

Psycho Loco

Terrence T. Tucker

Crazy Funny Lisa A. Guerrero, 2019-10-28 This book examines the ways in which contemporary works of black satire make black racial madness legible in ways that allow us to see the connections between suffering from racism and suffering from mental illness. Showing how an understanding of racism as a root cause of mental and emotional instability complicates the ways in which we think about racialized identity formation and the limits of socially accepted definitions of (in)sanity, it concentrates on the unique ability of the genre of black satire to make knowable not only general qualities of mental illness that are so often feared or ignored, but also how structures of racism contribute a specific dimension to how we understand the different ways in which people of color, especially black people, experience and integrate mental instability into their own understandings of subjecthood. Drawing on theories from ethnic studies, popular culture studies, cultural studies, psychoanalysis, and trauma theory to offer critical textual analyses of five different instances of new millennial black satire in television, film, and literature – the television show Chappelle's Show, the Spike Lee film Bamboozled, the novel The White Boy Shuffle by Paul Beatty, the novels Erasure and I Am Not Sidney Poitier by Percival Everett, and the television show Key & Peele – Crazy Funny presents an account of the ways in which contemporary black satire rejects the boundaries between sanity and insanity as a way to animate the varied dimensions of being a racialized subject in a racist society.

The White Boy Shuffle Paul Beatty, 2001-05-04 A slapstick satire on race relations featuring Gunnar Kaufman, a black writer from Santa Monica who becomes famous by saying all the right things whites want to hear. The novel pokes fun at both blacks and whites. A first novel.

Engaging Tradition, Making It New Stephanie Brown, Éva Tettenborn, 2020-12-15 Engaging Tradition, Making It New offers a rich collection of fresh scholarly and pedagogical approaches to new African American literature. Organized around the theme of transgression, the collection focuses on those writers who challenge the reading habits and expectations of students and instructors, whether by engaging themes and literary forms not usually associated with African American literature or by departing from traditional modes of approaching historical, social, or legal struggles. Each chapter offers a specific reading of a particular novel, memoir, or poetry collection, sometimes in concert with a second, related text, and suggests both a useful critical context and one or more pedagogical approaches. Engaging Tradition, Making It New points the way toward exciting new methods of teaching and researching authors in this dynamic field.

The Chican@ Hip Hop Nation Pancho McFarland, 2013-11-01 The population of Mexican-origin peoples in the United States is a diverse one, as reflected by age, class, gender, sexuality, and religion. Far from antiquated concepts of mestizaje, recent scholarship has shown that Mexican@/Chican@ culture is a mixture of indigenous, African, and Spanish and other European peoples and cultures. No one reflects this rich blend of cultures better than Chican@ rappers, whose lyrics and iconography can help to deepen our understanding of what it means to be Chican@ or Mexican@ today. While some identify as Mexican mestizos, others identify as indigenous people or base their identities on their class and racial/ethnic makeup. No less significant is the intimate level of contact between Chican@s and black Americans. Via a firm theoretical foundation, Pancho McFarland explores the language and ethos of Chican@/Mexican@ hip hop and sheds new light on three distinct identities reflected in the music: indigenous/Mexican, Mexican nationalist/immigrant, and street hopper. With particular attention to the intersection of black and Chicano cultures, the author places exciting recent developments in music forms within the context of progressive social change, social justice, identity, and a new transnational, polycultural America.

Beyond The Chinese Connection Crystal S. Anderson, 2013-05-14 In *Beyond “The Chinese Connection,”* Crystal S. Anderson explores the cultural and political exchanges between African Americans, Asian Americans, and Asians over the last four decades. To do so, Anderson examines such cultural productions as novels (Frank Chin’s *Gunga Din Highway* [1999], Ishmael Reed’s *Japanese By Spring* [1992], and Paul Beatty’s *The White Boy Shuffle* [1996]); films (*Rush Hour 2* [2001], *Unleashed* [2005], and *The Matrix* trilogy [1999-2003]), and Japanese animation (*Samurai Champloo* [2004]), all of which feature cross-cultural conversations. In exploring the ways in which writers and artists use this transferal, Anderson traces and tests the limits of how Afro-Asian cultural production interrogates conceptions of race, ethnic identity, politics, and transnational exchange. Ultimately, this book reads contemporary black/Asian cultural fusions through the recurrent themes established by the films of Bruce Lee, which were among the first—and certainly most popular—works to use this exchange explicitly. As a result of such films as *Enter the Dragon* (1973), *The Chinese Connection* (1972), and *The Big Boss* (1971), Lee emerges as both a cross-cultural hero and global cultural icon who resonates with the experiences of African American, Asian American and Asian youth in the 1970s. Lee’s films and iconic imagery prefigure themes that reflect cross-cultural negotiations with global culture in post-1990 Afro-Asian cultural production.

