

**Criminal Self-Representation in
African American Popular Culture**

UNDER A Bad SIGN

JONATHAN MUNBY

Under A Bad Sign Criminal Self Representation In African American Popular Culture

Dan Flory



Under A Bad Sign Criminal Self Representation In African American Popular Culture:

Under a Bad Sign Jonathan Munby, 2011-07-15 What accounts for the persistence of the figure of the black criminal in popular culture created by African Americans Unearthing the overlooked history of art that has often seemed at odds with the politics of civil rights and racial advancement Under a Bad Sign explores the rationale behind this tradition of criminal self representation from the Harlem Renaissance to contemporary gangsta culture In this lively exploration Jonathan Munby takes a uniquely broad view laying bare the way the criminal appears within and moves among literary musical and visual arts Munby traces the legacy of badness in Rudolph Fisher and Chester Himes s detective fiction and in Claude McKay Julian Mayfield and Donald Goines s urban experience writing Ranging from Peetie Wheatstraw s gangster blues to gangsta rap he also examines criminals in popular songs Turning to the screen the underworld films of Oscar Micheaux and Ralph Cooper the 1970s blaxploitation cycle and the 1990s hood movie come under his microscope as well Ultimately Munby concludes that this tradition has been a misunderstood aspect of African American civic life and that rather than undermining black culture it forms a rich and enduring response to being outcast in America

African American Folklore Anand Prahlad, 2016-08-08 African American folklore dates back 240 years and has had a significant impact on American culture from the slavery period to the modern day This encyclopedia provides accessible entries on key elements of this long history including folklore originally derived from African cultures that have survived here and those that originated in the United States Inspired by the author s passion for African American culture and vernacular traditions African American Folklore An Encyclopedia for Students thoroughly addresses key elements and motifs in black American folklore especially those that have influenced American culture With its alphabetically organized entries that cover a wide range of subjects from the word conjure to the dance style of twerking this book provides readers with a deeper comprehension of American culture through a greater understanding of the contributions of African American culture and black folk traditions This book will be useful to general readers as well as students or researchers whose interests include African American culture and folklore or American culture It offers insight into the histories of African American folklore motifs their importance within African American groups and their relevance to the evolution of American culture The work also provides original materials such as excerpts from folktales and folksongs and a comprehensive compilation of sources for further research that includes bibliographical citations as well as lists of websites and cultural centers

African American Culture and Society After Rodney King Josephine Metcalf, Carina Spaulding, 2016-03-09 1992 was a pivotal moment in African American history with the Rodney King riots providing palpable evidence of racialized police brutality media stereotyping of African Americans and institutional discrimination Following the twentieth anniversary of the Los Angeles uprising this time period allows reflection on the shifting state of race in America considering these stark realities as well as the election of the country s first black president a growing African American middle class and the black authors and artists significantly contributing to America s

cultural output Divided into six sections The African American Criminal in Culture and Media Slave Voices and Bodies in Poetry and Plays Representing African American Gender and Sexuality in Pop Culture and Society Black Cultural Production in Music and Dance Obama and the Politics of Race and Ongoing Realities and the Meaning of Blackness this book is an engaging collection of chapters varied in critical content and theoretical standpoints linked by their intellectual stimulation and fascination with African American life and questioning how and to what extent American culture and society is past race The chapters are united by an intertwined sense of progression and regression which addresses the diverse dynamics of continuity and change that have defined shifts in the African American experience over the past twenty years *Rapper, Writer, Pop-Cultural Player* Josephine Metcalf, Will Turner, 2016-04-08 This collection of essays critically engages with factors relating to black urban life and cultural representation in the post civil rights era using Ice T and his myriad roles as musician actor writer celebrity and industrialist as a vehicle through which to interpret and understand the African American experience Over the past three decades African Americans have faced a number of new challenges brought about by changes in the political economic and social structure of America Furthermore this vastly changed social landscape has produced a number of resonant pop cultural trends that have proved to be both innovative and admired on the one hand and contentious and divisive on the other Ice T s iconic and multifarious career maps these shifts This is the first book that taken as a whole looks at a black cultural icon s manipulation of or manipulation by so many different forms simultaneously The result is a fascinating series of tensions arising from Ice T s ability to inhabit conflicting pop cultural roles including hardcore gangsta rapper and dedicated philanthropist author of controversial song Cop Killer and network television cop self proclaimed pimp and reality television house husband As the essays in this collection detail Ice T s chameleonic public image consistently tests the accepted parameters of black cultural production and in doing so illuminates the contradictions of a society erroneously dubbed post racial

