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Chapter 2 : Category:Native American literature - Wikipedia

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Unlike the preceding oral tradition, nineteenth-century Native American literature was increasingly text-based and composed in English, the result of missionary schools that taught Indians the skills believed necessary to assimilate into white society. Nineteenth-century Native American authors employed Euro-American literary genres like autobiography and the novel, often combining them with traditional narratives like the trickster tale or creation myth to create hybrid forms. Although the early texts exhibit the struggle of Indian authors to find a voice within American culture, they foreshadow elements of later Native American literature such as the refutation of stereotypical depictions of Indians all too common in American literature. Like their successors, nineteenth-century Indian authors were aware of the power of literature as a tool in changing the political and social status of their people. The nineteenth century was a disruptive political era for Native Americans, defined by the Indian Removal Act of 1830. A federal law authorized by President Andrew Jackson, the Removal Act ruled that Indians living east of the Mississippi River could be displaced to land west of the river. A contentious debate about the limits of federal and state jurisdiction over Indian tribal lands and peoples, coupled with a cultural belief in the essential incompatibility of Indian and white societies, led to a movement to relocate Indians to territory less populated by and less desirable to white Americans. The Removal Act was met with resistance by many tribes, most significantly by the Cherokee who inhabited Georgia. The Cherokee Nation had adapted to white society more successfully than other tribes, including creating its own written alphabet or syllabary, adopting a constitution similar to the U. S. Constitution, and establishing a bilingual newspaper. But gold was discovered on Cherokee land, precipitating their expulsion. The Cherokee fought back in a lawsuit before the U. S. Supreme Court in 1831 and again in 1832. The second decision was more favorable to the Cherokee but was ignored by both the federal government and the state of Georgia. Instead, in 1838 the Cherokee were forced by federal troops to depart on foot for the Indian Territory to the west; an estimated four thousand Indians died on what is now known as the Trail of Tears. All Native Americans felt the impact of the new reservation policies, which sought to isolate and contain Indians to make room for an expanding American nation. At the same time that Native Americans were being excluded from the nation, white Americans began to look to them as the source of a unique national identity and literature, distinct from European traditions. These texts employ the trope of the "disappearing Indian," which represents the deaths of Indians as natural, similar to the changing of the seasons or the setting of the sun, rather than the result of political exclusion or social discrimination. Thus the disappearance of Indians from the American social landscape was not only depicted within this body of writing but also implicitly approved of. Early Native American authors wrote within a hostile political climate and in response to a dominant literary tradition that sentimentalized and condoned the death of Indians. But they found the means to engage with their detractors by authoring their own accounts of Indians that challenged stereotypical beliefs, demanded equal political rights, and proved that Indians were neither disappearing nor silent. The "double consciousness" to borrow the term coined by W. Du Bois in these authors' experience is evident in their negotiation of insider and outsider status. Sometimes they adopt the voice of an "authentic" Indian with a complete knowledge of tribal traditions and practices. But just as often they position themselves outside of Indian culture or belief systems, as members of a Christian, educated, and white society. The complex tensions that result from this bifurcated view give rise to some of the most interesting and important moments in the texts. In this text Apess depicts his escape from a dark and abusive childhood through conversion to Christianity and particularly his involvement with the Methodist Church. For Apess, Christianity provides access to a democratic ideal: But his experience as a minister continually reminds him that this ideal is not realized, as he suffers discrimination even within his own church.

