Negro In American Fiction

The Negro in American Fiction - Sterling Brown 1937

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The New Image of the Negro in American Fiction - Aloysia Maria Larkin 1968

Black Professional Women in Recent American Fiction - Carmen Rose Marshall 2004 In recent years many black professional women have triumphed against great odds in the workplace. Despite this success, few novels celebrate their accomplishments. Identifying the extent to which contemporary novels satisfy the "readerly desires" of black middle-class women readers, this book investigates what the readership prefers and why.

Black World/Negro Digest - 1968-02 Founded in 1943, Negro Digest (later "Black World") was the publication that launched Johnson Publishing. During the most turbulent years of the civil rights movement, Negro Digest/Black World served as a critical vehicle for political thought for supporters of the movement.

Negro Voices in American Fiction - Hugh Morris Gloster 1948

A Son's Return - Sterling A. Brown 1996 Essays on African-American politics, literature and music by Sterling A. Brown (1901-1989), which point out the biases against black Americans in white cultural expression and argue for a recognition of the cultural contributions of African Americans.

The Harlem Group of Negro Writers - Melvin Beaunorus Tolson 2001 Melvin B. Tolson (1898-1966), mostly known for his poetry and an unduly neglected figure in American literary history, is among the very first African American critics to comment on the Harlem Renaissance. This book is an edition of his 1940 MA thesis, the first academic study of the Harlem Renaissance written by an African American scholar. Tolson was a poet who lived in Harlem in the early 1930s and thus was both a participant in and historian of one of the most significant movements in African American literature and culture.

Dubose Heyward's Rebellion Against the Portrayal of the Negro in American Fiction - Charles Leon Powell 1955

Black Professional Women in Recent American Fiction - Carmen Rose Marshall 2015-01-24 The last three decades of the 20th century have marked the triumph of many black professional women against great odds in the workplace. Despite their success, few novels celebrate their accomplishments. Black middle-class professional women want to see themselves realistically portrayed by protagonists who work to achieve significant productivity and visibility in their careers, desire stability in their personal lives, aspire to accrue wealth, and live elegantly though not consumptively. The author contends that most recent American realistic fiction fails to represent black professional women protagonists performing their work effectively in the workplace. Identifying the extent to which contemporary novels satisfy the "readerly desires" of black middle-class women readers, this book investigates why the readership wants the texts, as well as what they prefer in the books they buy. It also examines the technical and cultural factors that contribute to the lack of books with self-empowered black professional female protagonists, and considers The Salt Eaters by Toni Cade Bambara and Waiting to Exhale by Terry McMillan, two novels that function as significant markers in the development of contemporary black women writers' texts.

The Negro Problem as Treated by White Authors in American Fiction from 1879-1890 - Hulda Fritzemeier 1929

Definition Through Difference - Jonathan Little 1989
The Afro-American Novel and Its Tradition - Bernard W. Bell 1987 This study is an addition to the growing body of scholarly analysis examining the Afro-American contribution. It is based on the premise that in the last 25 years the traditional canon of American literature excluded important minority authors. Proceeding chronologically from William Wells Brown’s Clotel (1853), to experimental novels of the 1980s, Bell comments on more than 150 works, with close readings of 41 novelists. His remarks are framed by an inquiry into the distinctive elements of African-American fiction. ISBN 0-87023-568-0 : $25.00.

Black Voices - Abraham Chapman 2001 A collection of stories, poetry, criticism, and essays by black writers reflects their environment and attitudes

A Concise Companion to American Fiction, 1900 - 1950 - Peter Stoneley 2008-04-15 An authoritative guide to American literature, this Companion examines the experimental forms, socio-cultural changes, literary movements, and major authors of the early 20th century. This Companion provides authoritative and wide-ranging guidance on early twentieth-century American fiction. Considers commonly studied authors such as Faulkner, Fitzgerald, and Hemingway, alongside key texts of the period by Richard Wright, Charles Chesnutt, Zora Neale Hurston, and Anzia Yezierska Examines how the works of these diverse writers have been interpreted in their own day and how current readings have expanded our understanding of their cultural and literary significance Covers a broad range of topics, including the First and Second World Wars, literary language differences, author celebrity, the urban landscape, modernism, the Jazz Age, the Great Depression, regionalism, and African-American fiction Gives students the contextual information necessary for formulating their own critiques of classic American fiction

The Negro in American Culture - Margaret Just Butcher 1972 Discusses the American Negro’s role in the arts and sciences

Best African American Fiction - Gerald Lyn Early 2009-01 A collection that celebrates the contributions of African-American authors features short stories and novel excerpts by Michael Thomas, Jacqueline Woodson, Chimimanda Ngozi Adichie, Stephen Carter, and Christopher Paul Curtis.