The Routledge History of Crime in America James Campbell, Vivien Miller, 2024-12-27 Covering a broad chronology from the colonial era to the present this volume s 28 chapters reflect the diverse approaches interests and findings of an international group of new and established scholars working on American crime histories today The book is organized around major themes in crime history including violence science and technology culture gender and organized crime and it addresses pressing contemporary concerns such as mass incarceration and the racial politics of crime in modern America It also engages with the history of crime literature film and popular culture from colonial execution sermons to true crime television in the twenty first century The volume is alert to continuities and diversity over time and place in the history of American crime notably in chapters on the South the West and the impact of urbanization on practices and ideas about crime and law enforcement in different periods of the American past The Routledge History of Crime in America is an indispensable interdisciplinary resource for students and researchers working in areas of crime crime policy punishment policing and incarceration

African American Cinema Through Black Lives Consciousness Mark A. Reid, 2019-01-12 The

interdisciplinary quality of the anthology makes it approachable to students and scholars of fields ranging from film to culture to African American studies alike *African American Film Noir and Philosophy* Dan Flory, 2025-10-16 How have feelings presumptions and preconceptions concerning racialized Blackness intersected with film noir Dan Flory relies on recent advances in philosophy of film philosophy of emotion cognitive film theory and critical philosophy of race to guide his analyses of this well known film genre Making sense of techniques themes and characterizations filmmakers have used in order to structure movies into film noirs Flory focuses on those viewer responses that are not consciously registered by higher level forms of cognition He argues that embodied affective and implicit reactions are key to understanding how film noir typically conveys ideas feelings and perspectives concerning race Noir films by African American and other artists have frequently sought to elicit such embodied responses rendering their investigation vital In many cases these artists have created works that aim either explicitly or implicitly to be filmed in the guise of philosophy by generating serious thoughtful reflection By using advances from these theoretical subfields in conjunction with developments in mainstream African American and other kinds of filmmaking Flory elucidates many under analyzed dimensions of noir films and their intersection with racialized Blackness Aiming to both diagnose as well as seek ways to overcome socio political problems concerning anti Blackness Black invisibility and the epistemic injustices they generate Flory paves the way for revolutionary moral change

Criminality and the Modern Stephen Brauer, 2022-01-28 The emergence of the social sciences established in the mid to late nineteenth century had a substantial bearing on how researchers academics and eventually the general public thought about criminal behavior Using Modernism as a lens Stephen Brauer examines how these disciplines shaped Americans understanding of criminality in the twentieth century and how it provides a new way to think about culture social norms and ultimately laws In theory laws act as articulations and codifications of a community's beliefs values and principles By breaking laws criminals help us reinforce social norms by providing the opportunity to affirm what is believed to be right By operating outside the bounds of acceptable behavior the criminal serves as a useful figure to understand what is at stake in the culture what the central issues of that culture might be and what the fears and anxieties are Criminality serves as a lens through which we can read ourselves and how the criminal operates as a cultural figure signifies the things we are negotiating in our lives and in our communities Brauer focuses on two main concepts central to the very concept of Modernism to explore criminality contingency the idea that the individual might not be in control of their own deviance and agency the notion that the criminal makes a conscious choice to use crime as a means of economic success The figure of the criminal is a powerful one and is key to exploring American twentieth century culture This book would be of interest to students and scholars in criminology sociology cultural studies literary studies history and many others *The Best Laid Plans* Jim Leach, Jeannette Sloniowski, 2017-12-04 The Best Laid Plans includes an accessible group of essays that will meet the needs of students and scholars in film and media studies by offering new insights into an important and neglected area in

