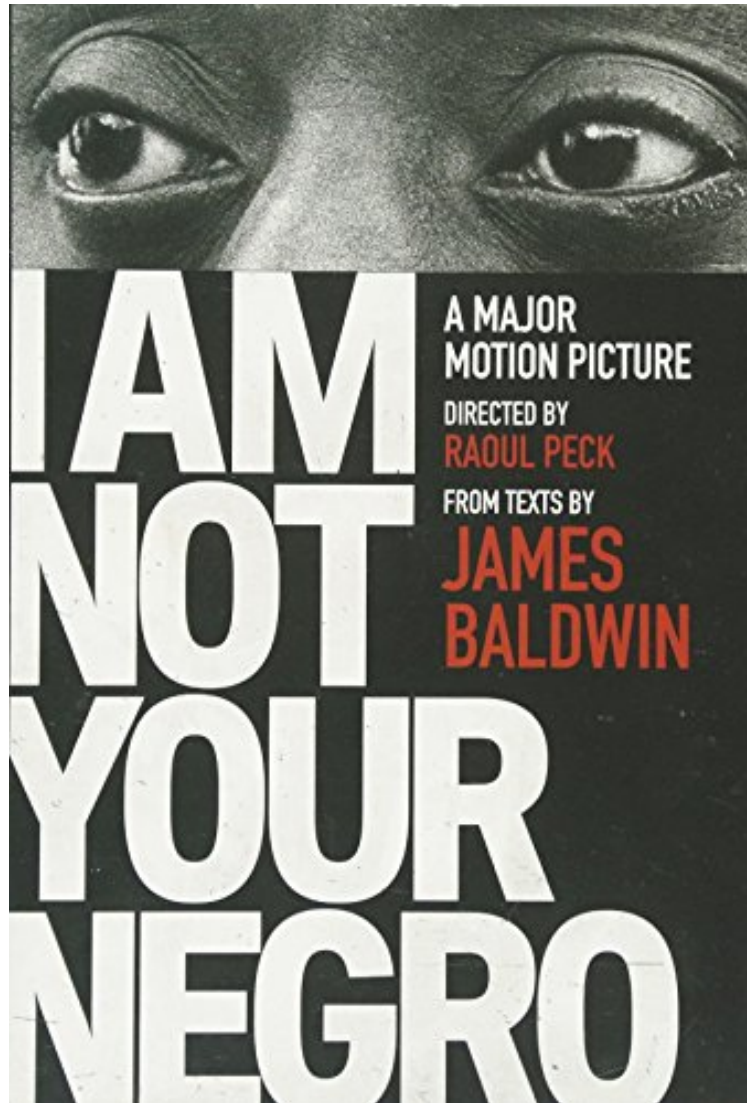


(Mobile pdf) I Am Not Your Negro

I Am Not Your Negro

James Baldwin, Raoul Peck

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James Baldwin, Raoul Peck : I Am Not Your Negro before purchasing it in order to gage whether or not it would be worth my time, and all praised I Am Not Your Negro:

73 of 75 people found the following review helpful. A nice companion piece to the filmBy BHodgesImpressionistic. Powerful. This book (and the film on which it is based) seem less intended to educate white people than to emote the perspective of one of the most perceptive and articulate 20th century voices of color.This book is not a primer for people unfamiliar with Baldwin. It's a tribute to a project that Baldwin himself didn't live to see completed. I think it works best as a companion piece to the film rather than a stand-alone book. (For instance, it includes excerpts from