The Music in African American Fiction - Robert H. Cataliotti 2019-09-16 This is the first comprehensive historical analysis of how black music and musicians have been represented in the fiction of African American writers. It also examines how music and musicians in fiction have exemplified the sensibilities of African Americans and provided paradigms for an African American literary tradition. The fictional representation of African American music by black authors is traced from the nineteenth century (William Wells Brown, Martin Delany, Pauline E. Hopkins, Paul Laurence Dunbar) through the early twentieth century and the Harlem Renaissance (James Weldon Johnson, Langston Hughes, Claude McKay, Zora Neale Hurston) to the 1940s and 50s (Richard Wright, Ann Petry, James Baldwin, Ralph Ellison) and the 1960s and the Black Arts Movement (Margaret Walker, William Melvin Kelley, Leroi Jones/Amiri Baraka, Henry Dumas). In the century between Brown and Baraka, the representation of music in black fiction went through a dramatic metamorphosis. Music occupied a representative role in African American culture from which writers drew ideas and inspiration. The music provided a way out of a limited situation by offering a viable option to the strictures of racism. Individuals who overcome these limitations then become role models in the struggle toward equality. African American musical forms—both artist and audience—also offered a way of looking at the world, survival, and resistance. The black musician became a ritual leader. This study delineates how black writers have captured the spirit of the music that played such a pivotal role in African American culture. (Ph.D. dissertation, State University of New York at Stony Brook, 1993; revised with new preface and index)

Portrait of America - Jerrold Hirsch 2004-07-21 How well do we know our country? Whom do we include when we use the word “American”? These are not just contemporary issues but recurring questions Americans have asked themselves throughout their history—and questions that were addressed when, in 1935, the Roosevelt administration created the Federal Writers’ Project (FWP) under the aegis of the Works Progress Administration. Although the immediate context of the FWP was work relief, national FWP officials developed programs that spoke to much larger and longer-standing debates over the nature of American identity and culture and the very definition of who was an American. Hirsch reviews the founding of the FWP and the significance of its American Guide series, considering the choices made by administrators who wanted to celebrate diversity as a positive aspect of American cultural identity. In his exploration of the FWP’s other writings, Hirsch discusses the project’s pioneering use of oral history in interviews with ordinary southerners, ex-slaves, ethnic minorities, and industrial workers. He also examines congressional critics of the FWP vision; the occasional opposition of local Federal Writers, especially in the South; and how the FWP’s vision changed in response to the challenge of World War II. In the course of this study, Hirsch raises thought-provoking questions about the relationships between diversity and unity, government and culture, and, ultimately, culture and democracy.


The Cambridge Companion to American Fiction After 1945 - John N. Duvall 2012 A comprehensive 2011 guide to the genres, historical contexts, cultural diversity and major authors of American fiction since the Second World War.
American Fiction in the Cold War - Thomas H. Schaub 1991

In American Fiction in the Cold War Thomas Hill Schaub makes it clear that Trilling’s summary was in itself a mythic reconstruction, a prominent example of the way liberal writers in the late 1940s and 1950s came to terms with their political past. Schaub’s book brilliantly analyzes their efforts to reshape an “old” liberalism alleged to hold naively optimistic views of human nature, scientific reason, and social progress into a “new,” skeptical liberalism that recognized the persistence of human evil, the fragility of reason, and the ambiguity of moral decision. Most important, as American Fiction in the Cold War demonstrates, these liberal reassessments of history, politics, human nature, and destiny—what Schaub calls the “liberal narrative”—mediated the critical and imaginative production of the literary community after World War II. Schaub shows that the elements of this narrative are visible in a wide spectrum of cultural narratives in American history, political philosophy, and social criticism during the Cold War era. His analysis of the dominant critical communities of the late 1940s—led by critics such as Lionel Trilling and Irving Howe, Cleanth Brooks and Allen Tate—recovers the political meanings embedded within their debates over the nature of literary realism, the definition of the novel, and speculations on its “death.” In the second part of his study, Schaub turns to Ralph Ellison, Flannery O’Connor, Norman Mailer, and John Barth. His readings of their fiction isolate the political and cultural content of works often faulted for their apparent efforts to transcend social history. Reviewing John Barth’s End of the Road, for example, he shows the politics of culture concealed within what seems to be a philosophical narrative. In novel after novel, he demonstrates, the liberal narrative is operating from within, tuning and steering the direction of the plot and the creation of the character. Schaub’s penetrating exploration of the relationship between U.S. political and social thought and the literary consciousness in the early postwar years will be of interest to intellectual historians and to students of American literary culture.

African American Male, Writing, and Difference, The - W. Lawrence Hogue 2012-02-01

Argues that African American literature must take into account the rich diversity of African American life and culture.

