



RECONSTRUCTING MEMORY

BLACK LITERARY CRITICISM
BY FRED LEE HORD
INTRODUCTION BY HOUSTON A. BAKER, JR.

Reconstructing Memory Black Literary Criticism

Keith Gilyard



Reconstructing Memory Black Literary Criticism:

Reconstructing Memory Fred L. Hord, 1991 The book offers a trenchant analysis of the writings and philosophy of some of the prominent writers and thinkers of African descent **African American Literary Theory** Winston Napier, 2000-07 The first volume to expound African American literary theory from the 1920s to present African American Literary Theory A Reader is the first volume to document the central texts and arguments in African American literary theory from the 1920s through the present As the volume progresses chronologically from the rise of a black aesthetic criticism through the Blacks Arts Movement feminism structuralism and poststructuralism and the rise of queer theory it focuses on the key arguments themes and debates in each period By constantly bringing attention to the larger political and cultural issues at stake in the interpretation of literary texts the critics gathered here have contributed mightily to the prominence and popularity of African American literature in this country and abroad African American Literary Theory provides a unique historical analysis of how these thinkers have shaped literary theory and literature at large and will be a indispensable text for the study of African American intellectual culture Contributors include Sandra Adell Michael Awkward Houston A Baker Jr Hazel V Carby Barbara Christian W E B DuBois Ann duCille Ralph Ellison Henry Louis Gates Jr Addison Gayle Jr Carolyn F Gerald Evelyn Hammonds Phillip Brian Harper Mae Gwendolyn Henderson Stephen E Henderson Karla F C Holloway Langston Hughes Zora Neale Hurston LeRoi Jones Amiri Baraka Joyce A Joyce Alain Locke Wahneema Lubiano Deborah E McDowell Harryette Mullen Larry Neal Charles I Nero Robert F Reid Pharr Marlon B Ross George S Schuyler Barbara Smith Valerie Smith Hortense J Spillers Sherley Anne Williams and Richard Wright *Dudley Randall, Broadside Press, and the Black Arts Movement in Detroit, 1960-1995* Julius E. Thompson, 2005-02-15 In 1965 Dudley F Randall founded the Broadside Press a company devoted to publishing distributing and promoting the works of black poets and writers In so doing he became a major player in the civil rights movement Hundreds of black writers were given an outlet for their work and for their calls for equality and black identity Though Broadside was established on a minimal budget Randall s unique skills made the press successful He was trained as a librarian and had spent decades studying and writing poetry most importantly Randall was totally committed to the advancement of black literature The famous and relatively unknown sought out Broadside including such writers as Gwendolyn Brooks Margaret Walker Mae Jackson Lance Jeffers Etheridge Knight Sonia Sanchez Nikki Giovanni Audre Lorde and Sterling D Plumpp His story is one of battling to promote black identity and equality through literature and thus lifting the cultural lives of all Americans *Critical Essays on Barack Obama* Melvin B. Rahming, 2011-12-15 This collection of critical essays explores the life and writings of President Barack Obama The individual essays written by a diverse body of scholars examine specific facets of Obama s career from personal communal national and international reactions to his presidential election to his controversial contributions to the global conversation about race his impact on popular culture and race relations his literary political and philosophical visions his attitude toward the American

constitution his enactment of new legislation to the manner in which he attempts to influence American public policy and to the implications his presidency holds for Europe Africa and the Caribbean Ranging far beyond the presentation of personal opinions about the Obama Administration these essays offer scholarly perspectives on Obama s two books and on his multidimensional efforts to remove the obstacles to equality of opportunity in the United States They also explore Obama s potential for re shaping the American social and cultural terrain and by extension for re vitalizing the American Dream This book should be of interest to scholars of political science literature history philosophy religion and psycho culture as well as to the general reading public