genre criticism Speculative Time Paul Crosthwaite, 2024 *Speculative Time* examines how a climate of financial and economic speculation and disaster shaped the literary culture of the United States in the early to mid twentieth century It argues that speculation's risk laden and crisis prone temporalities had major impacts on writing in the period and on important aspects of visual representation *The Culture and Politics of Contemporary Street Gang Memoirs* Josephine Metcalf, 2012-07-02 The publication of Sanyika Shakur's *Monster: The Autobiography of an L A Gang Member* in 1993 generated a huge amount of excitement in literary circles New York Times book critic Michiko Kakutani deemed it a shocking and galvanic book and set off a new publishing trend of gang memoirs in the 1990s The memoirs showcased tales of violent confrontation and territorial belonging but also offered many of the first journalistic and autobiographical accounts of the much mythologized gang subculture In *The Culture and Politics of Contemporary Street Gang Memoirs* Josephine Metcalf focuses on three of these memoirs Shakur's *Monster* Luis J Rodriguez's *Always Running: La Vida Loca: Gang Days in L.A.* and Stanley Tookie Williams's *Blue Rage, Black Redemption* as key representatives of the gang autobiography Metcalf examines the conflict among violence, thrilling sensationalism and the authorial desire to instruct and warn competing within these works The narrative arcs of the memoirs themselves rest on the process of conversion from brutal young gang bangers to nonviolent enlightened citizens Metcalf analyzes the emergence, production, marketing and reception of gang memoirs Through interviews with Rodriguez, Shakur and Barbara Cottman Becnel Williams's editor Metcalf reveals both the writing and publishing processes This book analyzes key narrative conventions specifically how diction, dialogue and narrative arcs shape the works The book also explores how these memoirs are consumed This interdisciplinary study fusing literary criticism, sociology, ethnography, reader response study and editorial theory brings scholarly attention to a popular, much discussed but understudied modern expression The City in American Literature and Culture Kevin R. McNamara, 2021-08-05 This book examines what literature and film reveal about the urban USA Subjects include culture, class, race, crime and disaster *Action Cinema Since 2000* Chris Holmlund, Lisa Purse, Yvonne Tasker, 2024-05-16 *Action Cinema Since 2000* addresses an increasingly lively and evolving field of scholarship probing the definition and testing the potential of action cinema to reframe the mode for the 21st century Contributors examine a broad range of content from blockbusters to smaller independent films originating from China, Korea, India, France, the USA and Mexico Ranging from *JSA: Joint Security Area* (Gdonggeonyubi) (2000) to *Polite Society* (2023) they consider the changing modes of action cinema with streaming assuming global importance and an ever increasing number of generic blends They consider under explored areas of action film particularly how race, ethnicity, gender and age figure in narratives and through image and soundtracks Overall the book demonstrates how 21st century action cinema engages with and reflects geopolitical, creative and industrial developments Contributors argue that it continues to offer fantasies of empowerment and mobility that say much about how power is understood in diverse contexts today **American Myths, Legends, and Tall Tales** Christopher R. Fee, Jeffrey B.

Webb,2016-08-29 A fascinating survey of the entire history of tall tales folklore and mythology in the United States from earliest times to the present including stories and myths from the modern era that have become an essential part of contemporary popular culture Folklore has been a part of American culture for as long as humans have inhabited North America and increasingly formed an intrinsic part of American culture as diverse peoples from Europe Africa Asia and Oceania arrived In modern times folklore and tall tales experienced a rejuvenation with the emergence of urban legends and the growing popularity of science fiction and conspiracy theories with mass media such as comic books television and films contributing to the retelling of old myths This multi volume encyclopedia will teach readers the central myths and legends that have formed American culture since its earliest years of settlement Its entries provide a fascinating glimpse into the collective American imagination over the past 400 years through the stories that have shaped it Organized alphabetically the coverage includes Native American creation myths tall tales like George Washington chopping down his father s cherry tree and the adventures of King of the Wild Frontier Davy Crockett through to today s urban myths Each entry explains the myth or legend and its importance and provides detailed information about the people and events involved Each entry also includes a short bibliography that will direct students or interested general readers toward other sources for further investigation Special attention is paid to African American folklore Asian American folklore and the folklore of other traditions that are often overlooked or marginalized in other studies of the topic *The Black Arts Movement and the Black Panther Party in American Visual Culture* Jo-Ann Morgan,2018-12-17 This book examines a range of visual expressions of Black Power across American art and popular culture from 1965 through 1972 It begins with case studies of artist groups including Spiral OBAC and AfriCOBRA who began questioning Western aesthetic traditions and created work that honored leaders affirmed African American culture and embraced an African lineage Also showcased is an Oakland Museum exhibition of 1968 called New Perspectives in Black Art as a way to consider if Black Panther Party activities in the neighborhood might have impacted local artists work The concluding chapters concentrate on the relationship between selected Black Panther Party members and visual culture focusing on how they were covered by the mainstream press and how they self represented to promote Party doctrine and agendas *Street Players* Kinohi Nishikawa,2019-01-11 The uncontested center of the black pulp fiction universe for more than four decades was the Los Angeles publisher Holloway House From the late 1960s until it closed in 2008 Holloway House specialized in cheap paperbacks with page turning narratives featuring black protagonists in crime stories conspiracy thrillers prison novels and Westerns From Iceberg Slim s Pimp to Donald Goines s Never Die Alone the thread that tied all of these books together and made them distinct from the majority of American pulp was an unfailing veneration of black masculinity Zeroing in on Holloway House *Street Players* explores how this world of black pulp fiction was produced received and recreated over time and across different communities of readers Kinohi Nishikawa contends that black pulp fiction was built on white readers fears of the

feminization of society and the appeal of black masculinity as a way to counter it In essence it was the original form of blaxploitation a strategy of mass marketing race to suit the reactionary fantasies of a white audience But while chauvinism and misogyny remained troubling yet constitutive aspects of this literature from 1973 onward Holloway House moved away from publishing sleaze for a white audience to publishing solely for black readers The standard account of this literary phenomenon is based almost entirely on where this literature ended up in the hands of black male working class readers When it closed Holloway House was synonymous with genre fiction written by black authors for black readers a field of cultural production that Nishikawa terms the black literary underground But as *Street Players* demonstrates this cultural authenticity had to be created promoted and in some cases made up and there is a story of exploitation at the heart of black pulp fiction s origins that cannot be ignored

