

# No Name In The Street James Baldwin

If you ally dependence such a referred **No Name In The Street James Baldwin** books that will have enough money you worth, get the categorically best seller from us currently from several preferred authors. If you want to witty books, lots of novels, tale, jokes, and more fictions collections are as well as launched, from best seller to one of the most current released.

You may not be perplexed to enjoy every books collections No Name In The Street James Baldwin that we will certainly offer. It is not on the costs. Its virtually what you dependence currently. This No Name In The Street James Baldwin, as one of the most practicing sellers here will certainly be accompanied by the best options to review.

*No Name In The Street James Baldwin*

2024-01-19

## CECELIA BRIDGET

*The Fire Next Time* Penguin UK

NEW YORK TIMES BESTSELLER • “A powerful study of how to bear witness in a moment when America is being called to do the same.”—Time James Baldwin grew disillusioned by the failure of the civil rights movement to force America to confront its lies about race. What can we learn from his struggle in our own moment? One of the Best Books of the Year: Time, The Washington Post, Chicago Tribune • One of Esquire’s Best Biographies of All Time • Winner of the Stowe Prize • Shortlisted for the Goddard Riverside Stephan Russo Book Prize for Social Justice “Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again.”—James Baldwin *Begin Again* is one of the great books on James Baldwin and a powerful reckoning with America’s ongoing failure to confront the lies it tells itself about race. Just as in Baldwin’s “after times,” argues Eddie S. Glaude Jr., when white Americans met the civil rights movement’s call for truth and justice with blind rage and the murders of movement leaders, so in our moment were the Obama presidency and the birth of Black Lives Matter answered with the ascendance of Trump and the violent resurgence of white nationalism. In these brilliant and stirring pages, Glaude finds hope and guidance in Baldwin as he mixes biography—drawn partially from newly uncovered Baldwin interviews—with history, memoir, and poignant analysis of our current moment to reveal the painful cycle of Black resistance and white retrenchment. As Glaude bears witness to the difficult truth of racism’s continued grip on the national soul, *Begin Again* is a searing exploration of the tangled web of race, trauma, and memory, and a powerful interrogation of what we must ask of ourselves in order to call forth a new America.

**The House on Mango Street** St. Martin's Press

Over twenty-two months in 1979 and 1981 nearly two dozen children were unspeakably murdered in Atlanta despite national attention and outcry; they were all Black. James Baldwin investigated these murders, the Black administration in Atlanta, and Wayne Williams, the Black man tried for the crimes. Because there was only evidence to convict Williams for the murders of two men, the children's cases were closed, offering no justice to the families or the country. Baldwin's incisive analysis implicates the failures of integration as the guilt party, arguing, "There could be no more devastating proof of this assault than the slaughter of the children." As Stacey Abrams writes in her foreword, "The humanity of black children, of black men and women, of black lives, has ever been a conundrum for America. Forty years on, Baldwin's writing reminds us that we have never resolved the core query: Do black lives matter? Unequivocally, the moral answer is yes, but James Baldwin refuses such rhetorical comfort." In this, his last book, by excavating American race relations Baldwin exposes the hard-to-face ingrained issues and demands that we all reckon with them.

*Native Sons* Beacon Press

*Gumbo Ya Ya*, Aurielle Marie’s stunning debut, is a cauldron of hearty poems exploring race, gender, desire, and violence in the lives of Black gxrils, soaring against the backdrop of a contemporary South. These poems are loud, risky, and unapologetically rooted in the glory of Black gxrlihood. The collection opens with a heartrending indictment of injustice. What follows is a striking reimagination of the world, one where no Black gxril dies “by the barrel of the law” or “for loving another Black gxril.” Part familial archival, part map of Black resistance, *Gumbo Ya Ya* catalogs the wide gamut of Black life at its intersections, with punching cultural commentary and a poetic voice that holds tenderness and sharpness in tandem. It asks us to chew upon both the rich meat and the tough gristle, and in doing so we walk away more whole than we began and thoroughly satisfied. Excerpt from “transhistorical for the x in my gxrils” What I mean is, this country is mine if only because from my mouth I spit its loam and unspun a noose. I won’t exploit the only metaphor they gave us willingly, and instead hunt for other vicious things to make a muse. I earned this country. I owe it nothing. With my infinite, infant hand, I manipulated a death sentence into a compound-complex one. from the umbilical, I bled a life worth writing down and in a century’s time, there will be another word created still for the weeping magic of this same story: a Black gxril’s first breath.