Resistance and Reformation in Nineteenth-Century African-American Literature

John Ernest,2011-08-19 Maya Angelou Linda Wagner-Martin,2020-12-10 A revised and updated edition of a comprehensive biographical and critical reading of the works of American poet and memoirist Maya Angelou 1928 2014 Linda Wagner Martin covers all six of Angelou s autobiographies as well as her essay and poetry collections whilst also exploring Angelou s life as an African American in the United States her career as stage and film performer her thoughtful participation in the Civil Rights actions of the 1960s and her travels abroad in Egypt Africa and Europe In her discussion of Angelou s methods of writing her stunning autobiography which began with the 1970 publication of I Know Why the Caged Bird Sings Wagner Martin writes about the influences of the Harlem Writers Group led by James Baldwin Paule Marshall and John O Killens as well as Angelou s significant friendships with Malcolm X Martin Luther King Jr and other leaders from both international and African American United States cultures Crucial concepts throughout include the role of oral traditions of song and dance of the spiritualism of art based on religious belief of Angelou s voiced rhythms and her polished use of dialogue to convey more abstract meaning Wagner Martin shows that viewing herself as a global citizen Angelou never lost her spirit of adventure and discovery as well as her ability to overcome Named an Outstanding Academic Title of the Year by Choice in 2015 this new edition includes two new chapters on Angelou s connections to Africa and on her final years

Black Books Bulletin ,1991 The Repeating Body Kimberly Juanita Brown,2015-08-27 Haunted by representations of black women that resist the reality of the body s vulnerability Kimberly Juanita Brown traces slavery s afterlife in black women s literary and visual cultural productions Brown draws on black feminist theory visual culture studies literary criticism and critical race theory to explore contemporary visual and literary representations of black women s bodies that embrace and foreground the body s vulnerability and slavery s inherent violence She shows how writers such as Gayl Jones Toni Morrison Audre Lorde and Jamaica Kincaid along with visual artists Carrie Mae Weems and Mar a Magdalena Campos Pons highlight the scarred and broken bodies of black women by repeating passing down and making visible the residues of slavery s existence and cruelty Their work not only provides a corrective to those who refuse to acknowledge that vulnerability but empowers black women to create their own subjectivities In The Repeating Body Brown returns black women to the center of discourses of slavery thereby providing the means with which to more fully understand slavery s

history and its penetrating reach into modern American life **Jorge Amado** Earl Fitz, Keith Brower, Enrique Martinez-Vidal, 2013-10-28 Jorge Amado is simultaneously one of Brazil's most prolific and widely read novelists and one of its most controversial. Seeking to offer for his English speaking audience the same range of critical thinking that surrounds his work in Brazil, this volume provides an introduction and chronology to Amado's life followed by a comprehensive survey of his major works by some of the world's leading Latin American Studies scholars. As the case of Jorge Amado is central to the emergence of Brazilian literature in the twentieth century, this volume of original essays will place him in clearer critical perspective for English language readers *Maya Angelou's I Know Why the Caged Bird Sings* Harold Bloom, Sterling Professor of Humanities, Harold Bloom, 2014-05-14 Presents a collection of essays analyzing Angelou's story *I know why the caged bird sings*. Also includes a chronology of events in the author's life **African American Autobiographers** Emmanuel S. Nelson, 2002-03-30 There is growing popular and scholarly interest in autobiography along with increasing regard for the achievements of African American writers. The first reference of its kind, this volume chronicles the autobiographical tradition in African American literature. Included are alphabetically arranged entries for 66 African American authors who present autobiographical material in their works. The volume profiles major figures such as Frederick Douglass, Zora Neale Hurston, Richard Wright, Maya Angelou, James Baldwin, and Malcolm X, along with many lesser known autobiographers who deserve greater attention. While some are known primarily for their literary accomplishments, others have gained acclaim for their diverse contributions to society. The entries are written by expert contributors and provide authoritative information about their subjects. Each begins with a concise biography which summarizes the life and achievements of the autobiographer. This is followed by a discussion of major autobiographical works and themes along with an overview of the autobiographer's critical reception. The entries close with primary and secondary bibliographies, and a selected general bibliography concludes the volume. Together, the entries provide a detailed portrait of the African American autobiographical tradition from the 18th century to the present **The Rhetoric of Racism Revisited** Mark Lawrence McPhail, 2002 Looks at the rhetorical dynamics of racism: how, in addition to social and material structures and institutions, language can be a cause and facilitator of racism. Thoroughly discusses essentialism and racial difference theories of complicity and coherence and the theory of racism as a problem of psychiatry. back cover *Places of Silence, Journeys of Freedom* Eugenia C. DeLamotte, 2016-11-11 Alice Walker has described the Barbadian American novelist Paule Marshall as unequaled in intelligence, vision, craft by anyone of her generation to put her contributions to our literature modestly. Such praise has echoed through reviews and analyses of Marshall's work since the 1959 publication of *Brown Girl, Brownstones*, a novel followed by *The Chosen Place, the Timeless People* (1969), *Praisesong for the Widow* (1984), and *Daughters* (1991). *Places of Silence, Journeys of Freedom* is the first study of Paule Marshall's work to focus explicitly on her contribution to feminism. It is also the first to identify one of her original contributions to narrative art: a technique of superimposition or double exposure.

