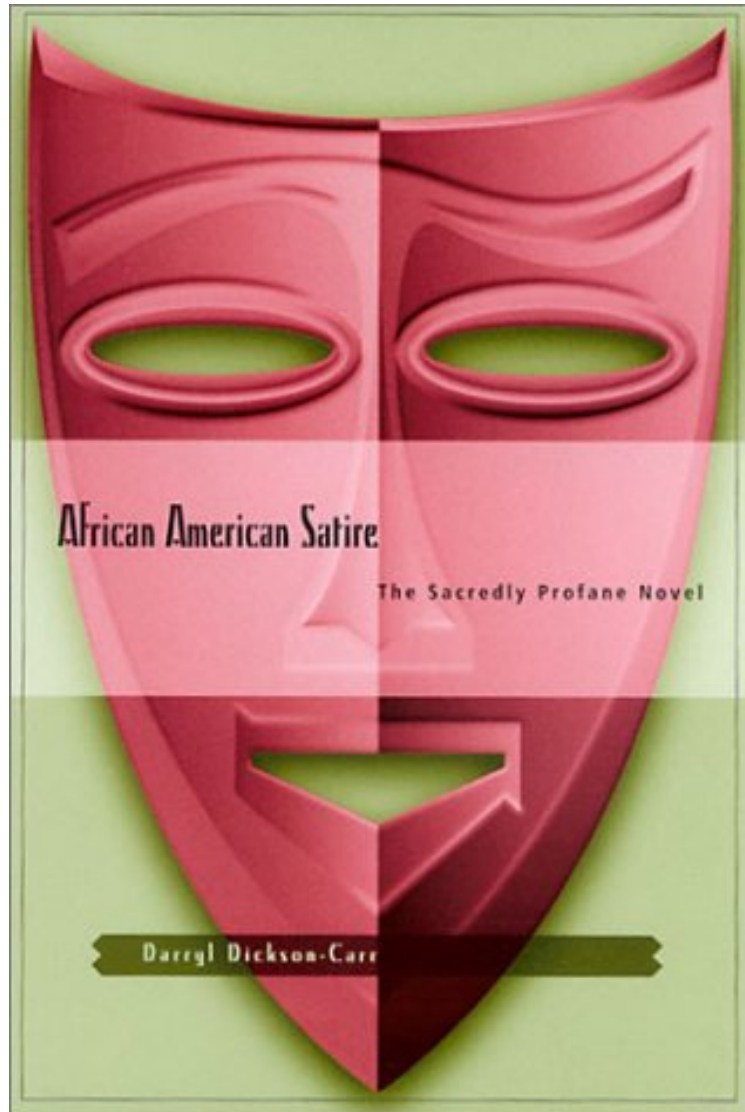


[Read free ebook] African American Satire: The Sacredly Profane Novel

African American Satire: The Sacredly Profane Novel

Darryl Dickson-Carr

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#2827789 in Books University of Missouri 2001-07-30Original language:EnglishPDF # 1 9.00 x 1.00 x 6.00l, 1.16 #File Name: 0826213251248 pages | File size: 19.Mb

Darryl Dickson-Carr : African American Satire: The Sacredly Profane Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised African American Satire: The Sacredly Profane Novel:

7 of 8 people found the following review helpful. Studies the role and purpose of satire as a literary genreBy Midwest Book ReviewDarryl Dickson-Carr's African American Satire is recommended for college-level audiences; this studies the role and purpose of satire as a literary genre in African-American writings. Afro-American literature and the history of satire are concurrently studied in chapters which argue that major works by Hughes, Ellison and other should be viewed as satires in order to fully appreciate their meaning.1 of 14 people found the following review

helpful. My, my, my, what an excellent book. By A CustomerWow! I could not believe how remarkably crispy this book was. I mean the pages were just crisp with crispness. You know how when sometimes you're reading a book and you think to yourself "Dam! This book is crispy!"? Well, when you read this book, it will make you think that. Are you ready to ascend to new levels of crispiness? Then reading this handsome man's audacious study of the crisp. I found particularly interesting the area where he compares Lacan's mirror stage to Ralph Ellison's novel: "THE CRISP FACTOR". What a tight, irresistable thriller!

Satire's real purpose as a literary genre is to criticize through humor, irony, caricature, and parody, and ultimately to defy the status quo. In *African American Satire*, Darryl Dickson-Carr provides the first book-length study of African American satire and the vital role it has played. In the process he investigates African American literature, American literature, and the history of satire. Dickson-Carr argues that major works by such authors as Rudolph Fisher, Ishmael Reed, Ralph Ellison, Langston Hughes, and George S. Schuyler should be read primarily as satires in order to avoid misinterpretation and to gain a greater understanding of their specific meanings and the eras in which they were written. He also examines the satirical rhetoric and ideological bases of complex works such as John Oliver Killens's *The Cotillion* and Cecil Brown's *The Life and Loves of Mr. Jiveass Nigger*—books that are currently out of print and that have received only scant critical attention since they were first published. Beginning with the tradition of folk humor that originated in West Africa and was forcibly transplanted to the Americas through chattel slavery, Dickson-Carr focuses in each chapter on a particular period of the twentieth century in which the African American satirical novel flourished. He analyzes the historical contexts surrounding African American literature and culture within discrete crucial movements, starting with the Harlem Renaissance of the 1920s and ending in the present. He also demonstrates how the political, cultural, and literary ethos of each particular moment is manifested and contested in each text. By examining these texts closely within their historical and ideological contexts, Dickson-Carr shows how African American satirical novels provide the reader of African American literature with a critique of popular ideologies seldom found in nonsatirical works. Providing a better understanding of what satire is and why it is so important for fulfilling many of the goals of African American literature, *African American Satire* will be an important addition to African American studies.

"Original in its subject, thorough in its research and execution, and cogent and intelligent in its presentation. It provides a new voice in our ongoing struggle to present a varied, hybrid, and complex portrait not only of the African American but also of African American literature."—*Canadian of American Studies*