The Columbia Guide to Contemporary African American Fiction - Darryl Dickson-Carr 2005-12-06

In both the literal and metaphorical senses, it seemed as if 1970s America was running out of gas. The decade not only witnessed long lines at gas stations but a citizenry that had grown weary and disillusioned. High unemployment, runaway inflation, and the energy crisis, caused in part by U.S. dependence on Arab oil, characterized an increasingly bleak economic situation. As Edward D. Berkowitz demonstrates, the end of the postwar economic boom, Watergate, and defeat in Vietnam led to an unraveling of the national consensus. During the decade, ideas about the United States, how it should be governed, and how its economy should be managed changed dramatically. Berkowitz argues that the postwar faith in sweeping social programs and a global U.S. mission was replaced by a more skeptical attitude about government’s ability to positively affect society. From Woody Allen to Watergate, from the decline of the steel industry to the rise of Bill Gates, and from Saturday Night Fever to the Sunday morning fervor of evangelical preachers, Berkowitz captures the history, tone, and spirit of the seventies. He explores the decade’s major political events and movements, including the rise and fall of détente, congressional reform, changes in healthcare policies, and the hostage crisis in Iran. The seventies also gave birth to several social movements and the “rights revolution,” in which women, gays and lesbians, and people with disabilities all successfully fought for greater legal and social recognition. At the same time, reaction to these social movements as well as the issue of abortion introduced a new facet into American political life—the rise of powerful, politically conservative religious organizations and activists. Berkowitz also considers important shifts in American popular culture, recounting the creative renaissance in American film as well as the birth of the Hollywood blockbuster. He discusses how television programs such as All in the Family and Charlie’s Angels offered Americans both a reflection of and an escape from the problems gripping the country.

Sterling A. Brown - Joanne V. Gabbin 1994

Sterling A. Brown’s achievement and influence in the field of American literature and culture are unquestionably significant. His poetry has been translated into Spanish, French, German, and Russian and has been read in literary circles throughout the world. He is also one of the principal architects of black criticism. His critical essays and books are seminal works that give an insider’s perspective of literature by and about blacks. Leopold Sedar Senghor, who became familiar with Brown’s poetry and criticism in the 1920s and 1930s, called him “an original militant of Negritude, a precursor of our movement.” Yet Joanne V. Gabbin’s book, originally published in 1985, remains the only study of Brown’s work and influence. Gabbin sketches Brown’s life, drawing on personal interviews and viewing his achievements as a poet, critic, and cultural griot. She analyzes in depth the formal and thematic qualities of his poetry, revealing his subtle adaptation of song forms, especially the blues. To articulate the aesthetic principles Brown recognized in the writings of black authors, Gabbin explores his identification of the various elements that have come together to create American culture.

The Assertive Woman in Zora Neale Hurston's Fiction, Folklore, and Drama - Pearlie Mae Fisher Peters 2015-12-22

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Dark Language - Loren L. Qualls 2009

“In Dark Language, Loren Qualls discusses how the post-rebellion genre of fiction takes a critical examination of African Americans after the Civil Rights Movement, when African Americans crossed the color barrier into every aspect of American culture. Yet the question remains: Who did the slave become? The middle class. This neo-African American is born with liberties that their predecessor was not afforded. The post-rebellion genre of African American literature comes from the freedom in knowing choice, but this genre expresses the consistent anxiety, paranoia and struggle for an identity and way of expression. A characteristic that differentiates this genre from other periods in African American history is its detachment from traditional icons and ideologies of African American culture. The generation that perpetuates this characteristic does not exhibit the same rudiment in
religious sacrament or a common commitment to ideals of equality. Although African Americans have been bound by the goal of liberty of the individual, they fail in attempts at establishing group identification through any other mass movement or politics. The genre examines the African American being exploited and exploiting themselves and exploiting others all based on the concept of race."--BOOK JACKET.


A Companion to the Harlem Renaissance-Cherene Sherrard-Johnson 2015-05-26 A Companion to the Harlem Renaissance presents a comprehensive collection of original essays that address the literature and culture of the Harlem Renaissance from the end of World War I to the middle of the 1930s. Represents the most comprehensive coverage of themes and unique new perspectives on the Harlem Renaissance available. Features original contributions from both emerging scholars of the Harlem Renaissance and established academic "stars" in the field. Offers a variety of interdisciplinary features, such as the section on visual and expressive arts, that emphasize the collaborative nature of the era. Includes "Spotlight Readings" featuring lesser-known figures of the Harlem Renaissance and newly discovered or undervalued writings by canonical figures.