Apess refutes stereotypical ideas about Indians by documenting his achievements at practices valued within white society including reading, writing, and preaching, but he does not simply endorse assimilation. Instead, Apess seeks a delicate balance between embracing Christianity and maintaining pride in his Indian identity: "I went then to my native tribe" p. Another important autobiography of the time was written by George Copway Ojibwe, "His autobiography recounts these events within the framework of a spiritual narrative in which conversion marks the transition between his traditional, Indian identity and his new, Christian one. He romanticizes both his past and present selves: I had the nature for it, and gloried in nothing else. The mind for letters was in me, but was asleep, till the dawn of Christianity arose, and awoke the slumbers of the soul into energy and action" p. But for Copway, the choice between them was clear; he viewed the assimilation to white society through Christianity and education as necessary for Indian survival. The autobiography of Black Hawk Sauk, c. Published in as *Life of Ma-ka-tai-me-she-kia-kaik or Black Hawk*, the authenticity of the narrative is often questioned. Unlike Apess and Copway, Hawk was illiterate and did not speak English. Patterson, who edited the text. The extent to which Le Claire and Patterson shaped and perhaps composed the text has caused many to doubt its legitimacy as a Native American autobiography. The literary critic Arnold Krupat describes the autobiography an "original bicultural composite composition" p. The composite nature of the text is evident in discrepancies within the narrative; while Black Hawk resisted white domination throughout his life, particularly in the struggle known as the Black Hawk War, certain portions of his autobiography express gratitude and friendship toward whites. "I reflected upon the ingratitude of the whites, when I saw their fine houses, rich harvests, and every thing desirable around them; and recollected that all this land had been ours, for which me and my people has never received a dollar, and that the whites were not satisfied until they took our village and our grave-yards from us, and removed us across the Mississippi. One of the first authors to engage in protest literature was Elias Boudinot Cherokee, c. Boudinot was a prize pupil and subsequently returned to his people as a missionary to share this knowledge. Boudinot became a spokesperson for the Cherokee Nation, delivering a speech titled "An Address to the Whites" throughout the United States in an attempt to raise money for a Cherokee newspaper and school. In the speech Boudinot demonstrates the capacity of the Cherokee people to be "civilized" by lauding them for their achievements and implicitly distancing them from other Native American tribes. He appeals to his audience by claiming that these improvements are only possible with white assistance: "With you and this public at large, the decision chiefly rests" p. For this reason Boudinot was considered a traitor, and after the Trail of Tears, he was assassinated by members of a rival faction. His "Address to the Whites" advocates acculturation and compliance as key for the survival of the Cherokee, but his life story draws attention to the limitations of this viewpoint. He concludes the speech, however, by acknowledging that the survival of the Cherokee rests little with that people and instead is determined by white America. The Cherokee are threatened with the fate suffered by many other Native American tribes: "But Boudinot pleads with his white audience, if the U. There is, in Indian history, something very melancholy, and which seems to establish a mournful precedent for the future events of the few sons of the forest, now scattered over this vast continent. We have seen every where the poor aborigines melt away before the white population. I merely state the fact, without at all referring to the cause. We have seen, I say, one family after another, one tribe after another, nation after nation, pass away; until only a few solitary creatures are left to tell the sad story of extinction. Shall this precedent be followed? I ask you, shall red men live, or shall they be swept from the earth? With you and this public at large, the decision chiefly rests. Must they all, like the unfortunate Creeks, victims of the unchristian policy of certain persons, go down in sorrow to their grave? They hang upon your mercy as to a garment. Will you push them from you, or will you save them? The Writings of Elias Boudinot, p. By inverting Euro-American assumptions associated with skin color, Apess rejects the inferiority of indigenous people and casts aspersions upon whites for centuries of discrimination and violence. In a speech titled "Eulogy on King Philip", Apess celebrates the life of King Philip, the seventeenth-century leader of a war against the New England colonists. Apess suggests that Philip was a superior military and political leader than either Alexander the Great or George Washington. Moreover

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Apess holds Euro-Americans responsible for the widespread destruction of Indian society: Rum and powder and ball, together with all the diseases, such as the smallpox and every other disease imaginable" p. Ridge was descended from a prominent Cherokee family; his father and grandfather both advocated the removal of the Cherokee to the Indian Territory and were assassinated shortly thereafter along with Elias Boudinot, who was a cousin. Ridge subsequently grew up and was educated in white society. In his novel Ridge transforms Murieta into a Robin Hood character, driven to be an outlaw by the egregious mistreatment he receives from whites. Ridge concluded his novel with the lofty sentiment that "there is nothing so dangerous in its consequences as injustice to individuals" whether it arise from prejudice of color or any other source" p. But in his journalism Ridge argued that giving up traditional indigenous practices and adopting white ways was the only means for the survival of Indians. A Child of the Forest by S. Alice Callahan Muscogee [Creek], which was published in One of the earliest is Jane Johnston Schoolcraft Ojibwe, Schoolcraft was married to Henry Rowe Schoolcraft, a renowned ethnographer, with whom she helped publish the Literary Voyager or Muzzeniegun, a journal of poetry, essays, and history. Schoolcraft published numerous poems in this journal and earned a glowing reputation among literary critics. Certain poems, like "Lines Written under Affliction", echo the style of Felicia Hemans and Lydia Sigourney, the two most popular women poets of the century: On Our Own Ground: University of Massachusetts Press, Life of Ma-ka-tai-me-she-kia-kaik or BlackHawk. Iowa State University Press, The Writings of EliasBoudinot. Edited by Theda Perdue. University of Georgia Press, Life, Letters, and Speeches. University of Nebraska Press, An Anthology, edited by Karen L. Ridge, John Rollin [Yellow Bird]. University of Oklahoma Press, Secondary Works Jaskoski, Helen, ed. Early Native American Writing: Cambridge University Press,

