



# The Autobiography Of Leroi Jones

**Amiri Baraka**



## **The Autobiography Of Leroi Jones:**

The Autobiography of LeRoi Jones/Amiri Baraka Amiri Baraka, 1984 This prose poem styled memoir of poet novelist playwright and black activist delineates the politics and the personal drama of the man who has dared face injustice with violence and flaunted his pride in black chauvinism Chronicling the first forty years of his life the book tells how Jones Baraka comes into being from his middle class roots in Newark and how his journey through Howard University the Air Force beat Greenwich Village incendiary Harlem polemic Newark and the caverns of his own heart dictated his reaction to a racist society and etched the nuances of his soul His testimony is an unreplicable view of the recent struggles of black Americans and the society which they have confronted ISBN 0 88191 000 7 16 95      *The Autobiography of LeRoi Jones* Amiri Baraka, 2012-04-01 The complete autobiography of a literary legend      **The Autobiography of LeRoi Jones** Imamu Amiri Baraka, 1984      **Scars of Conquest/Masks of Resistance** Tejumola Olaniyan, 1995-06-22 This original work redefines and broadens our understanding of the drama of the English speaking African diaspora Looking closely at the work of Amiri Baraka Nobel prize winners Wole Soyinka and Derek Walcott and Ntozake Shange the author contends that the refashioning of the collective cultural self in black drama originates from the complex intersection of three discourses Eurocentric Afrocentric and Post Afrocentric From blackface minstrelsy to the Trinidad Carnival from the Black Aesthetic to the South African Black Consciousness theatres and the scholarly debate on the non existence of African drama Olaniyan cogently maps the terrains of a cultural struggle and underscores a peculiar situation in which the inferiorization of black performance forms is most often a shorthand for subordinating black culture and corporeality Drawing on insights from contemporary theory and cultural studies and offering detailed readings of the above writers Olaniyan shows how they occupy the interface between the Afrocentric and a liberating Post Afrocentric space where black theatrical cultural difference could be envisioned as a site of multiple articulations race class gender genre and language      The Afterlife of Malcolm X Mark Whitaker, 2025-05-13 Explores the iconic freedom fighter s posthumous influence on Black Power hip hop literature sports and politics while also detailing the wrongful convictions in his assassination offering a broad view of his lasting impact on American culture and history      *The Trouble with Sauling Around* Madeline Ruth Walker, 2011-08-16 Examining autobiographical texts by Malcolm X The Autobiography of Malcolm X Oscar Zeta Acosta The Autobiography of a Brown Buffalo and Revolt of the Cockroach People Amiri Baraka The Autobiography of LeRoi Jones and Richard Rodriguez Hunger for Memory Days of Obligation and Brown Walker questions the often rosy views and simplistic binary conceptions of religious conversion Her reading of these texts takes into account the conflict and serial changes the authors experience in a society that marginalizes them the manner in which religious conversion offers ethnic Americans salvation through cultural assimilation or cultural nationalism and what conversion anticonversion and deconversion narratives tell us about the problematic effects of religion that often go unremarked because of a code of special respect and political correctness Walker

asserts that critics have been too willing to praise religion in America as salutary or beyond the ken of criticism because religious belief is seen as belonging to an untouchable arena of cultural identity The Trouble with Sauling Around goes beyond traditional literary criticism to pay close attention to the social phenomena that underlie religious conversion narratives and considers the potentially negative effects of religious conversion something that has been likewise neglected by scholars Amiri Baraka Jerry Watts,2001-08 In a chapter sure to prove controversial Watts links Baraka s famous misogyny to an attempt to bury his own homosexual past BOOK JACKET *Waiting 'Til the Midnight Hour* Peniel E. Joseph,2007-07-10 This vibrant and expressive history of the Black Power movement captures the voices and personalities at the forefront of change Philadelphia Inquirer With the rallying cry of Black Power in 1966 a group of black activists including Stokely Carmichael and Huey P Newton turned their backs on Martin Luther King s pacifism and building on Malcolm X s legacy pioneered a radical new approach to the fight for equality Drawing on original archival research and more than sixty original oral histories Peniel E Joseph vividly invokes the way in which Black Power redefined black identity and culture and in the process redrew the landscape of American race relations In a series of character driven chapters we witness the rise of Black Power groups such as the Student Nonviolent Coordinating Committee and the Black Panthers and with them on both coasts of the country a fundamental change in the way Americans understood the unfinished business of racial equality and integration Waiting Til the Midnight Hour traces the history of the Black Power movement that storied group of men and women who would become American icons of the struggle for racial equality A Washington Post Book World Best Nonfiction Book of 2006 Beat Generation Writers A. Robert Lee,1996-01-20 Focuses on some of the most popular writers of the last forty years One of the few books to explore the role of women and gender in the Beat movement *This Is Our Music* Iain Anderson,2012-05-26 This Is Our Music declared saxophonist Ornette Coleman s 1960 album title But whose music was it At various times during the 1950s and 1960s musicians critics fans politicians and entrepreneurs claimed jazz as a national art form an Afrocentric race music an extension of modernist innovation in other genres a music of mass consciousness and the preserve of a cultural elite This original and provocative book explores who makes decisions about the value of a cultural form and on what basis taking as its example the impact of 1960s free improvisation on the changing status of jazz By examining the production presentation and reception of experimental music by Ornette Coleman Cecil Taylor John Coltrane and others Iain Anderson traces the strange unexpected and at times deeply ironic intersections between free jazz avant garde artistic movements Sixties politics and patronage networks Anderson emphasizes free improvisation s enormous impact on jazz music s institutional standing despite ongoing resistance from some of its biggest beneficiaries He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life structural changes in the music industry and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards At the same time free improvisation s growing prestige depended in part upon traditional highbrow