*Code of the Street: Decency, Violence, and the Moral Life of the Inner City* St Martins Press

James Baldwin’s final novel is “the work of a born storyteller at the height of his powers” (The New York Times Book Review). “Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again.” The stark grief of a brother mourning a brother opens this stunning, unforgettable novel. Here, in a monumental saga of love and rage, James Baldwin goes back to Harlem, to the church of his groundbreaking novel *Go Tell It on the Mountain*, to the forbidden passion of *Giovanni’s Room*, and to the political fire that enflames his nonfiction work. Here, too, the story of gospel singer Arthur Hall and his family becomes both a journey into another country of the soul and senses—and a living contemporary history of black struggle in this land.

*The Cross of Redemption* Crown

After years on the outside, Bulgaria has finally made it into the EU club, but beyond the clichés about undrinkable plonk, cheap property, and assassins with poison-tipped umbrellas, the country remains a largely unknown quantity. Born on the muddy outskirts of Sofia, Kapka Kassabova grew up under Communism, got away just as soon as she could, and has loved and hated her homeland in equal measure ever since. In this illuminating and entertaining memoir, Kapka revisits Bulgaria and her own muddled relationship to it, travelling back to the scenes of her childhood, sampling its bizarre tourist sites, uncovering its centuries’ old history of bloodshed and blurred borders, and capturing the absurdities and idiosyncrasies of her own and her country’s past. Also available as an eBook

*Street with No Name* Vintage

From one of the most important American writers of the twentieth century—an extraordinary history of the turbulent sixties and early seventies that powerfully speaks to contemporary conversations around racism. “It contains truth that cannot be denied.” —The Atlantic Monthly In this stunningly personal document, James Baldwin remembers in vivid details the Harlem childhood that shaped his early consciousness and the later events that scored his heart with pain—the murders of Martin Luther King and Malcolm X, his sojourns in Europe and in Hollywood, and his return to the American South to confront a violent America face-to-face.

**James Baldwin's Turkish Decade** Pan Australia

*Of Latitudes Unknown* is a multi-faceted study of James Baldwin's radical imagination. It is a selective and thoughtful survey that re-investigates the grounds of Baldwin studies and provides new critical approaches, subjects, and orientations for Baldwin criticism. This volume joins recent critical collections in “un-fragmenting” Baldwin and establishing further conjunctions in his work: the essay and the novel; the polemical and the aesthetic; his use of and participation in visual forms; and his American as well as international identities. But it goes beyond other recent studies by focusing on new entities of Baldwin's radical imagination: his English and French language selves; his late encounters with Africa; his appearances on French television and interviews with French journalists; and his unrecognized literary journalism. *Of Latitudes Unknown* also addresses Baldwin's relations with the Arab world, his anticipation of contemporary film and media studies, and his paradoxical public intellectualism. As it reassesses Baldwin's contributions to and influences on world literary history, *Of Latitudes Unknown* equally explores why the critical appreciation of Baldwin's writing continues to flourish, and why it remains a vast territory whose parts lie open to much deeper exploration and elaboration.

The Address Book Revolutionary Lives

#1 NEW YORK TIMES BESTSELLER • Michael Brock is billing the hours, making the money, rushing relentlessly to the top of Drake & Sweeney, a giant D.C. law firm. One step away from partnership, Michael has it all. Then, in an instant, it all comes undone. A homeless man takes nine lawyers hostage in the firm's plush offices. When it is all over, the man's blood is splattered on Michael's face—and suddenly Michael is willing to do the unthinkable. Rediscovering a conscience he lost long ago, Michael is leaving the big time for the streets where his attacker once lived—and where society's powerless need an advocate for justice. But there's one break Michael can't make: from a secret that has floated up from the depths of Drake & Sweeney, from a confidential file that is now in Michael's hands, and from a conspiracy that has already taken lives. Now Michael's former partners are about to become his bitter enemies. Because to them, Michael Brock is the most dangerous man on the streets. Don't miss John Grisham's new book, *THE EXCHANGE: AFTER THE FIRM!*

*Tell Me How Long the Train's Been Gone* Penguin Classics

14 characters / 8-14 females or mixed cast 35 minutes Scenery: bare stage A play about Holy Week, dramatic and powerful in its simplicity. The events leading up to the Crucifixion are seen by a mother searching for her son. When she comes to the Cross, she asks forgiveness, and we find she is not the mother of Jesus, as we had been led to believe, but the mother of Judas. The surprise is no mere theatrical trick, but the whole point of the play. “Are you not betrayers too?” she asks the players and the audience. The play is a tournament winner in Great Britain, a popular work in American church groups, and has been televised to great acclaim.

