cites reinventions of Nixon from the late 1980s, particularly the museum at the Richard Nixon Library and Birthplace, to demonstrate the resilience of certain national mythic narratives in the face of liberal critiques. And he recounts how celebrants at Nixon's state funeral, at which Bob Dole's eulogy depicted a God-fearing American hero, attempted to bury the sources of our divisions over him, rendering in some minds the judgment of "redeemed statesman" to erase his status as "disgraced president." "With dozens of illustrations - Nixon posing with Elvis (the National Archives' most requested photo), Nixonian cultural artifacts, classic editorial cartoons - no other book collects in one place such varied images of Nixon from so many diverse media. These reinforce Frick's probing analysis to help us understand why we disagree about Nixon - and why it matters how we resolve our disagreements."--BOOK JACKET.

James Baldwin Therman B. O'Daniel 1981 A comprehensive study of Baldwin's prolific career.

Critical Essays on James Baldwin Fred L. Standley 1988 This collection offers a generous selection of reviews and essays tracing the critical reputation of James Baldwin. The editors' introduction provides a survey of the principal sources for the study of Baldwin as well as a lucid discussion of key trends in Baldwin criticism and scholarship. Avoiding frequently-anthologized essays, this collection presents fresh and engaging essays on different aspects of Baldwin's multifaceted career. ISBN 0-8161-8879-3: \$38.00.

Black Literature Criticism: Achebe-Ellison 1992
No Name in the Street James Baldwin
2013-09-17 From one of the most important American writers of the twentieth century—an extraordinary history of the turbulent sixties and

early seventies that powerfully speaks to contemporary conversations around racism. "It contains truth that cannot be denied." —The Atlantic Monthly In this stunningly personal document, James Baldwin remembers in vivid details the Harlem childhood that shaped his early consciousness and the later events that scored his heart with pain—the murders of Martin Luther King and Malcolm X, his sojourns in Europe and in Hollywood, and his return to the American South to confront a violent America face-to-face.

Jimmy's Faith Christopher Hunt 2024-12-03 QSpirit Top 24 LGBTQ Christian Books of 2024 A novel approach to understanding the work of James Baldwin and its transformative potential The relationship of James Baldwin's life and work to Black religion is in many ways complex and confounding. What is he doing through his literary deployment of religious language and symbols? Despite Baldwin's disavowal of Christianity in his youth, he continued to engage the symbols and theology of Christianity in works such as *The Amen Corner*, *Just Above My Head*, and others. With *Jimmy's Faith*, author Christopher W. Hunt shows how Baldwin's usage of those religious symbols both shifted their meaning and served as a way for him to build his own religious and spiritual vision. Engaging José Esteban Muñoz's theory of disidentification as a queer practice of imagination and survival, Hunt demonstrates the ways in which James Baldwin disidentifies with and queers Black Christian language and theology throughout his literary corpus. Baldwin's vision is one in which queer sexuality signifies the depth of love's transforming possibilities, the arts serve as the (religious) medium of knitting Black community together, an agnostic and affective mysticism undermines Christian theological discourse, "androgyny" troubles the gender binary, and the Black child signifies the hope for a world made new. In disidentifying with Christian symbols, *Jimmy's Faith* reveals how Baldwin imagines both religion and the world "otherwise," offering a model of how we might do the same for our own communities and ourselves.

The Critical Reception of James Baldwin in France Rosa Bobia 1997 "James Baldwin's reputation has to a large extent been studied as an isolated American phenomenon. This book-length study is the first that examines the large body of criticism by French-language critics. The wealth of documents makes possible the comparison of African critics of French expression of African-American literature and allows for comparisons of Francophone and American critics as well. James Baldwin is the most intensely studied author in France among the postwar group of African-American authors since Richard Wright. This study shows that the complex and substantive reasons for Baldwin's success go beyond the obvious interest of the French in African-American literature and his intermittent stay in France for nearly four decades."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Cross-cultural Visions in African American Modernism Yoshinobu Hakutani 2006