transcripts of movies that influenced Baldwin or that Baldwin reviewed, and these work better in their original medium.) I recommend seeing the film first, and then using the book for meditating and revisiting afterward. I'd still like to see the full manuscript of Baldwin's "Remember This House," in addition to the spliced up version used in this book. I would've liked if the book made it more clear where these particular excerpts are. It will be most successful if it points more and more readers to Baldwin's works.⁴³ of 44 people found the following review helpful. Great book
By StevieGJD
What an amazing book. It is kind of the script to the movie, which I loved. Baldwin was an astonishingly intelligent and thoughtful voice in a very troubled period. We need more voices like his now.⁸ of 9 people found the following review helpful. Phenomenal companion to the groundbreaking film I'm not your Negro
By Psych_Doc :-)
I highly recommend this film as a means to understand the underlying concepts of the film in greater depth. There is simply something special about being able to read and reread the text so poignantly laid out in the field. Baldwin was a master! This is a fitting tribute to his legacy. I have recommended this book and film to all of my friends, family, and students. I highly recommend it to anyone attempting to navigate the choppy and murky waters of race relations and the significance of having subservient citizens in contemporary 2017 America. This book and its film are exceptionally apropos considering the fascist, racist stranglehold placed upon our sleeping nation by POTUS, Donald Trump. Definitely a book and a film to introduce your children to the American Experience through one of its literary masters, James Baldwin :-)

National Bestseller
Nominated for the Academy Award for Best Documentary
To compose his stunning documentary film *I Am Not Your Negro*, acclaimed filmmaker Raoul Peck mined James Baldwin's published and unpublished oeuvre, selecting passages from his books, essays, letters, notes, and interviews that are every bit as incisive and pertinent now as they have ever been. Weaving these texts together, Peck brilliantly imagines the book that Baldwin never wrote. In his final years, Baldwin had envisioned a book about his three assassinated friends, Medgar Evers, Malcolm X, and Martin Luther King. His deeply personal notes for the project have never been published before. 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.

"*I Am Not Your Negro* is a kaleidoscopic journey through the life and mind of James Baldwin, whose voice speaks even more powerfully today than it did 50 years ago. . . . He was the prose-poet of our injustice and inhumanity. . . . The times have caught up with his scalding eloquence." —Variety "A searing and topical indictment of racial prejudice and hatred in America that makes for uneasy viewing and is not easily forgotten. . . . Vividly intelligent." —Hollywood Reporter "A striking work of storytelling. . . . One of the best movies about the civil rights era ever made. . . . This might be the only movie about race relations that adequately explains—with sympathy—the root causes." —The Guardian "Thrilling. . . . A portrait of one man's confrontation with a country that, murder by murder, as he once put it, 'devastated my universe.' . . . One of the best movies you are likely to see this year." —The New York Times
About the Author
JAMES BALDWIN (1924–1987) was a novelist, essayist, playwright, poet, social critic, and the author of more than twenty books. His first novel, *Go Tell It on the Mountain*, appeared in 1953 to excellent reviews, and his essay collections *Notes of a Native Son* and *The Fire Next Time* were bestsellers that made him an influential figure in the civil rights movement. Baldwin spent many years in France, where he moved to escape the racism and homophobia of the United States. He died in 1987.
RAOUL PECK is a filmmaker acclaimed for his historical, political, and artistic work. Haitian-born, he grew up in Congo, France, Germany, and the United States. His body of work includes the films *The Man by the Shore* (Competition, Cannes 1993); *Lumumba* (Cannes 2000, HBO); and *Sometimes in April* (2005, HBO). He is currently chairman of the French national film school, La Fémis, and recently completed his next feature film, *The Young Karl Marx* (2017).
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As concerns Malcolm and Martin, I watched two men, coming from unimaginably different backgrounds, whose positions, originally, were poles apart, driven closer and closer together. By the time each died, their positions had become virtually the same position. It can be said, indeed, that Martin picked up Malcolm's burden, articulated the vision which Malcolm had begun to see, and for which he paid with his life. And that Malcolm was one of the people Martin saw on the mountaintop. Medgar was too young to have seen this happen, though he hoped for it, and would not have been surprised; but Medgar was murdered first. I was older than Medgar, Malcolm, and Martin. I was raised to believe that the eldest was supposed to be a model for the younger, and was, of course, expected to die first. Not one of these three lived to be forty.