Free Radio Lawrence Soley, 2019-04-10 This book reviews the history of the microradio movement, enabling readers to understand why and how it has captured momentum and power. It discusses the anti-Nazi underground stations and other resistance stations, explaining how previous stations provided vehicles for democratic communications.

The Routledge Companion to Latina/o Popular Culture Frederick Luis Aldama, 2016-05-26 Latina/o popular culture has experienced major growth and change with the expanding demographic of Latina/os in mainstream media. In *The Routledge Companion to Latina/o Pop Culture*, contributors pay serious critical attention to all facets of Latina/o popular culture including TV, films, performance art, food, lowrider culture, theatre, photography, dance, pulp fiction, music, comic books, video games, news, web, and digital media, healing rituals, quinceñeras, and much more. Features include: consideration of differences between pop culture made by and about Latina/os; comprehensive and critical analyses of various pop cultural forms; concrete and detailed treatments of major primary works from children’s television to representations of *dia de los muertos*; new perspectives on the political, social, and historical dynamic of Latina/o pop culture; Chapters select, summarize, explain, contextualize and assess key critical interpretations, perspectives, developments and debates in Latina/o popular cultural studies. A vitally engaging and informative volume, this compilation of wide-ranging case studies in Latina/o pop culture phenomena encourages scholars and students to view Latina/o pop culture within the broader study of global popular culture. Contributors: Stacey Alex, Cecilia Aragon, Mary Beltrán, William A. Calvo-Quirós, Melissa Castillo-Garsow, Nicholas Centino, Ben Chappell, Fabio Chee, Osvaldo Cleger, David A. Colón, Marivel T. Danielson, Laura Fernández, Camilla Fojas, Kathryn M. Frank, Enrique García, Christopher González, Rachel González-Martin, Matthew David Goodwin, Ellie D. Hernandez, Jorge Iber, Guisela Latorre, Stephanie Lewthwaite, Richard Alexander Lou, Stacy I. Macías, Desirée Martin, Paloma Martínez-Cruz, Pancho McFarland, Cruz Medina, Isabel Millán, Amelia María de la Luz Montes, William Anthony Nericcio, William Orchard, Rocío Isabel Prado, Ryan Rashotte, Cristina Rivera, Gabriella Sanchez, Ilan Stavans Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English and University Distinguished Scholar at the Ohio State University where he is also founder and director of LASER and the Humanities & Cognitive Sciences High School Summer Institute. He is author, co-author, and editor of over 24 books, including the Routledge Concise History of Latino/a Literature and Latino/a Literature in the Classroom.

Translating Contemporary Mexican Texts Anna Maria D'Amore, 2009 *Translating Contemporary Mexican Texts: Fidelity to Alterity* addresses an area of research that has received little if any attention in translation theory: the translation into English of contact neologisms and code-switching in Mexican Spanish. The translator of Mexican texts is invited to review the historical background and the sociopolitical and linguistic factors that have led to the emergence of new varieties of English and Spanish, in particular the mixed varieties and code-switching common to parts of Mexico and the United States, often known collectively as Spanglish. Since translation should not consist of effacing the Other, *Translating Contemporary Mexican Texts* provides conceptual tools and practical advice for carrying out foreignizing translations that allow for a degree of preservation of linguistic and cultural differences through the employment of heterogeneous discourse.

School Connections Margaret A. Gibson, Patricia C. Gandara, Jill Peterson Koyama, 2004-04-03 This collection examines the ongoing social dynamic between peer relations and academic achievement. Prominent scholars present six new studies and recommendations for policy and practice. The contributors are: Livier F. Bejine, Diane Friedlaender, Nicole Hidalgo, Dianna Gutierrez-Becha, Clayton A. Hurd, Heather Lewis-Charp, Susan O'Hara, Jason Duque Raley, Cony Rolon, Ricardo D. Stanton-Salazar, James Diego Vigil, and Hanh Cao Yu.