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Chapter 3 : SAGE Reference - Indian American Literature

NATIVE AMERICAN LITERATURE Nineteenth-century Native American literature is a literature of transition, the bridge between an oral tradition that flourished for centuries before the arrival of Europeans and the emergence of contemporary fiction in the s, known as the Native American Renaissance.

Alle productspecificaties Samenvatting While other works cover individual ethnic literary traditions, this encyclopedia is the first to offer a comprehensive introduction to the spectacularly diverse range of ethnic American writing. Included are more than alphabetically arranged entries by more than scholars. While most of the entries are biographical, others cover genres, ethnic stereotypes, seminal works, significant places, major historical events, key pieces of legislation, and various other topics that are part of the context of multiethnic America literature. While some of the writers profiled have international reputations, others are emerging artists. The encyclopedia is accessible to students and general readers, and numerous illustrations enhance its appeal to a broad audience. The collaborative effort of more than specialists working under the direction of distinguished scholar and editor Emmanuel S. Nelson, the encyclopedia also benefits from the guidance of an exceptional advisory board, including: Cerniglia; Roberta Fernandez; Thomas S. Shapiro; And Loretta G. Because American society is increasingly diverse, students need to understand and value the perspectives and experiences of different ethnic groups. Literature presents social history in capsule form, and this encyclopedia will be a crucial reference for high school students and teachers interested in understanding contemporary American society. Public libraries, especially those serving ethnic communities, will also welcome this valuable resource, as will colleges and universities. Over specialists contribute to a reference which includes writers with both international reputations and local fame. Topic as well as author entries make it easy to cross-reference information for associative study, while listings blend biography and review of major works with critical analysis. Highly recommended for academic and public libraries. The set contains more than signed alphabetical entries, with over of them focusing on individual authors. Numerous ethnic groups are represented-writers whose heritage is Amish, Jewish, Italian, and Asian among others. There are surprises, too-such as the articles about Ellis Island, its western counterpart Angel Island, and Wounded Knee The scope of the biographical entries is incredible-from the prolific to the obscure, from Dr. The extensive index is excellent, and the introduction is thought-provoking. More that contributors provide authoritative information on concepts, major works, events, people, and publishers that represent the literatures and voices of the multiethnic American experience. Numerous entries focus on individual authors. Further readings and black-and-white images are included. Breadth and readability make this a wonderful resource for students and general readers alike. An ambitious project, it is the first reference work that seeks to offer a comprehensive introduction to a spectacularly diverse range of ethnic American writing. The editor and contributors live up to that statement. There are over 1, signed entries, of which approximately 1, are on individual authors. Entries run in length from one to several pages and are followed by a list of suggested readings Highly recommended, this is an essential work for high school, college, and public libraries. This work is recommended without reservation for larger public libraries and academic libraries. This is a good starting point for research, providing basic information and cross-references to related topics. This could be used by advanced junior high school students and certainly by all high school students, primarily in literature courses. Featuring well over entries, the work celebrates American cultural diversity in all its vastness, covering not only key writers but also works, genres, major events, and much more. Recommended for high school. Many resources devoted to ethnic literatures have traditionally been exclusive groupings of multicultural African American, Native American, Hispanic American, and Jewish American literature. In addition, central characters of major works are interspersed among the alphabetically listed entries All library collections; all levels.

