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Native Son Turtleback Books

Traces the fall of a young black man in 1930s Chicago as his life loses all hope of redemption after he kills a white woman.

How "Bigger" was Born

Native Son Random House

Follows Bigger Thomas, a young black man who is trapped in a life of poverty in the slums of Chicago. Unwittingly involved in a wealthy woman's death, he is hunted relentlessly, baited by prejudiced officials, charged with murder and driven to acknowledge a strange pride in his crime.

The Cambridge Companion to Richard Wright Cambridge University Press

Shows Wright's art was intrinsic to his politics, grounding his exploration of the intersections between race, gender, and class.

The Politics of Richard Wright University Press of Kentucky

A pillar of African American literature, Richard Wright is one of the most celebrated and controversial authors in American history. His work championed intellectual freedom amid social and political chaos. Despite the popular and critical success of books such as Uncle Tom's Children

(1938), *Black Boy* (1945), and *Native Son* (1941), Wright faced staunch criticism and even censorship throughout his career for the graphic sexuality, intense violence, and communist themes in his work. Yet, many political theorists have ignored his radical ideas. In *The Politics of Richard Wright*, an interdisciplinary group of scholars embraces the controversies surrounding Wright as a public intellectual and author. Several contributors explore how the writer mixed fact and fiction to capture the empirical and emotional reality of living as a black person in a racist world. Others examine the role of gender in Wright's canonical and lesser-known writing and the implications of black male vulnerability. They also discuss the topics of black subjectivity, internationalism and diaspora, and the legacy of and responses to slavery in America. Wright's contributions to American political thought remain vital and relevant today. *The Politics of Richard Wright* is an indispensable resource for students of American literature, culture, and politics who strive to interpret this influential writer's life and legacy.

Richard Wright in Context *Cambridge University Press*

Richard Wright was one of the most influential and complex African American writers of the twentieth century. Best known as the trailblazing, bestselling author of *Native Son* and *Black Boy*, he established himself as an experimental literary intellectual in France who creatively drew on some of the leading ideas of his time - Marxism, existentialism, psychoanalysis, and postcolonialism - to explore the sources and meaning of racism both in the United States and worldwide. *Richard Wright in Context* gathers thirty-three new essays by leading scholars relating Wright's writings to biographical, regional, social, literary, and intellectual contexts essential to understanding them. It explores the places that shaped his life and enabled his literary destiny, the social and cultural contexts he both observed and immersed himself in, and the literary and intellectual contexts that made him one the most famous Black writers in the world at mid-century.

Notes of a Native Son

Black Boy [Seventy-fifth Anniversary Edition] *HarperCollins*

A special 75th anniversary edition of Richard Wright's powerful and unforgettable memoir, with a new foreword by John Edgar Wideman and an afterword by Malcolm Wright, the author’s grandson. When it exploded onto the literary scene in 1945, *Black Boy* was both praised and condemned. Orville Prescott of the *New York Times* wrote that “if enough such books are written, if enough millions of people read them maybe, someday, in the fullness of time, there will be a greater understanding and a more true democracy.” Yet from 1975 to 1978, *Black Boy* was banned in schools throughout the United States for “obscenity” and “instigating hatred between the races.” Wright’s once controversial, now celebrated autobiography measures the raw brutality of the Jim Crow South against the sheer desperate will it took to survive as a Black boy. Enduring poverty, hunger, fear, abuse, and hatred while growing up in the woods of Mississippi, Wright lied, stole, and raged at those around him—whites indifferent, pitying, or cruel and Blacks resentful of anyone trying to rise above their circumstances. Desperate for a different way of life, he headed north, eventually arriving in Chicago, where he forged a new path and began his career as a writer. At the end of *Black Boy*, Wright sits poised with pencil in hand, determined to “hurl words into this darkness and wait for an echo.” Seventy-five years later, his words continue to reverberate. “To read *Black Boy* is to stare into the heart of darkness,” John Edgar Wideman writes in his foreword. “Not the dark heart Conrad searched for in Congo jungles but the beating heart I bear.” One of the great American memoirs, Wright’s account is a poignant record of struggle and endurance—a seminal literary work that illuminates our own time.

