

the devil, the gargoyle, and the buffoon

THE NEGRO AS METAPHOR
IN WESTERN LITERATURE

LEMUEL JOHNSON



The Devil The Gargoyle And The Buffoon The Negro As Metaphor In Western Literature

SA Adler



The Devil The Gargoyle And The Buffoon The Negro As Metaphor In Western Literature:

The Devil, the Gargoyle, and the Buffoon Lemuel A. Johnson, 1971 *THE DEVIL, THE GARGOYLE AND THE BUFFOON. THE NEGRO AS METAPHOR IN WESTERN LITERATURE. BY LEMUEL A. JOHNSON.* Lemuel A. Johnson, 1971

The Development of Black Theater in America Leslie Catherine Sanders, 1989-08-01 In *The Development of Black Theater in America* Leslie Sanders examines the work of the American black theater's five most productive playwrights: Willis Richardson, Randolph Edmonds, Langston Hughes, LeRoi Jones, and Ed Bullins. Sanders sees the history of black theater as the process of creating a black stage reality while at the same time transforming conventions borrowed from white European culture into forms appropriate to black artists and audiences. The author argues that only when these things were accomplished could the aim of black playwrights often articulated as the realistic portrayal of the Negro be fully realized. This study also examines the changing nature of the dialogue black playwrights have held with the dominant tradition and how that dialogue has shaped their imaginations. Sanders' discussion of Richardson, Edmonds, Hughes, Jones, and Bullins provides a context for approaching the work of other black playwrights such as James Baldwin, Lorraine Hansberry, and Owen Dodson. And her argument provides a concrete way of understanding how the context of a dominant culture influences the artistic imagination of writers not of that culture who must come to terms with its influences and transform it into a vehicle of their own.

Black World/Negro Digest, 1972-02 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* (later *Black World*) served as a critical vehicle for political thought for supporters of the movement. Metaphor, 1985-01-01 The aim of the present bibliography is to provide the student of metaphor with an up-to-date and comprehensive (albeit not exhaustive) overview of recent publications dealing with various aspects of metaphor in a variety of disciplines. Where the emphasis is primarily on specific works about metaphor (mainly in philosophy, linguistics, and psychology), the list has been supplemented with references to studies where metaphor is explicitly recognized as an instrument of research or analysis (e.g., in literature or in the elaboration of scientific and religious models) or where its use is illustrated.

European-language Writing in Sub-Saharan Africa Albert S. Gérard, 1986-01-01 The first major comparative study of African writing in western languages, *European Language Writing in Sub-Saharan Africa*, edited by Albert S. Gérard, falls into four wide-ranging sections: an overview of early contacts and colonial developments; *Under Western Eyes*, chapters on Black Consciousness manifest in the debates over Pan-Africanism and Negritude; a group of essays on mental decolonization expressed in Black Power texts at the time of independence struggles; and finally, *Comparative Vistas*, sketching directions that future comparative study might explore. An introductory essay stresses the millennia of writing in Africa side-by-side with a richly eloquent and artistic set of vernacular oral traditions. Written and oral traditions have become interwoven in adaptations of imported forms and linguistic innovations that challenge traditional high literary norms. Gérard uses the mathematical concept of fuzzy sets to explain why

the focus on Black Africa has led him to set aside for future analysis the literatures produced in North Africa which fall under the influence of Muslim civilization as well as the diasporic literatures of the New World Over sixty scholars from twenty two countries contribute specialized studies of creative writing by leading authors in the nineteenth and twentieth centuries such as Achebe Mphahlele Ngugi Senghor Soyinka and Tutuola Critical analyses are organized primarily around regions reflecting different colonial languages imposed through schools and other social institutions Some authors trace the adaptation of western genres others identify syncretism with folktales or myths The volumes are attentive to the heterogeneity of national literatures addressed to polyethnic and multilingual populations and they note the instrumental politics of language in newly independent states A closing chapter Tasks Ahead identifies areas for future scholars to explore Flamenco on the Global Stage K. Meira Goldberg, Ninotchka Devorah Bennahum, Michelle Heffner Hayes, 2015-10-05 The language of the body is central to the study of flamenco From the records of the Inquisition to 16th century literature to European travel diaries the Spanish dancer beguiles and fascinates The word flamenco evokes the image of a sensuous and rebellious woman the bailaora whose movements seduce the audience only to reject their attention with a stomp of defiance The dancer's body is an agent of ideological resistance conveying a conflicting desire for subjectivity and autonomy and implying deeply held ideas about history national identity femininity and masculinity This collection of new essays provides an overview of flamenco scholarship illuminating flamenco's narrative and chronology and addressing some common misconceptions The contributors offer fresh perspectives on age old themes and suggest new paradigms for flamenco as a cultural practice Instructors considering this book for use in a course may request an examination copy here William Faulkner, the Yoknapatawpha World and Black Being Erskine Peters, 1983 Peter brings modern critical tools to his task as well as a thorough knowledge of the canon of Faulkner criticism dealing with stock images in literature Among the topics discussed are the cultural legacy and the influence of light and dark imagery on him his early characterizations of black existence the historical context for black existence in the Yoknapatawpha world the racism in this world which is a scheme of larceny designed to strip the blacks of their soul the dilemmas of miscegenation and mulatto crises Diley Gibson's obsession with time the heroism of Lucas Beauchamp in *Intruder in the Dust* and Nancy Mannigoe in *Requiem for a Nun* highlighting the comic end of life and Faulkner's struggle with racial chaos and national destiny Also includes a glossary of black characters in Faulkner's novels ISBN 0 8482 5675 1 25 00 **The Black Image in Latin American Literature** Richard L. Jackson, 1976 **Images of the Black and Mulatto Woman in Spanish Caribbean Poetry** Claudette Williams, 1986 **The Manichean Leitmotif** Arthur J. Graham, 1980 I have presented a theory of form and structure the Manichean leitmotif which deals with the ideology and psychology of racism in American fiction Through the theoretical and textual analyses undertaken here we have followed the peculiar origins and development of an aesthetic theory of beauty and the sublime specifically through a focus on Samuel Gilman's doctrinal force of contrasted extremes Primarily through conventional rhetorical devices comprising the ascend