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Chapter 4 : Ethnic American Literature: An Encyclopedia for Students - Greenwood - ABC-CLIO

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But when exposed to the written texts and more formal language of Western culture, African Americans also put pen to paper to create works of merit. For many years Western scholars considered the phrase African-American literature to be either a myth or a contradiction and either negated or dismissed the rich body of writing by Americans of African descent. Today those songs run deep like a river in the souls of black folks and reverberate and resound in the antiphonal call-and-response iv Introduction her Poems on Various Subjects, Religious and Moral , the first known collection of poems to be published by an enslaved black person. Witnesses to and participants in the horrific system of chattel slavery, early writers such as Olaudah Equiano, Frederick Douglass, and Linda Brent Harriet Jacobs wrote their way to freedom with the publication of their respective works, *The Interesting Narrative*. These now-acknowledged classic texts are clear evidence of the way Africans and African Americans directly affected the development of Western literature and even intellectual history. Like the drafters of the Declaration of Independence and the U. Constitution, documents that undergird Western thought and philosophy, Equiano and Douglass have much to say about the true meaning of freedom, the rights of the individual particularly in a democracy , and universal human rights. Many of these ideas were echoed and added to by other 19th-century African-American writers, of fiction and nonfiction, many of whom were fierce abolitionists, including William W. Garnet, and Frances Ellen Watkins Harper. African Americans entered the 20th century with cadences of progression and precision grounded in determination, spirituality, and literacy. If, however, the vistas disclosed as yet no goal, no resting place, little but flattery and criticism, the journey at least gave leisure for reflection and self-examination; it changed the child of Emancipation to the youth with v dawning self-consciousness, self-realization, and self-respect. In those sombre forests of his striving his own soul rose before him, and he saw himself, darkly as through a veil; and yet he saw in himself some faint revelation of his power, of his mission. He began to have a dim feeling that, to attain his place in the world, he must be himself and not another. In light of the racial realities and marginalization faced by African Americans, these accomplishments did not come easily. In fact, from a legal perspective, the double-conscious striving of African Americans lasted into the middle of the 20th century. Black writers, particularly Richard Wright, considered it their responsibility to fight the same battle for equality, as exhibited in their work. Were all things equal, Fuller maintains, there would be no problem. Even a cursory review of the 20th-century debate over the existence, much less the value, of an African-American literary traditionâ€”often engaged in by white critics and scholars, including Robert Bone, C. It fell to Bone to define with clarity not only what white Western scholars saw as the problem but also what the dilemma was for the African-American writer. Bone wrote in his now-classic text, *The Negro Novel in America* The Negro must still structure his life in terms of a culture to which he is denied full access. He is at once a part of and apart from the wider community in which he lives. His adjustment to the dominant culture is marked by a conflicting pattern of identification and rejection. His deepest psychological impulses alternate between magnetic poles of assimilation and Negro nationalism. Most scholars agree that in the s and s, the Black Aesthetics and Black Arts movements challenged the hierarchy with radical and militant voices that spoke cacophonously black, insisting that blacks were not victims but agents. For example, Baraka identified blacks as magicians who own the night. Semple; and the biting satirical voice of *The Boondocks* comic strip. African-American writers of serious and popular literature have never been more influential. African-American writers are noted for embracing, validating, and proclaiming an America that is diverse, beautiful, and complex. This volume includes entries on major and minor writers, including writers of fiction and nonfiction, poets, dramatists, and critics, as well as entries on the finest works of African-American