criteria increasingly esoteric styles changing venues and audience behavior European sanction withdrawal from the marketplace and the professionalization of criticism Thus jazz music s performers and supporters and potentially those in other arts have both challenged and accommodated themselves to an ongoing process of cultural stratification **New Essays in American Drama** Henry I. Schvey, Gilbert Debusscher, 2021-11-01 [Alive in the Sound](#) Ronald Radano, 2025-08-15 Ronald Radano offers a new understanding of Black music arguing that its value developed from the historical relation of race and capital [The Cambridge Companion to the Beats](#) Steven Belletto, 2017-02-06 The Cambridge Companion to the Beats offers an in depth overview of one of the most innovative and popular literary periods in America the Beat era The Beats were a literary and cultural phenomenon originating in New York City in the 1940s that reached worldwide significance Although its most well known figures are Jack Kerouac Allen Ginsberg and William S Burroughs the Beat movement radiates out to encompass a rich diversity of figures and texts that merit further study Consummate innovators the Beats had a profound effect not only on the direction of American literature but also on models of socio political critique that would become more widespread in the 1960s and beyond Bringing together the most influential Beat scholars writing today this Companion provides a comprehensive exploration of the Beat movement asking critical questions about its associated figures and arguing for their importance to postwar American letters **African American Culture** Omari L. Dyson, Judson L. Jeffries Ph.D., Kevin L. Brooks, 2020-07-23 Covering everything from sports to art religion music and entrepreneurship this book documents the vast array of African American cultural expressions and discusses their impact on the culture of the United States According to the latest census data less than 13 percent of the U S population identifies as African American African Americans are still very much a minority group Yet African American cultural expression and strong influences from African American culture are common across mainstream American culture in music the arts and entertainment in education and religion in sports and in politics and business African American Culture An Encyclopedia of People Traditions and Customs covers virtually every aspect of African American cultural expression addressing subject matter that ranges from how African culture was preserved during slavery hundreds of years ago to the richness and complexity of African American culture in the post Obama era The most comprehensive reference work on African American culture to date the multivolume set covers such topics as black contributions to literature and the arts music and entertainment religion and professional sports It also provides coverage of less commonly addressed subjects such as African American fashion practices and beauty culture the development of jazz music across different eras and African American business **Modern American Drama: Playwriting in the 1960s** Mike Sell, 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology

industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Edward Albee *The American Dream* 1960 Who's Afraid of Virginia Woolf 1962 *A Delicate Balance* 1966 and *Tiny Alice* 1964 Amiri Baraka *Dutchman* 1964 *The Slave* 1964 and *Slaveship* 1967 Adrienne Kennedy *Funnyhouse of a Negro* 1964 *Cities in Bezique* *The Owl Answers* and *A Beast's Story* 1969 and *A Rat's Mass* 1967 Jean Claude van Itallie *American Hurrah* 1966 *The Serpent* 1968 and *War* 1963