The Man Who Lived Underground *HarperCollins*

New York Times Bestseller One of the Best Books of 2021 by Time magazine, the Chicago Tribune, the Boston Globe and Esquire, and one of Oprah’s 15 Favorite Books of the Year “The Man Who Lived Underground reminds us that any ‘greatest writers of the 20th century’ list that doesn’t start and end with Richard Wright is laughable. It might very well be Wright’s most brilliantly crafted, and ominously foretelling, book.” —Kiese Laymon A major literary event: an explosive, previously unpublished novel about race and violence in America by the legendary author of *Native Son* and *Black Boy* Fred Daniels, a Black man, is picked up by the police after a brutal double murder and tortured until he confesses to a crime he did not commit. After signing a confession, he escapes from custody and flees into the city’s sewer system. This is the devastating premise of this scorching novel, a never-before-seen masterpiece by Richard Wright. Written between his landmark books *Native Son* (1940) and *Black Boy* (1945), at the height of his creative powers, it would see publication in Wright's lifetime only in drastically condensed and truncated form, and ultimately be included in the posthumous short story collection *Eight Men*. Now, for the first time, by special arrangement with the author’s estate, the full text of the work that meant more to Wright than any other (“I have never written anything in my life that stemmed more from sheer inspiration”) is published in the form that he intended, complete with his companion essay, “Memories of My Grandmother.” Malcolm Wright, the author’s grandson, contributes an afterword.

Uncle Tom's Children *Harper Collins*

"A formidable and lasting contribution to American literature." —Chicago Tribune Originally published in 1938, *Uncle Tom's Children*, a collection of novellas, was the first book from Richard Wright, who would go on to win international renown for his powerful and visceral depiction of the Black experience. The author of numerous works of fiction and nonfiction, most notably the acclaimed novel *Native Son* and his stunning autobiography, *Black Boy*, Wright stands today as one of the greatest American writers of the twentieth century. Set in the American Deep South, each of the powerful and devastating stories in *Uncle Tom's Children* concerns an aspect of the lives of Black people in the post-slavery era, exploring their resistance to white racism and oppression. The collection also includes a personal essay by Wright titled "The Ethics of Living Jim Crow."

Richard Wright *University of Chicago Press*

Skillfully interweaving quotations from Wright's writings, Rowley portrays a man who transcended the times in which he lived and sought to reconcile opposing cultures in his work. In this lively, finely crafted narrative, Wright--passionate, complex, courageous, and flawed--comes vibrantly to life. Two 8-page photo inserts.

White Diaspora *Princeton University Press*

This is the first book to analyze our suburban literary tradition. Tracing the suburb's emergence as a crucial setting and subject of the twentieth-century American novel, Catherine Jurca identifies a decidedly masculine obsession with the suburban home and a preoccupation with its alternative--the experience of spiritual and emotional dislocation that she terms "homelessness." In the process, she challenges representations of white suburbia as prostrated by its own privileges. In novels as disparate as *Tarzan* (written by Tarzana, California, real-estate developer Edgar Rice Burroughs), *Richard Wright's Native Son*, and recent fiction by John Updike and Richard Ford, Jurca finds an emphasis on the suburb under siege, a place where the fortunate tend to see themselves as powerless. From *Babbitt* to *Rabbit*, the suburban novel casts property owners living in communities of their choosing as dispossessed people. Material advantages become artifacts of oppression, and affluence is fraudulently identified as impoverishment. The fantasy of victimization reimagines white flight as a white diaspora. Extending innovative trends in the study of nineteenth-century American culture, Jurca's analysis suggests that self-pity has played a constitutive role in white middle-class identity in the twentieth century. It breaks new ground in literary history and cultural studies, while telling the story of one of our most revered and reviled locations: "the little suburban house at number one million and ten Volstead Avenue" that Edith Wharton warned would ruin American life and letters.