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literature, from all genres and time periods. Finally, this volume includes discussions of the major critical and theoretical schools and scholars that have influenced the perception and reception of this body of material, as well as entries on important terms, themes, historical events, and more. Entries are cross-referenced for ease of use. Given the successful movement toward validation and inclusivity witnessed today, the editors found it imperative to include a handful of representative voices from hip-hop culture, and specifically from rap poetry. Our intention does not signal, in any way, a decision to be blind to, supportive of, or cavalier about the pervasive colonialist, nihilistic, oppressive, drug-promoting, homophobic, lust-filled, and misogynist messages of many rap videos and lyrics, often, but not exclusively, by gangster rappers. We do not mean to endorse such particular views or ideologies. However, we recognize that hip-hop culture is firmly rooted in the call-and-response cadence that undergirds African-American culture in general and the African-American literary tradition specifically and that can be heard in everything from Negro spirituals, work songs, blues, and jazz to the poetry of Langston Hughes, Maya Angelou, Introduction Nikki Giovanni, and Kevin Young. Ultimately, what attracts us to hip-hop culture and rap is the seeming continuity and resonance between it and the Black Arts Movement apparent in the often raw, unveiled, and unsilenced voices of many hip-hop artists, including Tupac Shakur, Queen Latifah, and Public Enemy, who use their lyrics, poetry, and fiction as social and political vehicles of comment. Beacon Press, , 13â€” The Black American Writer. The Negro Novel in America. Yale University Press, The Souls of Black Folk. Library of America College Edition, , â€” Vintage Books, , â€” State University of New York Press, Black People and Love. In Toni Morrison, edited by Harold Bloom, â€” Chelsea House Publishers, Coleman, France Davis, and librarians Curley Jones and Marie Paiva, whose effusive support, commitment, and contributions never lagged. They are living testimonies to unconditional love, friendship, and enduring collegiality. Needless to say, I could not have accomplished this project without the assistance I received with the day-to-day tasks of managing it. Robinson, Brooke Shiffler, Erik Ludwig, and Rondell Nelson Richards, who did everything from setting up and maintaining grids to corresponding with contributors and potential contributors, doing library work, and typing. In other words, they served as my army and navy. They deserve the medals. When I began this project, family members, friends, and colleagues lauded me for taking on such a monumental task. In fact, while some profusely wished me good luck and best wishes, others candidly warned that I was taking on a herculean task. This was indeed a challenging project. However, it was also a rewarding one. First of all, the associate editors and I completed the journey with the encouragement, support, and, above all, patience of our editor Jeff Soloway, without whom we would never have crossed the finish line. As chief editor I must also express similar thanks and appreciation to my incredible team of associate editors, Mel Donalson, Tracie Guzzio, and Loretta Gilchrist Woodard, who more than rose to the occasion, going the extra mile to ensure continued progress and the production of the highest quality work. Equally important are contributors G. During his early teens Bam became interested in music and became a D. He also became a founding member of the Savage Seven, a street gang based in the Bronxdale Projects. Around , when Black Spades began to fade, Bam started his own performing group, called Zulu Nation. Although Bam established a different direction for this organization from that of the Black Spades, he designed objectives that were fundamentally quite similar. For example, knowing that the gang life he had lived as a member of Black Spades was essentially an outlet for young people in the ghetto, Bam wanted his new organization to serve a similar objective; significantly, however, instead of crime, he emphasized creativity. Well grounded in African history, Afrocentric thought, spirituality, health-consciousness, and the culture surrounding disk jockeying, which remained dear to him, Bam identified five elements of black culture he would later call hip-hop as the centerpiece of the Zulu Nation. These elements included the following: Knowledge of self was to be the primary function of hip-hop; emceeing was to be used to communicateâ€”to get a message across. Writing was used to express some political or ideological message or as an expression of cultural creativity. Dance forms were to be valued as cultural expressions as well, similar to the way the Brazilian martial arts form capoeira was used to celebrate the influences and retention of African culture in South America. Knowledge of self and the world that blacks