descend framing device and the triadic color structure repressive attitudes conditioned by the defense of slavery and malignant images of dark humanity have undoubtedly crept into the expressive character of the literature Without imaginative and constructive criticism such as that offered by the theory of the Manichean leitmotif there can be little or no conscious awareness of the continuing unconscious ideas and impulses of negation resulting from deliberate skin color symbolism in the literature Whenever a reader identifies racially and culturally with certain fictional characters for example Frank Norris Polish Jew half breed Mexican Chinese cigar maker big mulatto and little colored girl in McTeague Edgar Allen Poe s Jupiter in The gold bug and William Dean Howells Rhoda in An imperative duty that reader runs the risk of acquiring the attributes of his or her negation This possibility holds true with even greater devastation when similar character traits are cinematically inculcated because the aesthetic elements of form sound color and motion that comprise the doctrinal force of contrasted extremes are simultaneously heard and visualized without the tediousness of reading or skimming over their designs in the narrative The cinema therefore not only tends to reinforce malignant images of dark humanity but it also surpasses the print media in intensity of perception and verisimilitude Fundamentally regardless of the medium repeated and systemic impressions of the self as buffoon and as avatar of evil and death create the degrading effects of worthlessness and non achievement The Manichean leitmotif causes psychic revulsions in non white readers in at least two important respects First it gives a distorted view of the past present and even future roles of dark humanity in the social and intellectual life of America often discrediting non white heroes and relegating race relations to those of the feudalistic miscarriages of master and slave Such portrayals often result in ennui and in loss of initiative eventually to penetrate the literature for its total intellectual and emotional content Second non whites become dismayed because of the historic facts of their lives and the mythopoetics thereof do not correspond or coincide with the perversions of imbecility evil and death that are rendered time and again in works which convey negative skin color symbolism through the doctrinal force of contrasted extremes For white readers the Manichean leitmotif is a terror inducing device which reinforces racial stereotypes and which creates a mental block to understanding non whites Essentially it prevents genuine probe into the complexities and variegated dimensions of non whites who as comic and tragic avatars are seldom if ever integral parts of plot Whites are often given to believe for example that a piano falling on a big mulatto with a resounding crack and a Jupiter or Hark climbing up a tree are merely comic relief but such presentations in their deeper import reflect a distorted view of humanity and of the world in literary forms As an ideological design the Manichean leitmotif plays on white fears of miscegenation and on mistaken beliefs of racial superiority Furthermore such a design creates the rationale that non whites are inferior seats of sin and crime and are objects of suspicion and detection

Francophone African Fiction Jonathan Ngate,1988 The Publishers Weekly ,1971

Exchange Bibliography Council of Planning Librarians,1974 The Dialectics of Our America José David

Saldívar,1991-10-31 Joining the current debates in American literary history Jos David Sald var offers a challenging new

perspective on what constitutes not only the canon in American literature but also the notion of America itself His aim is the articulation of a fresh transgeographical conception of American culture one more responsive to the geographical ties and political crosscurrents of the hemisphere than to narrow national ideologies Sald var pursues this goal through an array of oppositional critical and creative practices He analyzes a range of North American writers of color Rolando Hinojosa Gloria Anzald a Arturo Islas Ntozake Shange and others and Latin American authors Jos Mart Roberto Fern ndez Retamar Gabriel Garc a M rquez and others whose work forms a radical critique of the dominant culture its politics and its restrictive modes of expression By doing so Sald var opens the traditional American canon to a dialog with other voices not just the voices of national minorities but those of regional cultures different from the prevalent anglocentric model The Dialectics of Our America in its project to expand the canon and define a pan American literary tradition will make a critical difference in ongoing attempts to reconceptualize American literary history

The Schomburg Center Guide to Black Literature Roger M. Valade,1996 Cont On a general topic such as Discrimination a brief treatment is followed by a discussion of black authors who have written scholarly and popular works on discrimination and how the topic is reflected in creative works Literary terms and genres are defined and explained in the context of black literature Additional features include a chronology of events in black history and black literary history and an essay on the Schomburg Center An index lists titles names and subjects covered in the text Booklist

The Arrogance of Faith Forrest G. Wood,1991

The Past as Prologue Carla H. Hay,Syndy M. Conger,1995 This collection of essays covering the 18th century the Enlightenment deals with a variety of topics including the philosophy of ideas literature and cultural studies

[Latin American Research Review](#) ,1987 An interdisciplinary journal that publishes original research and surveys of current research on Latin America and the Caribbean

Nineteenth-Century Literature Criticism Lynn M. Zott,2003-12 A convenient source of commentary on the careers and works of acclaimed poets novelists short story writers dramatists and philosophers who died between 1800 and 1899 Cumulative title author nationality and topic indexes are provided

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **The Devil The Gargoyle And The Buffoon The Negro As Metaphor In Western Literature**

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