Furiously Funny Terrence T. Tucker, 2020-02-17 An important and timely expansion of American racial discourse. Tucker's demonstration of how the comic is not (just) funny and how rage is not (just) destructive is a welcome reminder that willful injustice merits irreverent scorn. —Derek C. Maus, coeditor of *Post-Soul Satire: Black Identity after Civil Rights* Adroitly explores how comic rage is a skillfully crafted, multifaceted critique of white supremacy and a soaring articulation of African American humanity and possibility. Sparkling and highly readable scholarship.—Keith Gilyard, author of *John Oliver Killens: A Life of Black Literary Activism* A combustible mix of fury and radicalism, pathos and pain, wit and love—Terrence Tucker calls it comic rage, and he shows how it has been used by African American artists to aggressively critique America's racial divide. In *Furiously Funny*, Tucker finds that comic rage developed from black oral tradition and first shows up in literature by George Schuyler and Ralph Ellison shortly after World War II. He examines its role in novels and plays, following the growth of the expression into comics and stand-up comedy and film, where Richard Pryor, Spike Lee, Whoopi Goldberg, and Chris Rock have all used the technique. Their work, Tucker argues, shares a comic vision that centralizes the African American experience and realigns racial discourse through an unequivocal frustration at white perceptions of blackness. They perpetuate images of black culture that run the risk of confirming stereotypes as a means to ridicule whites for allowing those destructive depictions to reinforce racist hierarchies. At the center of comic rage, then, is a full-throated embrace of African American folk life and cultural traditions that have emerged in defiance of white hegemony's attempts to devalue, exploit, or distort those traditions. The simultaneous expression of comedy and militancy enables artists to reject the mainstream perspective by confronting white audiences with America's legacy of racial oppression. Tucker shows how this important art form continues to expand in new ways in the twenty-first century and how it acts as a form of resistance where audiences can engage in subjects that are otherwise taboo.

Urban Transformations in the U.S.A. Julia Sattler, 2016-01-31 How did American cities change throughout the 20th and early 21st century? This timely publication integrates research from American Literary and Cultural Studies, Urban Studies and History. The essays range from negotiations of the »ethnic city« in US literature and media, to studies of recent urban phenomena and their representations: gentrification, re-appropriation and conversion of urban spaces in the USA. These interdisciplinary and

intercultural perspectives on American cities provide unique points of access for studying the complex narratives of urban transformation.

SPIN, 1996-07 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

The Misshapes Alex Flynn, 2014-04-29 Some people have powers. Some people do not. And some people just might change the world. Sarah Robertson is one of those people. Sarah is no ordinary girl: she can control the weather with her emotions. But in Doolittle Falls where superheroes walk the streets (and fly over them), Sarah's powers aren't enough for admission to the prestigious Hero Academy. Not to mention that her mother is a notorious Supervillain and the archnemesis of America's favorite Hero, Freedom Man. Instead of being accepted to the school of her dreams, Sarah is marked as an outcast with powers – a Misshape. Now she's stuck with a ragtag group of fellow Misshapes, her dreams of heroism on hold indefinitely. Yet Sarah is determined to harness her powers to win a place at Hero Academy. But the path to greatness won't be easy. Her brother's rebellious streak is starting to wear thin, she has an intriguing (and smoking hot) new mentor, and an unexpected romance blooms with superstar Hero Freedom Boy. And when Doolittle Falls comes under threat of annihilation, Sarah has to prove there may be more to the Misshapes than everyone thinks. And she may just kick some Supervillain butt in the process.

Neocitizenship Eva Cherniavsky, 2017-01-17 How political realities are formed when the government ceases to be a guarantor of rights and democracy Neocitizenship explores how the constellation of political and economic forces of neoliberalism have assailed and arguably dismantled the institutions of modern democratic governance in the U.S. As overtly oligarchical structures of governance replace the operations of representative democracy, the book addresses the implications of this crisis for the practices and imaginaries of citizenship through the lens of popular culture. Rather than impugn the abject citizen-subject who embraces her degraded condition, Eva Cherniavsky asks what new or hybrid forms of civic agency emerge as popular sovereignty recedes. Drawing on a range of political theories, Neocitizenship also suggests that theory is at a disadvantage in thinking the historical present, since its analytical categories are wrought in the very historical contexts whose dissolution we now seek to comprehend. Cherniavsky thus supplements theory with a focus on popular culture that explores the de-democratization for citizenship in more generative and undecided ways. Tracing the contours of neocitizenship in fiction through examples such as *The White Boy Shuffle* and *Distraction*, television shows like *Battlestar Galactica*, and in the design of American studies abroad, Neocitizenship aims to take the measure of a transformation in process, while evading the twin lures of optimism and regret.

Depression Romeo Vitelli, 2019-06-24 Introduces the topic of depression, especially as it relates to teens and young adults. The information, guidance, and resources offered are valuable tools for anyone personally grappling with depression or who has a friend or family member who is. How is depression different from sadness, and why are some individuals more predisposed to depression than others? What happens in the brain when we're depressed? What medications and options for therapy are available, and what side effects can antidepressants have? How can you help a friend or loved one experiencing depression? Depression: Your Questions Answered, a part of Greenwood's Q&A Health Guides series, provides clear, concise answers to these and many other questions young readers may have regarding this difficult and often

misunderstood topic. Each book in this series follows a reader-friendly question-and-answer format that anticipates readers' needs and concerns. Prevalent myths and misconceptions are identified and dispelled, and a collection of case studies illustrates key concepts and issues through relatable stories and insightful recommendations. The book also includes a section on health literacy, equipping teens and young adults with practical tools and strategies for finding, evaluating, and using credible sources of health information both on and off the internet—important skills that contribute to a lifetime of healthy decision-making.