lived in was inspired by the society and culture in which hip-hop was born. Consequently, it was not surprising that demands for the emergence of new civil rights and nationalist organizations, as well as cries for black power prevalent during the 60s and 70s, echoed in the world of hip-hop culture within the black community. Bam transformed the nature of the DJ. This metaphoric battle and competition ran over into the other areas of hip-hop as well, such as rap battles and break dancing battles. Bam began his recording career in 1978 with Paul Winley Records. However, the experience proved to be an unhappy one, and he decided to leave the company. By 1981 Bam had moved from doing house and block parties, where he would connect his equipment to the streetlight, to shows at the Audubon Ballroom. In 1982 Bam released the hip-hop album Planet Rock, which changed not only hip-hop but also music in general. Bam called the new sound electro funk. By 1983 Bam and the Zulu Nation became global ambassadors, spreading hip-hop throughout the world by taking their first trip to Europe, where they performed in Paris and were eagerly received by European youth. In 1985, Life magazine named Afrika Bambaataa one of the most important Americans of the 20th century. During this time he and other artists were hard at work fighting against apartheid in South Africa. Seven years later, in 1992, Bam founded his own record label, Planet Rock, and began disk jockeying at Hot 97, a New York City-based radio station. For the past 20 plus years, Bam has released at least one record every other year. Up Close with Afrika Bambaataa. Accessed February 14, 2014. Alim BakenRa Adams, Jenoyne n. Dancer, poet, journalist, and novelist Jenoyne Adams is a native Californian. She attended California State University at Fullerton, where she majored in political science, and she continued her studies at St. Adams established a career as a journalist while working as a reporter for the San Bernardino Reporter, one of the largest AfricanAmerican newspapers in Southern California. Mingus must come to grips with the fact that her AfricanAmerican father is leaving her Irish mother for a black woman. She must confront her life of liminality, due largely to her biracial identity; find wholeness, including romantic wholeness; and embrace her total self. The story focuses on Selah Wells, who, though married to a pastor, Parker, continues to seek confirmation and fulfillment through sex. The victim of childhood neglect and abuse, Selah clearly suffers from issues of self-esteem. Although she turns to photography as a vehicle of empowerment through art, Selah is unable to transcend the childhood scars that leave her with an unfinished sense of self and the need for validation through sex. Currently, she is a writing consultant for Voices in Harmony, an organization that helps at-risk and underserved youths write and produce plays on important social issues. Joyce DeLaney and published by Doubleday and Co. An Anthology of Black Lesbian Writing brings together 20 selections of fiction, nonfiction, and poetry from women writing in the United States, Canada, the Caribbean, Australia, and Europe.

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Encyclopedia of Asian American Literature. Encyclopedia of American Ethnic Literature. has 3 ratings and 1 review. Keri said: Type of Reference: Encyclop.

See Article History Alternative Titles: American Indian literature, Indian literature Native American literature, also called Indian literature or American Indian literature, the traditional oral and written literatures of the indigenous peoples of the Americas. These include ancient hieroglyphic and pictographic writings of Middle America as well as an extensive set of folktales, myths, and oral histories that were transmitted for centuries by storytellers and that live on in the language works of many contemporary American Indian writers. For a further discussion of the literature of the Americas produced in the period after European contact, see Latin American literature ; American literature ; Canadian literature ; Caribbean literature. General characteristics Folktales have been a part of the social and cultural life of American Indian and Eskimo peoples regardless of whether they were sedentary agriculturists or nomadic hunters. As they gathered around a fire at night, Native Americans could be transported to another world through the talent of a good storyteller. The effect was derived not only from the novelty of the tale itself but also from the imaginative skill of the narrator, who often added gestures and songs and occasionally adapted a particular tale to suit a certain culture. One adaptation frequently used by the storyteller was the repetition of incidents. The description of an incident would be repeated a specific number of times. The number of repetitions usually corresponded to the number associated with the sacred by the culture; whereas in Christian traditions, for instance, the sacred is most often counted in threes for the Trinity, in Native American traditions the sacred is most often associated with groups of four representing the cardinal directions and the deities associated with each or seven the cardinal directions and deities plus those of skyward, earthward, and centre. The hero would kill that number of monsters or that many brothers who had gone out on the same adventure. This type of repetition was very effective in oral communication, for it firmly inculcated the incident in the minds of the listeners—much in the same manner that repetition is used today in advertising. In addition, there was an aesthetic value to the rhythm gained from repetition and an even greater dramatic effect, for the listener knew that, when the right number of incidents had been told, some supernatural character would come to the aid of the hero, sometimes by singing to him. For this reason, oral literature is often difficult and boring to read. Oral literature also loses effect in transcription, because the reader, unlike the listener, is often unacquainted with the worldview, ethics, sociocultural setting, and personality traits of the people in whose culture the story was told and set. Because the effect of the story depended so much on the narrator, there were many versions of every good tale. Each time a story was told, it varied only within the limits of the tradition established for that plot and according to the cultural background of the narrator and the listeners. While studies have been made of different versions of a tale occurring within a tribe, there is still much to be discovered, for instance, in the telling of the same tale by the same narrator under different circumstances. These gaps in the study of folktales indicate not a lack of interest but rather the difficulty in setting up suitable situations for recordings. The terms myth and folktale in American Indian oral literature are used interchangeably, because in the Native American view the difference between the two is a matter of time rather than content. American Indian mythology can be divided into three major cultural regions: North American cultures from the Eskimos to the Indians along the Mexican border, Central and South American urban cultures, and Caribbean and South American hunting-and-gathering and farming cultures. Though each region exhibits a wide range of development, there are recurrent themes among the cultures, and within each culture the importance of mythology itself varies. In North America, for example, each tale can usually stand alone, although many stories share a cast of characters; in contrast, stories developed in the urban cultures of Central America and South America resemble the complicated mythologies of ancient Greece and are quite confusing with their many sexual liaisons, hybrid monsters, and giants. These mythologies are related to the concept that all animals have souls or spirits that give them supernatural power.