through which her books have explored topics now at the heart of feminist debate Centered around the subject of voice and silence these issues include the interrelation between women's power and powerlessness the interpenetration of the political and economic world with the world of the psyche and the mechanisms through which oppressions on the basis of race class and gender operate as mutually shaping forces

Black Identity and Black Protest in the Antebellum North Patrick Rael, 2003-01-14 Frederick Douglass Sojourner Truth Martin Delany these figures stand out in the annals of black protest for their vital antislavery efforts But what of the rest of their generation the thousands of other free blacks in the North Patrick Rael explores the tradition of protest and sense of racial identity forged by both famous and lesser known black leaders in antebellum America and illuminates the ideas that united these activists across a wide array of divisions In so doing he reveals the roots of the arguments that still resound in the struggle for justice today Mining sources that include newspapers and pamphlets of the black national press speeches and sermons slave narratives and personal memoirs Rael recovers the voices of an extraordinary range of black leaders in the first half of the nineteenth century He traces how these activists constructed a black American identity through their participation in the discourse of the public sphere and how this identity in turn informed their critiques of a nation predicated on freedom but devoted to white supremacy His analysis explains how their place in the industrializing urbanizing antebellum North offered black leaders a unique opportunity to smooth over class and other tensions among themselves and successfully galvanize the race against slavery

On Gwendolyn Brooks Stephen Caldwell Wright, 2001 A reassessment of the art and achievements of the first black author to win the Pulitzer Prize

True to the Language Game Keith Gilyard, 2013-08-15 This book presents Keith Gilyard's most seminal work in one volume with new and previously published essays on linguistic diversity cultural identity critical literacy writing instruction literary texts and popular culture Essential reading for students and scholars in rhetorical studies composition studies applied linguistics and education

History and Memory in African-American Culture Genevieve Fabre Professor of American Literature University of Paris, Robert O'Meally Professor of English and African-American Studies Columbia University, 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. *Liberation Memories* Keith Gilyard, 2003-04-01 This first book length study of John Oliver Killens aims to help secure his place in literary history and explores his creation of an inspiring Black vernacular art one that ennobles people of African descent and urges their political liberation. No serious history of the development of the African American novel from the 1950s onward can be written without reference to John Oliver Killens. A two time nominee for the Pulitzer Prize and founding chairman of the legendary Harlem Writers Guild, Killens was regarded by many as a spiritual father who inspired a generation of African American novelists with his politically charged works. And yet today he rarely receives proper critical attention. Seeking to strengthen our understanding of this important literary figure, Keith Gilyard departs from standard critical frameworks to reveal Killens's novels as artful renderings of rich African American rhetorical forms and verbal traditions. Gilyard finds that many critics adhering to ideals of art for art's sake or narrative conciseness are ill equipped to appreciate the many ways in which Killens's fiction succeeds. Rejecting the pure art position, Killens sought to articulate Black heroism particularly within a family or community context, offering a set of values he deemed liberatory. He focused on rendering noble and polemical characters, and his work represents a distinguished fusion of sociopolitical persuasion, rhetoric, and literary artifact poetics. To help illuminate such novels as *Youngblood* (1954), *And Then We Heard the Thunder* (1962), and *The Cotillion* (1971), Gilyard examines Killens's work as an essayist and cultural organizer, highlighting his activism. His life and literary production can be partly characterized, Gilyard suggests, by the African American jeremiad, a major rhetorical form in the Black intellectual tradition expressing faith that America's destiny is to become an authentic pluralistic democracy. *History and Memory in African-American Culture* Genevieve Fabre, Robert G. O'Meally, 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. **Memory and Cultural Politics** Amritjit Singh, Joseph T. Skerrett, Robert E. Hogan, 1996 A look at how American writers of African, Mexican, Irish, Chinese, South Asian, Jewish, and Native American descent reclaim suppressed pasts, facilitating the emergence of newly empowering ethnic identities.

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