

# Piri Thomas Down These Mean Streets

**Emmanuel S. Nelson**

*Down These Mean Streets* Piri Thomas, 2016-02-23 Thirty years ago Piri Thomas made literary history with this lacerating, lyrical memoir of his coming of age on the streets of Spanish Harlem. Here was the testament of a born outsider: a Puerto Rican in English-speaking America; a dark-skinned morenito in a family that refused to acknowledge its African blood. Here was an unsparing document of Thomas's plunge into the deadly consolations of drugs, street fighting, and armed robbery--a descent that ended when the twenty-two-year-old Piri was sent to prison for shooting a cop. As he recounts the journey that took him from adolescence in El Barrio to a lock-up in Sing Sing to the freedom that comes of self-acceptance, faith, and inner confidence, Piri Thomas gives us a book that is as exultant as it is harrowing and whose every page bears the irrepressible rhythm of its author's voice. Thirty years after its first appearance, this classic of manhood, marginalization, survival, and transcendence is available in a new edition.

*Down These Mean Streets* Piri Thomas, 1997-11-01 The author recalls his early experiences with poverty and discrimination, his involvement with drugs and gangs, and his prison sentence for armed robbery which led to his rehabilitation and work with street gangs and drug addicts.

Unraveling a novel's historical relevance William Joseph Ryan, 2003

*Cross-Cultural Harlem* Sandhya Shukla, 2024-06-04 Over the course of the twentieth and twenty-first centuries, Harlem has been the capital of both Black America and a global African diaspora, an early home for Italian and Jewish immigrant communities, an important Puerto Rican neighborhood, and a representative site of gentrification. How do we understand the power of a place with so many claims and identifications? Drawing on fiction, sociology, political speech, autobiography, and performance, Sandhya Shukla develops a living theory of Harlem, in which peoples of different backgrounds collide, interact, and borrow from each other, even while Blackness remains crucial. *Cross-Cultural Harlem* reveals a dynamic of exchange that provokes a rethinking of spaces such as Black Harlem, El Barrio, and Italian Harlem. Cross-cultural encounters among African Americans, West Indians, Puerto Ricans, Jews, and Italians provide a story of multiplicity that challenges the framework of territorial enclaves. Shukla illuminates the historical processes that have shaped the diversity of Harlem, examining the many dimensions of its Blackness—Southern, African, Caribbean, Puerto Rican, and more—as well as how white ethnicities have been constructed. Considering literary and historical examples such as Langston Hughes's short story

“Spanish Blood,” the career of the Italian American left-wing Harlem congressman Vito Marcantonio, and the autobiography of Puerto Rican-Cuban writer Piri Thomas, Shukla argues that cosmopolitanism and racial belonging need not be seen as contradictory. Cross-Cultural Harlem offers a vision of sustained dialogue to respond to the challenges of urban transformations and to affirm the future of Harlem as actual place and global symbol.

**Por Estas Calles Bravas: Down These Mean Streets Spanish-Language Edition** Piri Thomas, 1998-09-01 Still relevant today, Piri Thomas's classic memoir of the barrio of Spanish Harlem celebrates its 30th anniversary of publication with a new Introduction by the author.

**Ethnic American Literature** Emmanuel S. Nelson, 2015-02-17 Unlike any other book of its kind, this volume celebrates published works from a broad range of American ethnic groups not often featured in the typical canon of literature. This culturally rich encyclopedia contains 160 alphabetically arranged entries on African American, Asian American, Latino/a, and Native American literary traditions, among others. The book introduces the uniquely American mosaic of multicultural literature by chronicling the achievements of American writers of non-European descent and highlighting the ethnic diversity of works from the colonial era to the present. The work features engaging topics like the civil rights movement, bilingualism, assimilation, and border narratives. Entries provide historical overviews of literary periods along with profiles of major authors and great works, including Toni Morrison, Maxine Hong Kingston, Maya Angelou, Sherman Alexie, *A Raisin in the Sun*, *American Born Chinese*, and *The House on Mango Street*. The book also provides concise overviews of genres not often featured in textbooks, like the Chinese American novel, African American young adult literature, Mexican American autobiography, and Cuban American poetry.

**Handbook of Hispanic Cultures in the United States: Literature and Art** Nicolàs Kanellos, Claudia Esteva-Fabregat, Francisco Lomelí, 1993-01-01 Recovering the U.S. Hispanic Literary Project is a national project to locate, identify, preserve and make accessible the literary contributions of U.S. Hispanics from colonial times through 1960 in what today comprises the fifty states of the United States.