*An Incomplete List of Names* W. W. Norton & Company

NATIONAL BESTSELLER • In his final years, one of America's greatest writers envisioned a book about his three assassinated friends, Medgar Evers, Malcolm X, and Martin Luther King. His deeply personal notes for the project had never been published before acclaimed filmmaker Raoul Peck mined them to compose his Academy Award-nominated documentary. “Thrilling.... A portrait of one man's confrontation with a country that, murder by murder, as he once put it, ‘devastated my universe.’” —The New York Times Peck weaves these texts together, brilliantly imagining the book that Baldwin never wrote with selected published and unpublished passages, essays, letters, notes, and interviews that are every bit as incisive and pertinent now as they have ever been. Peck's film uses them to jump through time, juxtaposing Baldwin's private words with his public statements, in a blazing examination of the tragic history of race in America. This edition contains more than 40 black-and-white images from the film.

**How to Win Friends and Influence People** Library of America James Baldwin

A major collection of short stories by one of America's most important writers—informed by the knowledge the wounds racism leaves in both its victims and its perpetrators. • “If Van Gogh was our 19th-century artist-saint, James Baldwin is our 20th-century one.” —Michael Ondaatje, Booker Prize-winner of *The English Patient* In this modern classic, “there's no way not to suffer. But you try all kinds of ways to keep from drowning in it.” The men and women in these eight short fictions grasp this truth on an elemental level, and their stories detail the ingenious and often desperate ways in which they try to keep their head above water. It may be the heroin that a down-and-out jazz pianist uses to face the terror of pouring his life into an inanimate instrument. It may be the brittle piety of a father who can never forgive his son for his illegitimacy. Or it may be the screen of bigotry that a redneck deputy has raised to blunt the awful childhood memory of the day his parents took him to watch a black man being murdered by a gleeful mob. By turns haunting, heartbreaking, and horrifying, *Going to Meet the Man* is a major work by one of our most important writers.

The Price of the Ticket Vintage

NATIONAL BESTSELLER • A coming-of-age classic about a young girl growing up in Chicago • Acclaimed by critics, beloved by readers of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. “Cisneros draws on her rich [Latino] heritage...and seduces with precise, spare prose, creat[ing] unforgettable characters we want to lift off the page. She is not only a gifted writer, but an absolutely essential one.” —The New York Times Book Review *The House on Mango Street* is one of the most cherished novels of the last fifty years. Readers from all walks of life have fallen for the voice of Esperanza Cordero, growing up in Chicago and inventing for herself who and what she will become. “In English my name means hope,” she says. “In Spanish it means too many letters. It means sadness, it means waiting.” Told in a series of vignettes—sometimes heartbreaking, sometimes joyous—Cisneros's masterpiece is a classic story of childhood and self-discovery and one of the greatest neighborhood novels of all time. Like Sinclair Lewis's *Main Street* or Toni Morrison's *Sula*, it makes a world through people and their voices, and it does so in language that is poetic and direct. This gorgeous coming-of-age novel is a celebration of the power of telling one's story and of being proud of where you're from.

**Just Above My Head** Bloomsbury Publishing USA

Traces the genre of film noir back to German and French roots. Describes the development of the genre in the United States and

examines its expression in modern cinema.

**The Streets of New Haven** Vintage

A major work of American literature from a major American writer that powerfully portrays the anguish of being Black in a society that at times seems poised on the brink of total racial war.

"Baldwin is one of the few genuinely indispensable American writers." —Saturday Review At the height of his theatrical career, the actor Leo Proudhammer is nearly felled by a heart attack. As he hovers between life and death, Baldwin shows the choices that have made him enviably famous and terrifyingly vulnerable. For between Leo's childhood on the streets of Harlem and his arrival into the intoxicating world of the theater lies a wilderness of desire and loss, shame and rage. An adored older brother vanishes into prison. There are love affairs with a white woman and a younger black man, each of whom will make irresistible claims on Leo's loyalty. *Tell Me How Long the Train's Been Gone* is overpowering in its vitality and extravagant in the intensity of its feeling.

*Gumbo Ya Ya* Penguin UK

'These essays ... live and grow in the mind' James Campbell, *Independent Being* a writer, says James Baldwin in this searing collection of essays, requires 'every ounce of stamina he can summon to attempt to look on himself and the world as they are'. His seminal 1961 follow-up to *Notes on a Native Son* shows him responding to his times and exploring his role as an artist with biting precision and emotional power: from polemical pieces on racial segregation and a journey to 'the Old Country' of the Southern states, to reflections on figures such as Ingmar Bergman and André Gide, and on the first great conference of African writers and artists in Paris.

