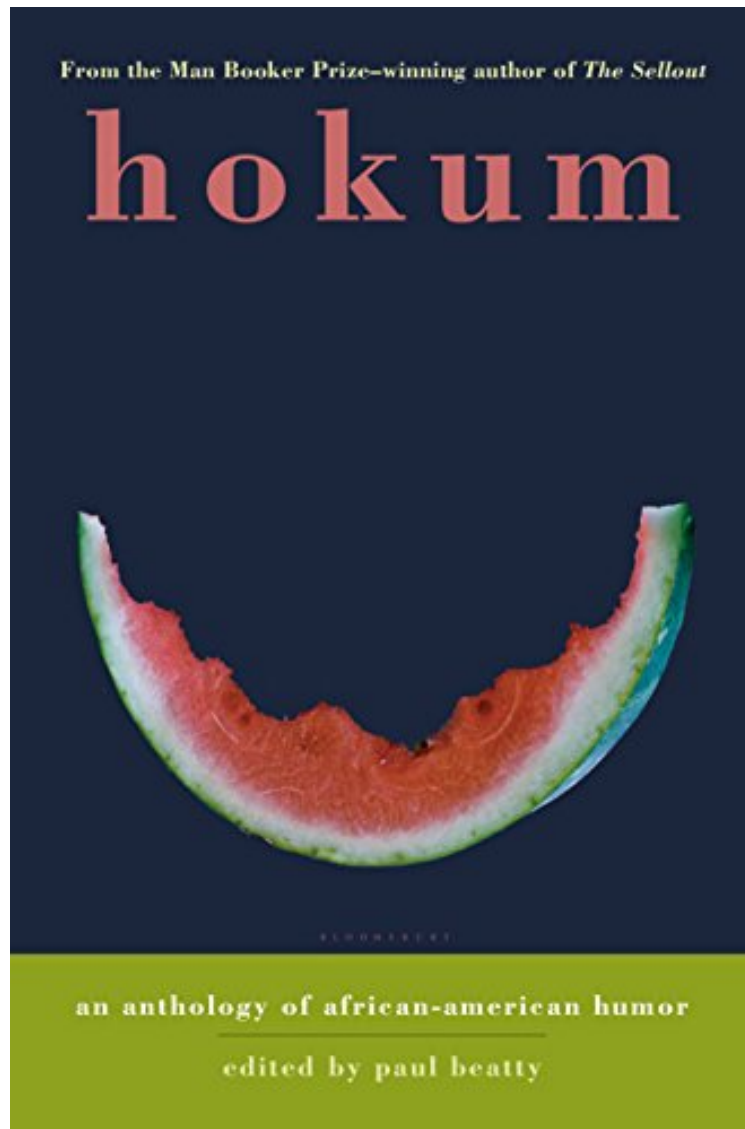


[Download pdf] Hokum: An Anthology of African-American Humor

Hokum: An Anthology of African-American Humor

Paul Beatty

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Paul Beatty : Hokum: An Anthology of African-American Humor before purchasing it in order to gage whether or not it would be worth my time, and all praised Hokum: An Anthology of African-American Humor:

0 of 0 people found the following review helpful. GreatBy HeavenleeGreat4 of 6 people found the following review helpful. Hokum: Fun readBy J. LohPaul Beatty is one of my favorite writers. The intro is hilarious thoughtful. The short pieces in this book are also very funny. You will enjoy this.0 of 1 people found the following review helpful. Three StarsBy odessaMy 80 year old mother loves it.

Edited by the author of *The Sellout*, winner of the 2016 Man Booker Prize, *Hokum* is a liberating, eccentric, savagely comic anthology of the funniest writing by black Americans. This book is less a comprehensive collection than it is a mix-tape narrative dubbed by a trusted friend—a sampler of underground classics, rare grooves, and timeless summer jams, poetry and prose juxtaposed with the blues, hip-hop, political speeches, and the world's funniest radio sermon. The subtle musings of Toni Cade Bambara, Henry Dumas, and Harryette Mullen are bracketed by the profane and often loud ruminations of Langston Hughes, Darius James, Wanda Coleman, Tish Benson, Steve Cannon, and Hattie Gossett. Some of the funniest writers don't write, so included are selections from well-known yet unpublished wits Lightnin' Hopkins, Mike Tyson, and the Reverend Al Sharpton. Selections also come from public figures and authors whose humor, although incisive and profound, is often overlooked: Malcolm X, Suzan-Lori Parks, Zora Neale Hurston, Sojourner Truth, and W.E.B. Dubois. Groundbreaking, fierce, and hilarious, this is a necessary anthology for any fan or student of American writing, with a huge range and a smart, political grasp of the uses of humor.

From Publishers Weekly
Acclaimed novelist Beatty (*Tuff*; *White Boy Shuffle*) models this controversial anthology on a "mix-tape narrative dubbed by a trusted... friend." Like a mix-tape, the collection is intensely personal: its encompassing feature is the bright, plaintive, scathingly ironic voice that introduces the volume and its various sections. Beatty, who "was the butt of the first joke [he'd] ever heard," mines two centuries of African-American culture for speeches, poems, fiction, comics and screenplays that mirror his own glass-cutting wit and satisfy, in places, his taste for "unintentional comedy." (To wit, "The Wit and Wisdom of Mike Tyson.") Apart from usual suspects like Langston Hughes and Zora Neale Hurston, a Norton anthology this is not. Selections from Fran Ross and Prophet Omega dizzy readers in their logical funhouses. Hattie Gossett's "80s Version of the Dozens" leads them through sewer pipes of lyrical imagination. The volume's general tenor is wild, winking and explosive. As such, it picks up where Chappelle's Show left off—gouging the government, lampooning cultures black and white, leaving no sacred cow unslaughtered. Even the smiling watermelon on the book's front cover has been retained despite sniffs by national media outlets. "This is black humor," Beatty writes, "and I don't mean African-American black." Indeed, at times—as when John Farris's schoolchildren blithely gun down pedestrians—you may need night-vision goggles to find the joke. (Jan.) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.
About the Author
Paul Beatty is author of four novels, *Slumberland*, *Tuff*, *The White Boy Shuffle*, and *The Sellout*, which won the 2016 Man Booker Prize. He has also written two books of poetry: *Big Bank Take Little Bank* and *Joker, Joker, Deuce*. He lives in New York City.