*Unbecoming Blackness* Antonio López, 2012-11-26 2014 Runner-Up, MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies In *Unbecoming Blackness*, Antonio López uncovers an important, otherwise unrecognized century-long archive of literature and performance that reveals Cuban America as a space of overlapping Cuban and African diasporic experiences. López shows how Afro-Cuban writers and performers in the U.S. align Cuban black and mulatto identities, often subsumed in the mixed-race and postracial Cuban national imaginaries, with the material and symbolic blackness of African Americans and other Afro-Latinas/os. In the works of Alberto O'Farrill, Eusebia Cosme, Rómulo Lachatañeré, and others, Afro-Cubanness articulates the African diasporic experience in ways that deprive negro and mulatto configurations of an exclusive link with Cuban nationalism. Instead, what is invoked is an “unbecoming”

relationship between Afro-Cubans in the U.S and their domestic black counterparts. The transformations in Cuban racial identity across the hemisphere, represented powerfully in the literary and performance cultures of Afro-Cubans in the U.S., provide the fullest account of a transnational Cuba, one in which the Cuban American emerges as Afro-Cuban-American, and the Latino as Afro-Latino.

**African American History Day by Day** Karen Juanita Carrillo,2012-08-22 The proof of any group's importance to history is in the detail, a fact made plain by this informative book's day-by-day documentation of the impact of African Americans on life in the United States. One of the easiest ways to grasp any aspect of history is to look at it as a continuum. *African American History Day by Day: A Reference Guide to Events* provides just such an opportunity. Organized in the form of a calendar, this book allows readers to see the dates of famous births, deaths, and events that have affected the lives of African Americans and, by extension, of America as a whole. Each day features an entry with information about an important event that occurred on that date. Background on the highlighted event is provided, along with a link to at least one primary source document and references to books and websites that can provide more information. While there are other calendars of African American history, this one is set apart by its level of academic detail. It is not only a calendar, but also an easy-to-use reference and learning tool.

Voice Lessons Nancy Dean,2000 Prepare your high school students for AP, IB, and other standardized tests that demand an understanding of the subtle elements that comprise an author's unique voice. Each of the 100 sharply focused, historically and culturally diverse passages from world literature targets a specific component of voice, presenting the elements in short, manageable exercises that function well as class openers. Includes teacher notes and discussion suggestions.

**Bilingual Education** United States. Congress. Senate. Labor and Public Welfare,1967

**Herencia** Alejandra Balestra,2002 A major anthology of Hispanic writing in the U.S., ranging from the early Spanish explorers to the present day.

U.S. Latino Literature Margarite Fernández Olmos,Harold Augenbraum,2000-09-30 In the past ten years, literature by U.S. Latinos has gained an extraordinary public currency and has engendered a great deal of interest among educators. Because of the increase in numbers of Latinos in their classrooms, teachers have recognized the benefits of including works by such important writers as Sandra Cisneros, Julia Alvarez, and Rudolfo Anaya in the curriculum. Without a guide, introducing courses on U.S. Latino literature or integrating individual works into the general courses on American Literature can be difficult for the uninitiated. While some critical sources for students and teachers are available, none are dedicated exclusively to this important body of writing. To fill the gap, the editors of this volume commissioned prominent scholars in the field to write 18 essays that focus on using U.S. Latino literature in the classroom. The selection of the subject texts was developed in conjunction with secondary school teachers who took part in the editors' course. This resultant volume focuses

on major works that are appropriate for high school and undergraduate study including Judith Ortiz Cofer's *The Latin Deli*, Piri Thomas' *Down These Mean Streets*, and Cisneros' *The House on Mango Street*. Each chapter in this Critical Guide provides pertinent biographical background on the author as well as contextual information that aids in understanding the literary and cultural significance of the work. The most valuable component of the critical essays, the Analysis of Themes and Forms, helps the reader understand the thematic concerns raised by the work, particularly the recurring issues of language expression and cultural identity, assimilation, and intergenerational conflicts. Each essay is followed by specific suggestions for teaching the work with topics for classroom discussion. Further enhancing the value of this work as a teaching tool are the selected bibliographies of criticism, further reading, and other related sources that complete each chapter. Teachers will also find a Sample Course Outline of U.S. Latino Literature which serves as guide for developing a course on this important subject.

*The Greenwood Encyclopedia of Latino Literature* Nicolás Kanellos, 2008-08-30 From East L.A. to the barrios of New York City and the Cuban neighborhoods of Miami, Latino literature, or literature written by Hispanic peoples of the United States, is the written word of North America's vibrant Latino communities. Emerging from the fusion of Spanish, North American, and African cultures, it has always been part of the American mosaic. Written for students and general readers, this encyclopedia surveys the vast landscape of Latino literature from the colonial era to the present. Aiming to be as broad and inclusive as possible, the encyclopedia covers all of native North American Latino literature as well as that created by authors originating in virtually every country of Spanish America and Spain. Included are more than 700 alphabetically arranged entries written by roughly 60 expert contributors. While most of the entries are on writers, such as Julia Alvarez, Sandra Cisneros, Lorna Dee Cervantes, Oscar Hijuelos, and Piri Thomas, others cover genres, ethnic and national literatures, movements, historical topics and events, themes, concepts, associations and organizations, and publishers and magazines. Special attention is given to the cultural, political, social, and historical contexts in which Latino literature has developed. Entries cite works for further reading, and the encyclopedia closes with a selected, general bibliography. Entries cite works for further reading, and the encyclopedia closes with a selected, general bibliography. The encyclopedia gives special attention to the social, cultural, historical, and political contexts of Latino literature, thus making it an ideal tool to help students use literature to learn about history and cultural diversity.