The Death-Bound-Subject *Duke University Press*

During the 1940s, in response to the charge that his writing was filled with violence, Richard Wright replied that the manner came from the matter, that the “relationship of the American Negro to the American scene [was] essentially violent,” and that he could deny neither the violence he had witnessed nor his own existence as a product of racial violence. Abdul R. JanMohamed provides extraordinary insight into Wright's position in this first study to explain the fundamental ideological and political functions of the threat of lynching in Wright's work and thought. JanMohamed argues that Wright's oeuvre is a systematic and thorough investigation of what he calls the death-bound-subject, the subject who is formed from infancy onward by the imminent threat of death. He shows that with each successive work, Wright delved further into the question of how living under a constant menace of physical violence affected his protagonists and how they might “free” themselves by overcoming their fear of death and redeploying death as the ground for their struggle. Drawing on psychoanalytic, Marxist, and phenomenological analyses, and on Orlando Patterson's notion of social death, JanMohamed develops comprehensive, insightful, and original close readings of Wright's major publications: his short-story collection *Uncle Tom's Children*; his novels *Native Son*, *The Outsider*, *Savage Holiday*, and *The Long Dream*; and his autobiography *Black Boy/American Hunger*. The *Death-Bound-Subject* is a stunning reevaluation of the work of a major twentieth-century American writer, but it is also much more. In demonstrating how deeply the threat of death is involved in the formation of black subjectivity, JanMohamed develops a methodology for understanding the presence of the death-bound-subject in African American literature and culture from the earliest slave narratives forward.

Black Writers, White Publishers *Univ. Press of Mississippi*

Jean Toomer's "Cane" was advertised as "a book about Negroes by a Negro," despite his request not to promote the book along such racial lines. Nella Larsen switched the title of her second novel from "Nig" to "Passing," because an editor felt the original title "might be too inflammatory." In order to publish his first novel as a Book-of-the-Month Club main selection Richard Wright deleted a scene in "Native Son" depicting Bigger Thomas masturbating. Toni Morrison changed the last word of "Beloved" at her editor's request and switched the title of "Paradise" from "War" to allay her publisher's marketing concerns. Although many editors place demands on their authors, these examples invite special scholarly attention given the power imbalance between white editors and publishers and African American authors. "Black Writers, White Publishers: Marketplace Politics in Twentieth-Century African American Literature" examines the complex negotiations behind the production of African American literature. In chapters on Larsen's "Passing," Ishmael Reed's "Mumbo Jumbo," Gwendolyn Brooks's "Children Coming Home," Morrison's "Oprah's Book Club" selections, and Ralph Ellison's "Juneteenth," John K. Young presents the first book-length application of editorial theory to African American literature. Focusing on the manuscripts, drafts, book covers, colophons, and advertisements that trace book production, Young expands upon the concept of socialized authorship and demonstrates how the study of publishing history and practice and African American literary criticism enrich each other. John K. Young is an associate professor of English at Marshall University. His work has appeared in journals such as "College English," "African American Review," and "Critique."

The Richard Wright Encyclopedia *ABC-CLIO*

Richard Wright is one of the most important African American writers. He is also one of the most prolific. Best known as the author of *Native Son*, he wrote 7 novels; 2 collections of short fiction; an autobiography; more than 250 newspaper articles, book reviews, and occasional essays; some 4,000 verses; a photo-documentary; and 3 travel books. By attacking the taboos and hypocrisy that other writers had failed to address, he revolutionized American literature and created a disturbing and realistic portrait of the African American experience. This encyclopedia is a guide to his vast and influential body of works.

Eight Men *Harper Collins*

Here, in these powerful stories, Richard Wright takes readers into this landscape once again. Each of the eight stories in *Eight Men* focuses on a black man at violent odds with a white world, reflecting Wright's views about racism in our society and his fascination with what he called "the struggle of the individual in America." These poignant, gripping stories will captivate all those who loved *Black Boy* and *Native Son*.

Lawd Today

Back in its original unabridged form, a novel of Depression-era Chicago.

African American Writers and Classical Tradition University of Chicago Press

Constraints on freedom, education, and individual dignity have always been fundamental in determining who is able to write, when, and where. Considering the singular experience of the African American writer, William W. Cook and James Tatum here argue that African American literature did not develop apart from canonical Western literary traditions but instead grew out of those literatures, even as it adapted and transformed the cultural traditions and religions of Africa and the African diaspora along the way. Tracing the interaction between African American writers and the literatures of ancient Greece and Rome, from the time of slavery and its aftermath to the civil rights era and on into the present, the authors offer a sustained and lively discussion of the life and work of Phillis Wheatley, Frederick Douglass, Ralph Ellison, and Rita Dove, among other highly acclaimed poets, novelists, and scholars. Assembling this brilliant and diverse group of African American writers at a moment when our understanding of classical literature is ripe for change, the authors paint an unforgettable portrait of our own reception of “classic” writing, especially as it was inflected by American racial politics.