Beyond Blaxploitation Novotny Lawrence, Gerald R. Butters, 2016-11-28

Beyond Blaxploitation is a much needed pedagogical tool informing film scholars critics and fans alike about blaxploitation s richness and complexity

Dying to Belong Martha P. Nochimson, 2007-05-21

This fascinating book begins with a new definition of the gangster film and a challenging exploration of the Hong Kong and Hollywood screen traditions Illuminates the way gangster films deal with the ambiguities of modern life correcting the notion that this genre is inconsequential sensationalism Contends that both American and Hong Kong gangster films are against the grain reactions to the central fable of modern democracies that promise immigrant and other outsiders that they can become social insiders Clarifies crucial and fascinating differences between American and Hong Kong approaches to enjoining the discussion of immigrant histories by placing them in counterpoint with each other Draws on a range of American films ranging from *Public Enemy* and *Scarface* to *Gangs of New York* *Goodfellas* and *The Godfather* Explores a number of Hong Kong s 21st century gangster films including Andrew Lau s great trilogy *Infernal Affairs* and *Election* and *Election 2* directed by Hong Kong auteur Johnnie To Concludes with an exclusive interview with *The Sopranos* creator David Chase

Intersecting Aesthetics Charlene Regester, Cynthia Baron, Ellen C. Scott, Terri Simone Francis, Robin G. Vander, 2023-11-27

Contributions by Cynthia Baron Elizabeth Binggeli Kimberly Nichele Brown Priscilla Layne Eric Pierson Charlene Regester Ellen C Scott Tanya L Shields and Judith E Smith *Intersecting Aesthetics* Literary Adaptations and Cinematic Representations of Blackness illuminates cultural and material trends that shaped Black film adaptations during the twentieth century Contributors to this collection reveal how Black literary and filmic texts are sites of negotiation between dominant and resistant perspectives Their work ultimately explores the effects racial perspectives have on film adaptations and how race inflected cultural norms have influenced studio and independent film depictions Several chapters analyze how self censorship and industry censorship affect Black writing and the adaptations of Black stories in early to mid twentieth century America Using archival material contributors demonstrate the ways commercial obstacles have led Black writers and white dominated studios to mask Black experiences Other chapters document instances in which Black writers and directors navigate cultural norms and material

realities to realize their visions in literary works independent films and studio productions Through uncovering patterns in Black film adaptations *Intersecting Aesthetics* reveals themes aesthetic strategies and cultural dynamics that rightfully belong to accounts of film adaptation The volume considers travelogue and autobiography sources along with the fiction of Black authors H G de Lisser Richard Wright Ann Petry Frank Yerby and Walter Mosley Contributors examine independent films *The Love Wanga* 1936 and *The Devil s Daughter* 1939 Melvin Van Peebles s first feature *The Story of a Three Day Pass* 1967 and the Senegalese film *Karmen Ge* 2001 They also explore studio era films *In This Our Life* 1942 *The Foxes of Harrow* 1947 *Lydia Bailey* 1952 *The Golden Hawk* 1952 and *The Saracen Blade* 1954 and post studio films *The Learning Tree* 1969 *Shaft* 1971 *Lady Sings the Blues* 1972 and *Devil in a Blue Dress* 1995

Something to Do with Power David Tyroler Romine,2025-06-03 Unlike his more well known contemporaries such as Malcolm X and Maya Angelou Julian Hudson Mayfield 1928 1984 has remained on the periphery of mainstream historical narratives Yet his extensive intellectual archive has been a vital resource for historians exploring Black radicalism By centering Mayfield s lived experiences across five decades and four continents this book offers a unique lens into the complex intersections of Black communism Black nationalism and Black internationalism during the Cold War era *Something to Do with Power* highlights the importance of Mayfield s story of mutual interest and solidarity in shaping literary and political activism offering a fresh examination of the Black left s role in American culture His legacy as a writer propagandist and artist committed to resisting the domination of white supremacy underscores his significant though underappreciated contribution to American history

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