**A Study Guide for Amiri Baraka's "In Memory of Radio"** Gale, Cengage Learning, 2016 A Study Guide for Amiri Baraka's *In Memory of Radio* excerpted from Gale's acclaimed *Poetry for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Poetry for Students* for all of your research needs [Mnemopoetics](#) Valérie Bada, 2008 From its very beginning African American drama has borne witness to the creative power of the slaves to maintain their human dignity as well as to fashion a complex culture of survival If the memory of slavery has always been at the heart of the African American theatrical tradition it is the way in which it is processed and inscribed that has developed and is still changing Through the close reading and socio historical analysis of eight plays from 1939 to 1996 the author seeks to unravel the fluctuating patterns in the shaping of the theatrical memory of slavery long after its abolition To do so she defines the concept and practice of mnemopoetics as the making of memory through imagination as well as the critical approaches that decipher and interpret cultural productions of memory As a constellation of processes akin to the fluidity of memory mnemopoetics blends creative representation and critical exploration to suggest that the cultural creation of memory necessarily entails a self reflexive involvement with its own interpretation If slavery embodies the deep foundational memory of America African American drama represents the open communal space where it becomes possible to convert the irretrievable nature of a vicarious past into the redeeming function of a collective memory [Guys Like Us](#) Michael Davidson, 2004 *Guys Like Us* considers how writers of the 1950s and 60s struggled to craft literature that countered the politics of consensus and anticommunist hysteria in America and how notions of masculinity figured in their effort Michael Davidson examines a wide range of postwar literature from the fiction of Jack Kerouac to the poetry of Gwendolyn Brooks Frank O'Hara Elizabeth Bishop and Sylvia Plath He also explores the connection between masculinity and sexuality in films such as *Chinatown* and *The Lady from Shanghai* as well as television shows plays and magazines from the period What results is a virtuoso work that looks at American poetic and artistic innovation through the revealing lenses of gender and

history     **Poetry FM** Lisa Hollenbach, 2023-05-12 Poetry FM listens back to the experimental period of FM radio's development from the late 1940s to the 1980s to show how American poetry was shaped by and shaped in turn the emergence of a radio counterculture. Like FM radio history, the literary history of American poetry during this period is defined by waves of opposition to the literary and critical establishment by poets and movements who likewise stressed experimentalism, alternative networks of distribution, regionalism, and community. In this study, Lisa Hollenbach focuses on two major radio stations: Pacifica's KPFA in Berkeley and WBAI in New York to develop an institutionally grounded analysis of how poets' involvement with FM radio contributed to postwar aural imaginaries. While poetry programming on Pacifica Radio has always been capacious, including poetry from the past as well as contemporary poetry, poetry in translation, and poetry by unpublished writers, Hollenbach focuses on writers who played important roles at these stations and whose work embraces oral poetics and/or radio and sonic tropes. These especially include poets associated with the New American Poetry: William Everson, Kenneth Rexroth, Jack Spicer, Allen Ginsberg, Robert Duncan, Paul Blackburn, and Amiri Baraka, among others, who brought the oral poetics of the new poetry to Pacifica Radio's experiment in FM radio. But in the 1960s and 1970s, the racial, gender, and sexual politics of both the New American Poetry and the FM revolution came under increasing scrutiny and contestation. During these years, poets as different as Spicer, Ginsberg, Baraka, and Audre Lorde responded to this terrain of struggle by creating in their poetry performances and radio work alternative aural imaginaries or figurative channels for the transmission of fugitive signals across time and place. This is a book about how radio, the once dominant mass media form, became an underground medium for and a key figure in American poetry in the 1950s, 1960s, and 1970s.     **The Poetry**

**Circuit** Peter B. Howarth, 2024-09-17 Live performance has changed poetry more than anything else in the last hundred years; it has given poets new audiences and a new economy, and it has generated new styles from Imagism to confessional to contemporary Spoken Word. But the creative impact that public reading had right through the twentieth century has not been well understood. Mixing close listening to archive performances with intimate histories of modernist venues and promoters, *The Poetry Circuit* tells the story of how poets met their audience again and how the feedback loops between their voices, the venues, and the occasions turned poems into running dramas between poet and listener. A nervous T.S. Eliot reveals himself to be anything but impersonal, while Marianne Moore's accident-prone readings become subtle ways of keeping her poems in constant re-draft. Robert Frost used his poems to spar with his fans and rivals, while Langston Hughes wrote *Ask Your Mama* to expose the prejudice circulating in the room as he spoke it. *The Poetry Circuit* also shows how the post-war reading boom made new kinds of poetry involving their audience and setting in the performance, such as John Ashbery's anti-charismatic Poets Theatre, Amiri Baraka's documentary soundtracks of the streets, or the confessional readings of Allen Ginsberg, which shame the listeners more than the poet. Covering the first seventy years of the poetry reading, *The Poetry Circuit* demonstrates that there never were page and stage poets; the reading simply changed what every modern poet could do.

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