The Long Dream

In a small town in Mississippi, a prosperous black mortician's business arrangements with police and politicians unravel as his son enters adulthood.

The Pull of Politics University of Missouri Press

In the late 1930s, John Steinbeck, Richard Wright, and Ernest Hemingway wrote novels that won critical acclaim and popular success: The Grapes of Wrath, Native Son, and For Whom the Bell Tolls. All three writers were involved with the Left at the time, and that commitment informed their fiction. Milton Cohen examines their motives for involvement with the Left; their novels’ political themes; and why they separated from the Left after the novels were published. These writers were deeply conflicted about their political commitments, and Cohen explores the tensions that arose between politics and art, resulting in the abandonment of a political attachment.

The Outsider Harper Collins

Cross Damon, trapped within his own blackness, flees from Chicago's South Side to Harlem, where he joins the Communist Party.

The Unfinished Quest of Richard Wright

Biography of the author of "Native Son," that interprets Wright's triumphs and tragedies as a man and writer.

Rite of Passage Harper Collins

"Johnny, you're leaving us tonight . . ." Fifteen-year-old Johnny Gibbs does, well in school, respects his teachers, and loves his family. Then suddenly, with a few short words, his idyllic life is shattered. He learns that the family he has loved all his life is not his own, but a foster family. And now he is being sent to live with someone else. Shocked by the news, Johnny does the only thing he can think of: he runs. Leaving his childhood behind forever, Johnny takes to the streets where he learns about living life--the hard way. Richard Wright, internationally acclaimed author of Black Boy and Native Son, gives us a coming-of-age story as compelling today as when it was first written, over fifty years ago. 'Johnny Gibbs arrives home jubilantly one day with his straight 'A' report card to find his belongings packed and his mother and sister distraught. Devastated when they tell him that he is not their blood relative and that he is being sent to a new foster home, he runs away. His secure world quickly shatters into a nightmare of subways, dark alleys, theft and street warfare. . . . Striking characters, vivid dialogue, dramatic descriptions, and enduring themes introduce a enw generation of readers to Wright's powerful voice.'—SLJ. Notable 1995 Children's Trade Books in Social Studies (NCSS/CBC)

Between the World and Me One World

#1 NEW YORK TIMES BESTSELLER • NATIONAL BOOK AWARD WINNER • NAMED ONE OF TIME’S TEN BEST NONFICTION BOOKS OF THE DECADE • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD FINALIST • ONE OF OPRAH’S “BOOKS THAT HELP ME THROUGH” • NOW AN HBO ORIGINAL SPECIAL EVENT Hailed by Toni Morrison as “required reading,” a bold and personal literary exploration of America’s racial history by “the most important essayist in a generation and a writer who changed the national political conversation about race” (Rolling Stone) NAMED ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE BY CNN • NAMED ONE OF PASTE’S BEST MEMOIRS OF THE DECADE • NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY The New York Times Book Review • O: The Oprah Magazine • The Washington Post • People • Entertainment Weekly • Vogue • Los Angeles Times • San Francisco Chronicle • Chicago Tribune • New York • Newsday • Library Journal • Publishers Weekly In a profound work that pivots from the biggest questions about American history and ideals to the most intimate concerns of a father for his son, Ta-Nehisi Coates offers a powerful new framework for understanding our nation’s history and current crisis. Americans have built an empire on the idea of “race,” a falsehood that damages us all but falls most heavily on the bodies of black women and men—bodies exploited through slavery and segregation, and, today, threatened, locked up, and murdered out of all proportion. What is it like to inhabit a black body and find a way to live within it? And how can we all honestly reckon with this fraught history and free ourselves from its burden? Between the World and Me is Ta-Nehisi Coates’s attempt to answer these questions in a letter to his adolescent son. Coates shares with his son—and readers—the story of his awakening to the truth about his place in the world through a series of revelatory experiences, from Howard University to Civil War battlefields, from the South Side of Chicago to Paris, from his childhood home to the living rooms of mothers whose children’s lives were taken as American plunder. Beautifully woven from personal narrative, reimagined history, and fresh, emotionally charged reportage, Between the World and Me clearly illuminates the past, bracingly confronts our

present, and offers a transcendent vision for a way forward.