A Companion to African American Literature Gene Andrew Jarrett, 2013-05-06 Through a series of essays that explore the forms, themes, genres, historical contexts, major authors, and latest critical approaches, *A Companion to African American Literature* presents a comprehensive chronological overview of African American literature from the eighteenth century to the modern day. Examines African American literature from its earliest origins, through the rise of antislavery literature in the decades leading into the Civil War, to the modern development of contemporary African American cultural media, literary aesthetics, and political ideologies. Addresses the latest critical and scholarly approaches to African American literature. Features essays by leading established literary scholars as well as newer voices.

Day of the 15th Party, Día de Los Quince Años K. del Hierro, 2012-02-01 *Day of the 15th Party, Dia de los Quince Anos*, is the first in the Psycho Psychic Series, Psiquico Loco Serie of novels by K. del Hierro. It is a spicy Latino young adult novel. As a film, it would be rated PG-13. Alonso Mendoza thinks not having his pencil for pre-AP math and competing with Brett for grades is a problem. That being too shy to talk with the mysterious Tesoro is a problem. He has miscalculated problems. Alonso's papa is deported from San Antonio to Mexico and Alonso must hide his own illegal alien status. His sister and cousins act like they're on a *Teens Gone Wild* film and his mama's at her wit's end. Overwhelmed by his family, Alonso is convinced he's loco, seeing visions, orbs, and auras. He dismisses it as stress -- everything but the repeated dream of Tino, a guy he's never met. That's a crazy problem. Under duress, Alonso spends his time fantasizing about Tesoro. He's not the only one; the popular athlete, Brett, also has Tesoro on the brain. When the two discover they're crushing on the same girl, the academic rivalry turns fistacuffs. Brett's knuckles up. Alonso's nose is an escalating problem. And ... there are those who Alonso wished he'd never seen: the newly dead, those dramatic souls who, showing him how they died from cancer, trauma and drugs, also insisting that he feel their pain. Just when the game table flips and Alonso's life goes upside down ... the dead start to make sense. Now he's on the run with those he loves from a killer, calculating problem.

Passing into the present Sinead Moynihan, 2013-07-19 This book is the first full-length study of contemporary American fiction of passing. It takes as its point of departure the return of racial and gender passing in the 1990s in order to make claims about wider trends in contemporary American fiction. The book accounts for the return of tropes of passing in fiction by Phillip Roth, Percival Everett, Louise Erdrich, Danzy Senna, Jeffrey Eugenides and Paul Beatty, by arguing meta-critical and meta-fictional tool. These writers are attracted to the trope of passing because passing narratives have always foregrounded the notion of textuality in relation to the (il)legibility of "black" subjects passing as white. The central argument of this book, then, is that contemporary narratives of passing are concerned with articulating and unpacking an analogy between passing and authorship. Aimed at students and researchers, it promises to inaugurate dialogue on the relationships between passing, postmodernism and authorship in contemporary American fiction.

Schlechter tanzen Paul Beatty, 2018-11-12 Gunnar Kaufman, ein etwas linkischer schwarzer

Jugendlicher, zieht mit seiner Familie vom schicken und multikulturellen Santa Monica nach Hillside, einem schwarzen Vorort von Los Angeles. Schlimmer konnte es nicht kommen, denn Gunnar liest Kant, Hegel und Homer, tanzt wie ein Weißer und hat von den Ghettoeregeln keine Ahnung. Wie Gunnar dennoch den Durchbruch zum Dichter, Basketballstar und schließlich Erlöser der gesamten afroamerikanischen Kultur schafft - das erzählt Paul Beatty frech, virtuos und in schnellen, wechselnden Rhythmen. Schlechter tanzen ist ein abgründig komischer Entwicklungsroman und Kultbuch einer Generation.

Blinded by the Whites David H. Ikard, 2013-10-28 The election of Barack Obama gave political currency to the (white) idea that Americans now live in a post-racial society. But the persistence of racial profiling, economic inequality between blacks and whites, disproportionate numbers of black prisoners, and disparities in health and access to healthcare suggest there is more to the story. David H. Ikard addresses these issues in an effort to give voice to the challenges faced by most African Americans and to make legible the shifting discourse of white supremacist ideology—including post-racialism and colorblind politics—that frustrates black self-determination, agency, and empowerment in the 21st century. Ikard tackles these concerns from various perspectives, chief among them black feminism. He argues that all oppressions (of race, gender, class, sexual orientation) intersect and must be confronted to upset the status quo.

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