'Brilliant...accomplished...strong...vivid...honest...masterly' *The New York Times* 'A bright and alive book, full of grief, love and anger' *Chicago Tribune*

**Nobody Knows My Name** Vintage

Available in book form for the first time, the FBI's secret dossier on the legendary and controversial writer. Decades before Black Lives Matter returned James Baldwin to prominence, J. Edgar Hoover's FBI considered the Harlem-born author the most powerful broker between black art and black power. Baldwin's 1,884-page FBI file, covering the period from 1958 to 1974, was the largest compiled on any African American artist of the Civil Rights era. This collection of once-secret documents, never before published in book form, captures the FBI's anxious tracking of Baldwin's writings, phone conversations, and sexual habits—and Baldwin's defiant efforts to spy back at Hoover and his G-men. *James Baldwin: The FBI File* reproduces over one hundred original FBI records, selected by the noted literary historian whose award-winning book, *F.B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*, brought renewed attention to bureau surveillance. William J. Maxwell also provides an introduction exploring Baldwin's enduring relevance in the time of Black Lives Matter along with running commentaries that orient the reader and offer historical context, making this book a revealing look at a crucial slice of the American past—and present.

**The Devil Finds Work** Skyhorse

I need to see Sitti Zeynab one last time. To know if I will have the courage to go ahead with my plan. The two nurses look frazzled and smile wearily at me. 'We must leave now,' they say in urgent tones. 'I won't be long,' I reassure them and I jump up onto the back of the ambulance. I can smell the air of her village, pure and scented. I can see her village as though it were Bethlehem itself. I

can smell the almond trees. Hear my heels click on the courtyard tiles. See myself jumping two steps at a time down the limestone stairs. I can see Sitti Zeynab sitting in the front porch of the house. I only have to remember that walk through her memories and I know I can make my promise. I've already lost once. I refuse to lose again. 'Stay alive,' I whisper. 'And you shall touch that soil again.' Thirteen-year-old Hayaat is on a mission. She believes a handful of soil from her grandmother's ancestral home in Jerusalem will save her beloved Sitti Zeynab's life. The only problem is the impenetrable wall that divides the West Bank, as well as the check points, the curfews, the permit system and Hayaat's best-friend Samy, who is mainly interested in football and the latest elimination on *X-Factor*, but always manages to attract trouble. But luck is on their side. Hayaat and Samy have a curfew-free day to travel to Jerusalem. However, while their journey may only be a few kilometres long, it may take a lifetime to complete.

*The Street Lawyer* Crown

An astonishing debut collection looking back on a community of Mexican American boys as they grapple with assimilation versus the impulse to create a world of their own. Who do we belong to? This is the question Michael Torres ponders as he explores the roles that names, hometown, language, and others' perceptions each play on our understanding of ourselves in *An Incomplete List of Names*. More than a boyhood ballad or a coming-of-age story, this collection illuminates the artist's struggle to make sense of the disparate identities others have forced upon him. His description of his childhood is both idyllic and nightmarish, sometimes veering between the two extremes, sometimes a surreal combination of both at once. He calls himself "the Pachuco's grandson" or REMEK or Michael, depending on the context, and others follow his lead. He worries about losing his identification card, lest someone mistake his brown skin for evidence of a crime he never committed. He wonders what his students—imprisoned men who remind him of his high school friends and his own brother—make of him. He wonders how often his neighbors think about where he came from, if they ever do imagine where he came from. When Torres returns to his hometown to find the layers of spray-painted evidence he and his boyhood friends left behind to prove their existence have been washed away by well-meaning municipal workers, he wonders how to collect a list of names that could match the eloquent truths those bubbled letters once secured.

*No Name* Delta

Please note: This is a companion version & not the original book. *Sample Book Insights:* #1 I have never seen two babies who looked or sounded remotely alike. They were each an extraordinary event, and I have never seen two newborns who were so different from each other. #2 The youngest son of the New Orleans branch of the family - family here is used loosely and has to be. We knew almost nothing about this branch, which knew nothing about us. Daddy, the great good friend of the Great God Almighty, had simply fled the South. #3 After the march, I began to think about my life and the people I had met. I began to wonder if the people in power really cared about the people they were supposed to serve. #4 The fact that I had made it, that I could sign a check anywhere in the world, meant that I had betrayed the people who had produced me. I could never live up to their expectations of me.

**Of Latitudes Unknown** One World

The biography of one of the world's most earth-shattering African-American writers