Black Resonance Rutgers University Press

Ever since Bessie Smith’s powerful voice conspired with the “race records” industry to make her a star in the 1920s, African American writers have memorialized the sounds and theorized the politics of black women’s singing. In Black Resonance, Emily J. Lordi analyzes writings by Richard Wright, Ralph Ellison, James Baldwin, Gayl Jones, and Nikki Giovanni that engage such iconic singers as Bessie Smith, Billie Holiday, Mahalia Jackson, and Aretha Franklin. Focusing on two generations of artists from the 1920s to the 1970s, Black Resonance reveals a musical-literary tradition in which singers and writers, faced with similar challenges and harboring similar aims, developed comparable expressive techniques. Drawing together such seemingly disparate works as Bessie Smith’s blues and Richard Wright’s neglected film of Native Son, Mahalia Jackson’s gospel music and Ralph Ellison’s Invisible Man, each chapter pairs one writer with one singer to crystallize the artistic practice they share: lyricism, sincerity, understatement, haunting, and the creation of a signature voice. In the process, Lordi demonstrates that popular female singers are not passive muses with raw, natural, or ineffable talent. Rather, they are experimental artists who innovate black expressive possibilities right alongside their literary peers. The first study of black music and literature to centralize the music of black women, Black Resonance offers new ways of reading and hearing some of the twentieth century’s most beloved and challenging voices.

Uncle Tom's Children Harper Collins

An autobiographical sketch and five short stories by the author, who was born on a Mississippi plantation, which focus on the plight of his people.

Native Son

"Suffocating in rat-infested poverty on the South Side of Chicago in the 1930s, 20-year -old Bigger Thomas struggles to find a place for himself in a world whose prejudice has shut him out. After taking a job in a wealthy white man's house, Bigger unwittingly unleashes a series of events that violently and irrevocably seal his fate. Adapted with theatrical ingenuity by Chicago's own Nambi E. Kelley, this Native Son captures the power of Richard Wright's novel for a whole new generation."--Page 4 of cover.

Black Boy Harper Collins

Richard Wright's powerful account of his journey from innocence to experience in the Jim Crow South. It is at once an unashamed confession and a profound indictment--a poignant and disturbing record of social injustice and human suffering. When Black Boy exploded onto the literary scene in 1945, it caused a sensation. Orville Prescott of the New York Times wrote that “if enough such books are written, if enough millions of people read them maybe, someday, in the fullness of time, there will be a greater understanding and a more true democracy.” Opposing forces felt compelled to comment: addressing Congress, Senator Theodore Bilbo of Mississippi argued that the purpose of this book “was to plant seeds of hate and devilment in the minds of every American.” From 1975 to 1978, Black Boy was banned in schools throughout the United States for “obscenity” and “instigating hatred between the races.” The once controversial, now classic American autobiography measures the brutality and rawness of the Jim Crow South against the sheer desperate will it took to survive. Richard Wright grew up in the woods of Mississippi, with poverty, hunger, fear, and hatred. He lied, stole, and raged at those about him; at six he was a “drunkard,” hanging about in taverns. Surly, brutal, cold, suspicious, and self-pitying, he was surrounded on one side by whites who were either indifferent to him, pitying, or cruel, and on the other by blacks who resented anyone trying to rise above the common lot. At the end of Black Boy, Wright sits poised with pencil in hand, determined to "hurl words into this darkness and wait for an echo."

Savage Holiday Pickle Partners Publishing

Savage Holiday, first published in 1954 by noted American author Richard Wright, is a tense, well-written psychological thriller about Erskine Fowler, an insurance executive forced into early retirement, who, over the course of a bizarre weekend, is responsible for the accidental death of his neighbor's young son. Tragic consequences follow as Fowler attempts to redeem himself and is forced to question his own life, as events spiral out-of-control to their inevitable conclusion.