Yoshinobu Hakutani traces the development of African American modernism, which initially gathered momentum with Richard Wright's literary manifesto "Blueprint for Negro Writing" in 1937. Hakutani dissects and discusses the cross-cultural influences on the then-burgeoning discipline in three stages: American dialogues, European and African cultural visions, and Asian and African American cross-cultural visions. In writing *Black Boy*, the centerpiece of the Chicago Renaissance, Wright was inspired by Theodore Dreiser. Because the European and African cultural visions that Wright, Ralph Ellison, Alice Walker, and Toni Morrison acquired were buttressed by the universal humanism that is common to all cultures, this ideology is shown to transcend the problems of society. Fascinated by Eastern thought and art, Wright, Walker, Sonia Sanchez, and James Emanuel wrote highly accomplished poetry and prose. Like Ezra Pound, Wright was drawn to classic haiku, as reflected in the 4,000 haiku he wrote at the end of his life. As W. B. Yeats's symbolism was influenced by his cross-cultural visions of noh theatre and Irish folklore, so is James Emanuel's jazz haiku energized by his cross-cultural rhythms of Japanese poetry and African American music. The book demonstrates

some of the most visible cultural exchanges in modern and postmodern African American literature. Such a study can be extended to other contemporary African American writers whose works also thrive on their cross-cultural visions, such as Amiri Baraka, Ishmael Reed, Charles Johnson, and haiku poet Lenard Moore.

The New Yorker Harold Wallace Ross 1972

James Baldwin's Later Fiction Lynn O. Scott 2002-02-28 Scott develops readings of *Tell me How Long the Train's Been Gone*, *If Beale Street Could Talk*, and *Just Above My Head* that explores the interconnected themes in Baldwin's work: the role of the family in sustaining the arts, the price of success in American society, and the struggle of black artists to change the ways that race, sex, and masculinity are represented in American culture."

Summary of James Baldwin's No Name in the Street Everest Media, 2022-07-30T23:00:00Z

Please note: This is a companion version & not the original book. Sample Book Insights: #1 I have never seen two babies who looked or sounded remotely alike. They were each an extraordinary event, and I have never seen two newborns who were so different from each other. #2 The youngest son of the New Orleans branch of the family - family here is used loosely and has to be. We knew almost nothing about this branch, which knew nothing about us. Daddy, the great good friend of the Great God Almighty, had simply fled the South. #3 After the march, I began to think about my life and the people I had met. I began to wonder if the people in power really cared about the people they were supposed to serve. #4 The fact that I had made it, that I could sign a check anywhere in the world, meant that I had betrayed the people who had produced me. I could never live up to their expectations of me.

James Baldwin's Turkish Decade Magdalena J. Zaborowska 2009-01-16 Between 1961 and 1971 James Baldwin spent extended periods of time in Turkey, where he worked on some of his most important books. In this first in-depth exploration of Baldwin's "Turkish decade," Magdalena J. Zaborowska reveals the significant role that Turkish locales, cultures, and friends played in Baldwin's life and thought. Turkey was a nurturing space for the author, who by 1961 had spent nearly ten years in France and

Western Europe and failed to reestablish permanent residency in the United States. Zaborowska demonstrates how Baldwin's Turkish sojourns enabled him to re-imagine himself as a black queer writer and to revise his views of American identity and U.S. race relations as the 1960s drew to a close. Following Baldwin's footsteps through Istanbul, Ankara, and Bodrum, Zaborowska presents many never published photographs, new information from Turkish archives, and original interviews with Turkish artists and intellectuals who knew Baldwin and collaborated with him on a play that he directed in 1969. She analyzes the effect of his experiences on his novel *Another Country* (1962) and on two volumes of his essays, *The Fire Next Time* (1963) and *No Name in the Street* (1972), and she explains how Baldwin's time in Turkey informed his ambivalent relationship to New York, his responses to the American South, and his decision to settle in southern France. *James Baldwin's Turkish Decade* expands the knowledge of Baldwin's role as a transnational African American intellectual, casts new light on his later works, and suggests ways of reassessing his earlier writing in relation to ideas of exile and migration.

The Nation 1972

The Bulletin 1972-08

All Those Strangers Douglas Field 2015-06-02

All Those Strangers examines how Baldwin's fiction and non-fiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s.

The Critical Response in Japan to African American Writers Tōru Kiuchi 2003 Table of contents

James Baldwin Keneth Kinnamon 1974 James Baldwin has been on of the foremost interpreters of the black American experience. The controversial and outspoken nature of his works has stirred up a storm of critical reaction. Kenneth Kinnamon has selected a broad range of interpretations of Baldwin's life and work. Race, sex, violence, love, and religion, the most recurrent themes in Baldwin's works, receive the scrutiny of diverse commentators. Literary and social critics, black and white, explore in detail the impact, worth, and place of Baldwin as an imaginative writer and as an analyst of American racial dilemmas. -- From publisher's description.

New Statesman Society 1991

The Embodiment of Religious Meaning in the Works of James Baldwin Lawrence Van Heusen 1988

The Theme of Identity in the Essays of James Baldwin Karin Möller 1975

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