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How we in North America respond to pain--what we think about it, what we say, and what we do--is the subject of this collection of writings and images. The book's five sections contain a myriad of complex responses to the occurrence of pain. Each section comprises original artwork, scholarly analyses, literary texts, and more. 15 b&w photos. 33 figures.

The figure of the violent man in the African American imagination has a long history. He can be found in 19th-century bad man ballads like "Stagolee" and "John Hardy," as well as in the black convict recitations that influenced "gangsta" rap. "Born in a Mighty Bad Land" connects this figure with similar characters in African American fiction. Many writers -- McKay and Hurston in the Harlem Renaissance; Wright, Baldwin, and Ellison in the '40s and '50s; Himes in the '50s and '60s -- saw the "bad nigger" as an archetypal figure in the black imagination and psyche. "Blaxploitation" novels in the '70s made him a virtually mythical character. More recently, Mosley, Wideman, and Morrison have presented him as ghetto philosopher and cultural adventurer. Behind the folklore and fiction, many theories have been proposed to explain the source of the bad man's intra-racial violence. Jerry H. Bryant explores all of these elements in a wide-ranging and illuminating look at one of the most misunderstood figures in African American culture.

Massive anthology of essays and illustrations published in NOT BORED! between 1983 and 2010.

Dennis Rodman shoots from the lip as he talks about everything from the NBA and his game, his sexuality, dating, his wild fling with superstar Madonna, and morality. Reprint.

First published in hardback in the US. Memoirs of a well-known American basketball player. Tellings of his experiences with the NBA and details of his private life, including his affair with Madonna.

The weekly source of African American political and entertainment news.

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Lockstep and Dance: Images of Black Men in Popular Culture examines popular culture's reliance on long-standing stereotypes of black men as animalistic, hypersexual, dangerous criminals, whose bodies, dress, actions, attitudes, and language both repel and attract white audiences. Author Linda G. Tucker studies this trope in the images of well-known African American men in four cultural venues: contemporary literature, black-focused films, sports commentary, and rap music. Through rigorous analysis, the book argues that American popular culture's representations of black men preserve racial hierarchies that imprison blacks both intellectually and physically. Of equal importance are the ways in which black men battle against, respond to, and become implicated in the production and circulation of these images. Tucker cites examples ranging from Michael Jordan's underwear commercials and the popular Barbershop movies to the career of rapper Tupac Shakur and John Edgar Wideman's memoir Brothers and Keepers. Lockstep and Dance tracks the continuity between historical images of African American men, the peculiar constitution of whites' anxieties about black men, and black men's tolerance of and resistance to the reproduction of such images. The legacy of these stereotypes is still apparent in contemporary advertising, film, music, and professional basketball. Lockstep and Dance argues persuasively that these cultural images reinforce the idea of black men as prisoners of American justice and of their own minds but also shows how black men struggle against this imprisonment.





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"Gracyk grapples with the ways that rock shapes--limits and expands--our notions of who we can be in the world. [He] sees rock as a mass art, open-ended and open to diverse (but not unlimited) interpretations. Recordings reach millions, drawing people together in communities of listeners who respond viscerally to its sound and intellectually to its messages. As an art form that proclaims its emotional authenticity and resistance to convention, rock music constitutes part of the cultural apparatus from which individuals mold personal and political identities. Going to the heart of this relationship between the music's role in its performers' and fans' self-construction, Gracyk probes questions of gender and appropriation. How can a feminist be a Stones fan or a straight man enjoy the Indigo Girls? Does borrowing music that carries a "racial identity" always add up to exploitation, a charge leveled at Paul Simon's Graceland? Rang[es] through forty years of rock history and offer[s] a trove of anecdotes"--Publisher description.

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