Practice Perfect John Wiley & Sons

Rules for developing talent with disciplined, deliberate, intelligent practice We live in a competition loving culture. We love the performance, the big win, the ticking seconds of the clock as the game comes down to the wire. We watch games and cheer, sometimes to the point of obsession, but if we really wanted to see greatness—wanted to cheer for it, see it happen, understand what made it happen—we'd spend our time watching, obsessing on, and maybe even cheering the practices instead. This book puts practice on the front burner of all who seek to instill talent and achievement in others as well as in themselves. This is a journey to understand that practice, not games, makes champions. In this book, the authors engage the dream of better, both in fields and endeavors where participants know they should practice and also in those where many do not yet recognize the transformative power of practice. And it’s not just whether you practice. How you practice may be a true competitive advantage. Deliberately engineered and designed practice can revolutionize our most important endeavors. The clear set of rules presented in Practice Perfect will make us better in virtually every performance of life. The “how-to” rules of practice cover such topics as rethinking practice, modeling excellent practice, using feedback, creating a culture of practice, making new skills stick, and hiring for practice. Discover new ways to think about practice. Learn how to design successful practice. Apply practice across a wide range of realms, both personal and professional The authors include specific activities to jump-start practice Doug Lemov is the best-selling author of Teach Like a Champion A hands-on resource to practice, the rules within will help to create positive outliers and world-changing reservoirs of talent.

Haiku *Skyhorse Publishing Inc.*

The haiku of acclaimed novelist Richard Wright, written at the end of his life.

Byline, Richard Wright *University of Missouri Press*

A writer perhaps best known for the revolutionary works *Black Boy* and *Native Son*, Richard Wright also worked as a journalist during one of the most explosive periods of the 20th century. From 1937 to 1938, Wright turned out more than two hundred articles for the *Daily Worker*, the newspaper that served as the voice of the American Communist Party. Byline, Richard Wright assembles more than one hundred of those articles plus two of Wright’s essays from *New Masses*, revealing to readers the early work of an American icon. As both reporter and Harlem bureau chief, Wright covered most of the major and minor events, personalities, and issues percolating through the local, national, and global scenes in the late 1930s. Because the *Daily Worker* wasn’t a mainstream paper, editors gave Wright free rein to cover the stories he wanted, and he tackled issues that no one else covered. Although his peers criticized his journalistic writing, these articles offer revealing portraits of Depression-era America rendered in solid, vivid prose. Featuring Earle V. Bryant’s informative, detailed introduction and commentary contextualizing the compiled articles, Byline, Richard Wright provides insight into the man before he achieved fame as a novelist, short story writer, and internationally recognized voice of social protest. This collection opens new territory in Wright studies, and fans of Wright’s novels will delight in discovering the lost material of this literary great.

Richard Wright’s Native Son *BRILL*

Coinciding with the preparations for the celebration in 2008 of Richard Wright’s 100th birthday, this new collection of critical essays on *Native Son* attests to the importance and endurance of Wright’s controversial work. The eleven essays collected in this volume engage the objective of Rodopi’s Dialogue Series by creating multidirectional conversations in which senior and younger scholars interact with each other and with previous scholars who have weighed in on the novel’s import. Speaking from distant corners of the world, the contributors to this book reflect an international interest in Wright’s unique combination of literary strategies and social aims. The wide range of approaches to *Native Son* is presented in five thematic sections. The first three sections cover aspects such as the historical reception of Wright’s novel, the inscription of sex and gender both in *Native Son* and in other African American texts, and the influence of Africa and of vortical symbolism on Wright’s aesthetics; following is the study of the novel from the point of view of its adoption and transformation of various literary genres—the African American jeremiad, the protest novel, the crime novel and courtroom drama, the Bildungsroman, and the Biblical modes of narration. The closing section analyzes the novel’s lasting influence through its adaptation to other artistic fields, such as the cinema and song in the form of hip-hop. The present volume may, therefore, be of interest for students who are not very familiar with Wright’s classic text as well as for scholars and Richard Wright specialists.

Eight Men *Harper Collins*

Here, in these powerful stories, Richard Wright takes readers into this landscape once again. Each of the eight stories in *Eight Men* focuses on a black man at violent odds with a white world, reflecting Wright's views about racism in our society and his fascination with what he called "the struggle of the individual in America." These poignant, gripping stories will captivate all those who loved *Black Boy* and *Native Son*.

Bük #13 *Bukamerica Incorporated*

BüKs are inexpensive pamphlets, each containing one provocative essay, short story, portfolio of pictures, collection of poems, or other surprising entertainment, readable in the time it takes to drink a cup of coffee.

