

Platitudes And The New Black Aesthetic

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Dictionary of Literary Biography Documentary Series: The Black aesthetic movement
Dialogic Constructions of New Black Aesthetics
African American Literature and the Classicist Tradition
Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin
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Buppies, B-boys, Baps, And Bohos
Self-othering in American Literature and Culture from Melville to Moby
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Ten. 8
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concentrates on major figures of a particular literary period movement or genre

this dissertation creates a dialogue between east african and african american cultural politicians that construct new

black aesthetics between 1952 and 1979 these years encompass their respective liberation movements including the black arts movement the black power movement and the national independence movements of kenya uganda and tanzania cultural politicians are artists and ideologues with political influence that engage in the discourse on black cultural liberation through multiple creative and congressional forums this dissertation considers theatrical linguistic sonic and visual performances of philosophy that constitute radical black aesthetics during this period first it examines how both east african and african american cultural politicians stage the topography of a historical black nation second how they make a case for swahili as a cross cultural black language third how they revise and perform oral traditions to proselytize black nationalism finally how they represent their ideologies sartorially all in an effort to liberate black people culturally ergo psychologically i anchor this cross cultural investigation into constructions of blackness that is linguistic aesthetic and philosophical creations that come to constitute the abstract notion of blackness with the then contemporaneous discourses on africa s nature on black history on legacies and on prophecies i argue that new black aesthetics emerge dialogically when east africans engage with radical african american political and cultural ideologies and vice versa moreover juxtaposing the politics of aesthetics in both regions even when seemingly disparate elucidates the shared discursive terrain for black identity and aesthetics in the 1950s 1960s and 1970s thus by excavating the transnational discourse on cultural liberation in these ethno geographic regions i illuminate the overlooked relationship between east african and african american ideas and aesthetics in so doing i confront underscore and re value the invention of tradition over and above its retention

this book explores the significant relationship between western classical mythology and african american women s literature

v 1 achebe ellison v 2 emecheta malcolm x v 3 marshall young indexes

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in this title contemporary black american culture is chronicled through essays on music film sports publishing politics and city life this edition includes essays on the hughes brothers the business of hip hop and latrell sprewell

in this first musicological history of rap music cheryl l keyes traces the genre s history from its roots in west african bardic traditions the jamaican dancehall tradition and african american vernacular expressions to its permeation of the cultural mainstream as a major tenet of hip hop lifestyle and culture rap music according to keyes is a forum that addresses the political and economic disfranchisement of black youths and other groups fosters ethnic pride and displays culture values and aesthetics blending popular culture with folklore and ethnomusicology keyes offers a nuanced portrait of the artists themes and varying styles reflective of urban life and street consciousness drawing on the music lives politics and interests of figures including afrika bambaataa the godfather of hip hop and his zulu nation george clinton and parliament funkadelic grandmaster flash kool dj herc mc lyte ll cool j de la soul public enemy ice t dj jazzy jeff and the fresh prince and the last poets rap music and street consciousness challenges outsider views of the genre the book also draws on ethnographic research done in new york los angeles detroit and london as well as interviews with performers producers directors fans and managers keyes s vivid and wide ranging analysis covers the emergence and personas of female rappers and white rappers the legal repercussions of technological advancements such as electronic mixing and digital sampling the advent of rap music videos and the existence of gangsta rap southern rap acid rap and dance centered rap subgenres also considered are the crossover careers of rap artists in movies and television rapper turned mogul phenomenons such as queen latifah the multimedia empire of sean p diddy combs the cataclysmic rise of death row records east coast versus west coast tensions the deaths of tupac shakur and christopher the notorious b i g wallace and the unification efforts of the nation of islam and the hip hop nation

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