The Afro-Latino Memoir Trent Masiki, 2023-08-29 Despite their literary and cultural significance, Afro-Latino memoirs have been marginalized in both Latino and African American studies. Trent Masiki remedies this problem by bringing critical attention to the understudied African American influences in Afro-Latino memoirs published after the advent of the Black Arts movement. Masiki argues that these memoirs expand on the meaning of racial identity for both Latinos and African Americans. Using interpretive strategies and historical methods from literary and cultural studies, Masiki shows how Afro-

Latino memoir writers often turn to the African American experience as a model for articulating their Afro-Latinidad. African American literary production, expressive culture, political ideology, and religiosity shaped Afro-Latino subjectivity more profoundly than typically imagined between the post-war and post-soul eras. Masiki recovers this neglected history by exploring how and why Black nationalism shaped Afro-Latinidad in the United States. This book opens the border between the canons of Latino and African American literature, encouraging greater intercultural solidarities between Latinos and African Americans in the era of Black Lives Matter.

Constructing Black Selves Lisa Diane McGill, 2005-11-01 In 1965, the Hart-Cellar Immigration Reform Act ushered in a huge wave of immigrants from across the Caribbean—Jamaicans, Cubans, Haitians, and Dominicans, among others. How have these immigrants and their children negotiated languages of race and ethnicity in American social and cultural politics? As black immigrants, to which America do they assimilate? *Constructing Black Selves* explores the cultural production of second-generation Caribbean immigrants in the United States after World War II as a prism for understanding the formation of Caribbean American identity. Lisa D. McGill pays particular attention to music, literature, and film, centering her study around the figures of singer-actor Harry Belafonte, writers Paule Marshall, Audre Lorde, and Piri Thomas, and merengue-hip-hop group Proyecto Uno. Illuminating the ways in which Caribbean identity has been transformed by mass migration to urban landscapes, as well as the dynamic and sometimes conflicted relationship between Caribbean American and African American cultural politics, *Constructing Black Selves* is an important contribution to studies of twentieth century U.S. immigration, African American and Afro-Caribbean history and literature, and theories of ethnicity and race.

**World Literature in Spanish** Maureen Ihrle, Salvador Oropesa, 2011-10-20 Containing roughly 850 entries about Spanish-language literature throughout the world, this expansive work provides coverage of the varied countries, ethnicities, time periods, literary movements, and genres of these writings. Providing a thorough introduction to Spanish-language literature worldwide and across time is a tall order. However, *World Literature in Spanish: An Encyclopedia* contains roughly 850 entries on both major and minor authors, themes, genres, and topics of Spanish literature from the Middle Ages to the present day, affording an amazingly comprehensive reference collection in a single work. This encyclopedia describes the growing diversity within national borders, the increasing interdependence among nations, and the myriad impacts of Spanish literature across the globe. All countries that produce literature in Spanish in Europe, Africa, the Americas, and Asia are represented, covering both canonical authors and emerging contemporary writers and trends. Underrepresented writings—such as texts by women writers, queer and Afro-Hispanic texts, children's literature, and works on relevant but less studied topics such as sports and nationalism—also appear. While writings throughout the centuries are covered, those of the 20th and 21st centuries receive special consideration.

Dance Between Two Cultures William Luis, 2001 Offers insights on Latino Caribbean writers born or raised in the United

States who are at the vanguard of a literary movement that has captured both critical and popular interest. In this groundbreaking study, William Luis analyzes the most salient and representative narrative and poetic works of the newest literary movement to emerge in Spanish American and U.S. literatures. The book is divided into three sections, each focused on representative Puerto Rican American, Cuban American, and Dominican American authors. Luis traces the writers' origins and influences from the nineteenth century to the present, focusing especially on the contemporary works of Oscar Hijuelos, Julia Alvarez, Cristina Garcia, and Piri Thomas, among others. While engaging in close readings of the texts, Luis places them in a broader social, historical, political, and racial perspective to expose the tension between text and context. As a group, Latino Caribbeans write an ethnic literature in English that is born of their struggle to forge an identity separate from both the influences of their parents' culture and those of the United States. For these writers, their parents' country of origin is a distant memory. They have developed a culture of resistance and a language that mediates between their parents' identity and the culture that they themselves live in. Latino Caribbeans are engaged in a metaphorical dance with Anglo Americans as the dominant culture. Just as that dance represents a coming together of separate influences to make a unique art form, so do both Hispanic and North American cultures combine to bring a new literature into being. This new body of literature helps us to understand not only the adjustments Latino Caribbean cultures have had to make within the larger U.S. environment but also how the dominant culture has been affected by their presence.

*Hearings* United States. Congress. Senate. Committee on Labor and Public Welfare, 1967

Triangulations David J. Vázquez, How Latino autobiographical texts reconfigure identity in opposition to familiar notions of self

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