The Souls of Black Folk *Phoemixx Classics Ebooks*

The Souls of Black Folk W. E. B. Du Bois - One of the Most Important Books on Civil Rights, Race, and Freedom Ever Written. It is a seminal work in the history of sociology and a cornerstone of African-American literature and a monumental collection of essays that examines race and racism in

America during the early 1900s and prior. To develop this work, Du Bois drew from his own experiences as an African American in American society. Outside of its notable relevance in African-American history, *The Souls of Black Folk* also holds an important place in social science as one of the early works in the field of sociology. *The Souls of Black Folk* is perfect for anyone interested in African-America literature and history

Nobody Knows My Name *Penguin UK*

Baldwin's early essays have been described as 'an unequalled meditation on what it means to be black in America' . This rich and stimulating collection contains 'Fifth Avenue, Uptown: a Letter from Harlem', polemical pieces on the tragedies inflicted by racial segregation and a poignant account of his first journey to 'the Old Country' , the southern states. Yet equally compelling are his 'Notes for a Hypothetical Novel' and personal reflections on being American, on oother major artists - Ingmar Bergman and Andre Gide, Norman Mailer and Richard Wright - and on the first great conference of Negro - American writers and artists in Paris. In his introduction Baldwin descrides the writer as requiring 'every ounce of stamina he can summon to attempt to look on himself and the world as they are' ; his uncanny ability to do just that is proclaimed on every page of this famous book.

The Motif of “Blindness“ in Richard Wright’s 'Native Son' *GRIN Verlag*

Seminar paper from the year 2008 in the subject English - Literature, Works, grade: 2,7, <http://www.uni-jena.de/> (Institut für Anglistik/Amerikanistik), language: English, abstract: The motif of “blindness” is an idea that recurs many times in Richard Wright's masterpiece *Native Son*. Thus it has got a significant meaning to develop the novel’s general theme. This motif, next to others (such as “whiteness”), supports a certain idea: Referring to James Nagel, it is “[...] operative throughout the novel [...]” and provides the impression of “[...] a lack of understanding and of a tendency to generalize individuals on the basis of race. It is both a rationalization for those who are looking and a disguise for those who are looked at.” Almost all the characters, occurring in the novel, are “blind” in a figurative sense, which makes them prejudiced or apparently charitable not knowing what they are actually causing. They provoke hatred and are not able to see reality as it is. In fact, Bigger is considered to be a stereotype representing the whole black mass. Not until the end of *Native Son* (“But what I killed for, I am!” 429) does he realize his being an individual with particular needs and emotions. Conversely, he sees himself through the eyes of others, especially through those of the white people surrounding him. Obviously, “blindness” plays an important role in the novel. This seminar paper will deal with this motif that underlines the character’s “lack of understanding”, as Nagel would call it, and their tendency to consider an individual to be just an example of a whole mass, namely Bigger as the stereotype of the whole black community. In that way, microcosm is turned to macrocosm with no respect to Bigger’s individuality. For the following analysis, it is, at first, necessary to focus on the definition of the term “motif” to continue with the main part. The latter is planned to include the “blindness”, either in a literal or figurative sense (or both), of certain characters. Therefore, Mary and Jan will be considered at first. Secondly, we look at Mr. and Mrs. Dalton to go on further with Boris Max, Bigger’s lawyer in the trial of the third book. These figures are chosen because of their significance for the plot and Bigger’s personal development. Furthermore, they represent the meaning of “blindness” and its effects, mentioned above, best. The protagonist Bigger himself will be the last character who will be analysed according to his “blindness” to end up in a brief conclusion.

Pagan Spain *Univ. Press of Mississippi*

As Pagan Spain portrays midcentury Spain as a country of tragic beauty, political oppression, and contradictions, Wright amalgamates at once polemic, travel narrative, history, and journalistic essay. He combines, as well, first-person narrative, eyewitness reporting, commentary, anecdotes, vignettes, and dramatic monologue. Pagan Spain, less a journalistic account of a people and an exotic locale than it is a sociological critique of a corrupt system of government, is a daring portrait of a country in turmoil.

Richard Wright and the Library Card *Paw Prints*

Based on a scene from Wright's autobiography, *Black Boy*, in which the seventeen-year-old African American borrows a white man's library card and devours every book as a ticket to freedom.