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Because humans have subsequently been differentiated from the animals, the animals appear in visions, and in stories they help the hero out of trouble. When there are many tales involving a single character—such as Raven, Coyote, or Manabozho—the transcriptions are linked together today and called cycles (see e). The body of American Indian folklore does not include riddles as found in African folklore, for example, nor does it include proverbs, though there are tales with morals attached. The importance of mythology within a culture is reflected in the status of storytellers, the time assigned to this activity, and the relevance of mythology to ceremonialism. Mythology consists primarily of animal tales and stories of personal and social relationships; the actors and characters involved in these stories are also an index to the beliefs and customs of the people. For example, the Navajo ceremonials, like the chants, are based entirely on the characters and incidents in the mythology. The dancers make masks under strict ceremonial control, and, when they wear them to represent the gods, they absorb spiritual strength. The Aztec ceremonials and sacrifices are believed to placate the gods who are the heroes of the mythology. Oral literatures North American cultures: Canadian and Greenlandic Arctic peoples are generally called Inuit; the U. Arctic literature embodies simple stories of hunting incidents in which the heroes are sometimes helped through supernatural power. Other stories include themes in which people ascend to the sky to become constellations, maltreated children become animals, and an orphan boy becomes successful. Still others surround the exploits and priestly magic of the shamans. In the region from Greenland to the Mackenzie River, Sedna is the highest spirit and controls the sea mammals; the Moon is a male deity who lives incestuously with his sister, the Sun. When she discovers he is her brother, she seizes a burning bundle of sticks and rushes away into the sky, the Moon pursuing her. There are many stories involving family life, as well as others that deal with the feuds between Inuit and the Native Americans south of them. The western Eskimos along the Pacific and Arctic coasts have the Raven cycle, a series of tales centred on Raven, a protagonist whose role ranges from culture hero to the lowest form of trickster. Many of the same plots and themes also occur in tales of the Northwest Coast culture. Around some coastal villages, a story about a flood that took place in the first days of the Earth is told. Many stories are especially intended for children and stress proper behaviour. They are often told by young girls to younger ones and are illustrated by incising figures in the snow or on the ground with an ivory snow knife. On the lower Yukon River, a migration legend is told about a long journey from east to west. The usual incident that breaks up this party of travelers is a quarrel, after which they divide into two groups, occupying separate villages, and for years make constant war on each other. Tales of hunting begin as personal adventures but become stylized with supernatural characters and events. Northwest Coast There is greater similarity in the mythology of the various tribes along the Northwest Coast than in other regions of North America. Collectors of folktales have gathered a long series of stories told in the region from the mouth of the Columbia River through southeastern Alaska into a Raven cycle. The protagonists of these stories—from south to north, Coyote, Mink, and Raven—vary from culture hero to trickster. In each subarea the stories elucidate the origin of a village, a clan, or a family and are regarded as the property of that group. Thus, these stories can be used by others only through permission or, sometimes, purchase. In Bungling Host, Trickster, after seeing his host produce food in various ways (e). In Dog Husband, a girl has a secret lover who is a dog by day and a man by night. When she gives birth to pups, she is deserted by her tribe. In some versions, parents lose all their sons to a monster, and, when a new baby is born, it grows rapidly, kills the monster, and restores the brothers. Star Husband, another widely known myth, relates the story of two girls sleeping outdoors who wish the stars would marry them. They ascend to the sky, marry the stars, and experience a series of remarkable adventures. Among the Kwakiutl of Vancouver Island, the mythology is represented in an elaborate series of dances that illustrate characters and incidents with masks, puppets, and other mechanical devices. The principal events during the winter ceremonial season, these ceremonies include initiation into the secret societies, the highest of which is the so-called Cannibal Society; members of this society recount ancient stories of cannibalism but, contrary to some accounts, do not practice cannibalism themselves. Less elaborate forms of this winter ceremonial are found among the southern tribes who base their activities on the quest for the guardian spirit and on the return