Willis Richardson, Forgotten Pioneer of African-American Drama-Christine Rauchfuss Gray 1999 During the 1920s and 1930s, Willis Richardson (1889-1977) was respected as a significant African-American playwright and drama anthologist. His plays were performed by numerous black high school, college, and university drama groups and by various theater companies in Chicago, New York, Washington, D.C., Cleveland, Baltimore, and Atlanta. Several of his 46 plays were published in various magazines. In his essays, he urged African Americans to seek their dramatic material in their own experiences. He also edited three anthologies of plays by black dramatists. With the opening performance of The Chip Woman's Fortune (1923), he became the first African American to have a play produced on Broadway. But between 1940 and his death in 1977, Richardson came to realize that his plays were period pieces and that they no longer reflected the African-American experience. In spite of his enormous contributions, Richardson died in obscurity, and his work has been neglected by scholars. This critical biography offers the first extensive consideration of Richardson's life and work and firmly reestablishes his place in the history of the theater.

The New Negro-Henry Louis Gates Jr. 2021-06-08 When African American intellectuals announced the birth of the "New Negro" around the turn of the twentieth century, they were attempting through a bold act of renaming to change the way blacks were depicted and perceived in America. By challenging stereotypes of the Old Negro, and declaring that the New Negro was capable of high achievement, black writers tried to revolutionize how whites viewed blacks—and how blacks viewed themselves. Nothing less than a strategy to re-create the public face of "the race," the New Negro became a dominant figure of racial uplift between Reconstruction and World War II, as well as a central idea of the Harlem, or New Negro, Renaissance. Edited by Henry Louis Gates, Jr., and Gene Andrew Jarrett, the New Negro collects more than one hundred canonical and lesser-known essays published between 1892 and 1938 that examine the issues of race and representation in African American culture. These readings—by writers including W.E.B. Du Bois, Paul Laurence Dunbar, Alain Locke, Carl Van Vechten, Zora Neale Hurston, and Richard Wright—discuss the trope of the New Negro, and the milieu in which this figure existed, from almost every conceivable angle. Political essays are joined by essays on African American fiction, poetry, drama, music, painting, and sculpture. More than fascinating historical documents, these essays remain essential to the way African American identity and history are still understood today.

Politics and Affect in Black Women's Fiction-Kathy Glass 2017-12-15 Exploring literary possibilities, Politics and Affect reads black women's text—in particular Frances Harper's "The Two Offers" (1859), Julia Collins's "The Curse of Caste" (1865), Nella Larsen's Quicksand (1928), and Danzy Senna's Caucasia (1998)—as richly creative documents saturated with sociopolitical value. Interested in how African American women writers from the nineteenth century to the present have mined the politics of affect and emotion to document love, shame, and suffering in environments shaped by race, Kathy Glass gives sustained attention to the impact of racist affect on the black body, and examines how black women writers deploy emotional states to engender sociopolitical change.

The Last Ride of Wild Bill, and Eleven Narrative Poems-Sterling Allen Brown 1975

Afro-American Writers Before the Harlem Renaissance-J Carlyle Sitterson Professor of English Trudier Harris 1986 Contains alphabetically arranged entries that provide career biographies of thirty-three African-American writers active before the Harlem Renaissance; each with a list of principal works and a bibliography.

Southern Literature, Cold War Culture, and the Making of Modern America-Jordan J. Dominy 2020-01-27 During the Cold War, national discourse strove for unity through patriotism and political moderation to face a common enemy. Some authors and intellectuals supported that narrative by casting America's complicated history with race and poverty as moral rather than merely political problems. Southern Literature, Cold War Culture, and the Making of Modern America examines southern literature and the culture within the United States from the period just before the Cold War through the civil rights movement to show how this literature won a significant place in Cold War culture and shaped the nation through the time of Hillbilly Elegy. Tackling cultural issues in the country through subtext and metaphor, the works of authors like William Faulkner, Lillian Smith, Robert Penn Warren, Eudora Welty, Ralph Ellison, Alice
Walker, and Walker Percy redefined “South” as much more than a geographical identity within an empire. The “South” has become a racially coded sociopolitical and cultural identity associated with white populist conservatism that breaks geographical boundaries and, as it has in the past, continues to have a disproportionate influence on the nation’s future and values.

Images of Africa in Black American Literature- 1977-11-10

The Twentieth-Century American Fiction Handbook-Christopher MacGowan 2011-02-21 This student-friendly handbook provides an engaging overview of American fiction over the twentieth century, with entries on the important historical contexts and central issues, as well as the major texts and writers. Provides extensive coverage of short stories and short story writers as well as novels and novelists. Discusses the cultural contexts and issues that shape the texts and their reputations Wide-ranging in scope, including science fiction and recent Native American writing. Featured writers range from Henry James and Theodore Dreiser to Toni Morrison, Don DeLillo, and Sherman Alexie. Ideal student accompaniment to courses in Twentieth-Century American Literature or Fiction
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