of the spirits to those who have seen them in visions. In order to exorcise these spirits, their songs must be sung and their dances performed. The Salish-speaking tribes of southern British Columbia and of Washington have less complicated costumes for this ceremonial, but their dancing is very interesting and vigorous. The attitude of the Northwest Coast Indians toward animals is expressed in rituals such as the first salmon ceremony and in the ceremonial treatment of the bear. When the first salmon of the spring run is caught, it is ceremonially cleaned and placed on a clean mat or a bed of fern leaves. It is welcomed with an address of thanks and promised good treatment. The entrails are wrapped in a mat and thrown into the river so that they can return to the land in the west where the salmon can tell how well he was treated. The salmon is carried to the house by a selected group—children, women only, or the family of the successful fisherman—and is roasted and eaten by the selected group, or a morsel may be distributed to each village resident. The bear is never killed wantonly. When seen, it is addressed in terms of kinship, an attitude that is shared by a variety of cultures.

California The many small tribes of California exhibit more unity in their mythology than is present in many other features of their culture. In the north-central area, the Kuksu cults enact the myths of the creator and the culture hero with Coyote and Thunder as the chief characters. In southern California, in ceremonies of the Chungichnich cults, contact with the highest god is achieved by smoking datura or jimsonweed, which produces hallucinations of animals. The boys initiated into the cults regard the animals as their guardian spirits. This concept relates the cult activity with the most fundamental feature of American Indian religion: Documentation of the mythology of the California tribes was thoroughly disrupted by Euro-American colonization, although some animal stories and a few themes about ill-defined characters have been recorded.

Southwest, Northeast, and Plains Southwest The Native Americans of New Mexico and Arizona, along with a few small tribes related to them in southern California, have cultural traditions with some features in common. In the folklore of the Southwest, the emergence and migration myths show the indigenous peoples emerging from an unpleasant underworld at the time when the Earth is not yet completely formed. They start a long trek southward, some looking for a sacred spot and others looking specifically for the centre of the Earth. In some instances they are led by a pair of culture heroes, the Twins, also called the Little War Gods, who help stabilize the surface of the Earth and teach the people many features of their culture, including ceremonials. When the people were weary during the migration, powerful spirit-beings known as kachinas came and danced until someone made fun of their peculiar faces and insulted them. The kachinas allowed the people to copy their masks and costumes and then returned to their home in the underworld. Since that time the men from the kivas, the ceremonial chambers to which all the men belonged, have made these costumes and masks and have performed the dances necessary to stimulate and protect the harvest, bring rain, and promote general welfare. They sometimes behave like unruly children and tease their grandmother to death. Coyote, in the Pueblo literature, is always sly and is often caught in his own wiles. A group of very crude and vulgar tales about him exist. The Athabaskan-speaking tribes of the Southwest are the Navajo and the Apache. Nowhere in America are mythology and ceremonial more closely associated than among the Navajo, where the myths are poetically expressed through great chants see Blessingway. The principal characters are the gods of the wind, the rain, the dawn, the Sun, the semiprecious stones, the sacred plants, corn maize, tobacco, squash, and the bean. The ceremonials are intended to cure sickness, both mental and physical, and protect people on dangerous missions rather than to inspire any sense of worship. All the arts are combined in the ceremonies: This is one of the most inspiring ceremonials devised by the American Indian. The other Athabaskan-speaking people, the Apache, are divided into several groups, of which the Lipan are particularly interesting. The southernmost of North American tribes, they live partly across the Mexican border. One of the monsters in the tales is Big Owl, a destructive cannibal in the form of a large owl. The story of the man seeking spiritual power from the gods who goes down the Colorado River in a hollow log to reach the holy places where the spirits live is almost identical to its Navajo version. There is a Lipan Coyote cycle, but there are no Spanish-derived tales.

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