

Go Tell It On The Mountain James Baldwin

James Baldwin

Go Tell it on the Mountain James Baldwin, 1953 Baldwin's first novel tells of the spiritual awakening of 14-year-old John Grimes during a Saturday night service in a Harlem church, while his parents, praying beside him, struggle with their knowledge of past sins.

Go Tell it on the Mountain James Baldwin, 1985 For use in schools and libraries only. Using as a frame the spiritual and moral awakening of 14-year-old John Grimes during a Saturday night service in a Harlem storefront church, Baldwin lays bare the secrets of a tormented black family during the depression.

Go Tell It on the Mountain James Baldwin, 2016-03-01 From one of the great American writers of the twentieth century—a coming-of-age story about a fourteen-year-old boy questioning the terms of his identity, the racism he faces, and the double-edged role of religion in his life. • With an Introduction by Edwidge Danticat, award-winning author of *Everything Inside*. “Vivid imagery ... lavish attention to details ... [A] feverish story.” —The New York Times Originally published in 1953, *Go Tell It on the Mountain*—based in part on James Baldwin’s childhood in Harlem—was his first major work. With a potent combination of lyrical compassion and resonant rage, he portrays fourteen-year-old John Grimes, the stepson of a fire-breathing and abusive Pentecostal preacher in Harlem during the Depression. The action of this short novel spans a single day in John’s life, and yet manages to encompass on an epic scale his family’s troubled past and his own inchoate longings for the future, set against a shining vision of a city where he both does and does not belong. Baldwin’s story illuminates the racism his characters face as well as the double-edged role religion plays in their lives, both oppressive and inspirational. In prose that mingles gritty vernacular cadences with exalted biblical rhythms, Baldwin’s rendering of his young protagonist’s struggle to invent himself pioneered new possibilities in American language and literature.

James Baldwin's Go Tell It on the Mountain - a Religious Approach Martin Arndt, 2007-11 Seminar paper from the year 2001 in the subject Theology - Miscellaneous, grade: good, University of Leipzig, language: English, abstract: James Arthur Baldwin was born to Emma Berdis Jones and an unknown father on August 2, 1924, in New York City. The fact that he did not know about the identity of his biological father haunted him all his life. Who was to become Baldwin's stepfather was a laborer and Pentecostal preacher who came - as part of the Great Migration - to New York in 1919 seeking better social conditions and economic opportunities. (Kenan 1994: 26) After he married her, he began to preach in storefront churches

and made a living of a job he had in a bottle factory on Long Island, and although he worked steadily, until encroaching age and illness prohibited it, were his wages seldom high enough to feed his big family², especially during the Great Depression. (Kenan: 27) As described in *Notes of a Native Son* this situation had contributed to his father's intolerable bitterness of spirit. (Kenan: 88) It was unrelieved bitterness and anger that drove [his father] away permanently in 1932. (Kenan: 27) James was very much influenced and shaped by his stepfather, and the problems that derived from his relationship to him became in my eyes a powerful motor for his poetry writings and determined his future decisions. To his father the young boy's intelligence and his interest in books was but a source of danger, for the Bible was the only book worth reading. (Kenan: 29) If it wasn't for Orilla Bill Miller, a white woman from the Midwest who stepped up against his father's objections, and for Gertrude Ayer, a black principal who encouraged the young boy to write stories, plays and poems, James would have been deprived of a valuable education, because in the Baldwin household education was suspect as a tool of the white devils not particularly useful to black men in a racist society that placed so many checks on their ambition. (Kenan: 31) James Ba

James Baldwin Harold Bloom, 2007 A collection of essays presenting critiques and analysis of the major works of the African American author.

James Baldwin's *Go Tell it on the Mountain* Carol E. Henderson, 2006 The publication of James Baldwin's *Go Tell It on the Mountain* ushered in a new age of the urban telling of a tale twice told yet rarely expressed in such vivid portraits. *Go Tell It* unveils the struggle of man with his God and that of man with himself. Baldwin's intense scrutiny of the spiritual and communal customs that serve as moral centers of the black community directs attention to the striking incongruities of religious fundamentalism and oppression. This book examines these multiple impulses, challenging the widely held convention that politics and religion do not mix.

Go Tell It on the Mountain (Deluxe Edition) James Baldwin, 2024-06-18 A deluxe edition of James Baldwin's haunting coming-of-age story, with a new introduction by Roxane Gay and special cover art designed by Baldwin's friend and contemporary Beauford Delaney Originally published in 1953, *Go Tell It on the Mountain* was James Baldwin's first major work, based in part on his own childhood in Harlem. With lyrical precision, psychological directness, resonating symbolic power, and a rage that is at once unrelenting and compassionate, Baldwin chronicles a fourteen-year-old boy's discovery of the terms of his identity as the stepson of the minister of a Pentecostal storefront church in Harlem. Baldwin's rendering of his protagonist's spiritual, sexual, and moral struggle toward self-invention opened new possibilities in the American language and in the way Americans understood themselves.

James Baldwin's "Go Tell It on the Mountain" - a religious approach Martin Arndt, 2004-10-06 Seminar paper from the year 2001 in the subject Theology - Miscellaneous, grade: good, University of Leipzig, language: English, abstract: James Arthur Baldwin was born to Emma Berdis Jones and an unknown father on August 2, 1924, in New York City. The fact that he

did not know about the identity of his biological father haunted him all his life. Who was to become Baldwin's stepfather was a laborer and Pentecostal preacher who came - as part of the Great Migration - to New York in 1919 "seeking better social conditions and economic opportunities." (Kenan 1994: 26) After he married her, he began to preach in storefront churches and made a living of a job he had in a bottle factory on Long Island, and although he "worked steadily, until encroaching age and illness prohibited it", were his wages seldom high enough to feed his big family², especially during the Great Depression. (Kenan: 27) As described in "Notes of a Native Son" this situation had contributed to his father's "intolerable bitterness of spirit." (Kenan: 88) It was "unrelieved bitterness and anger" that "drove [his father] away permanently in 1932." (Kenan: 27) James was very much influenced and shaped by his stepfather, and the problems that derived from his relationship to him became in my eyes a powerful motor for his poetry writings and determined his future decisions. To his father the young boy's intelligence and his interest in books was but a source of danger, for "the Bible was the only book worth reading." (Kenan: 29) If it wasn't for Orilla "Bill" Miller, a white woman from the Midwest who stepped up against his father's objections, and for Gertrude Ayer, a black principal who encouraged the young boy to write stories, plays and poems, James would have been deprived of a valuable education, because in the Baldwin household "education was suspect as a tool of the white devils not particularly useful to black men in a racist society that placed so many checks on their ambition." (Kenan: 31) James Baldwin was brought up "in a household atmosphere of strict, even suffocating, religiosity" (Kenan: 32) and his father lived "like a prophet, in such unimaginably close communion with the Lord, that his long silence which were punctuated by moans and hallelujahs and snatches of old songs while he sat at the living room window never seemed strange to us." (Baldwin 1984: 89)

Go Tell It on the Mountain Neil Root, 2009-07-17

Go Tell It on the Mountain by James Baldwin (Book Analysis) Bright Summaries, 2019-04-04 Unlock the more straightforward side of *Go Tell It on the Mountain* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *Go Tell It on the Mountain* by James Baldwin, a lyrical novel about familial and racial tensions in 20th-century America. It centres on 14-year-old John Grimes and the older members of his family, most of whom have moved North to escape the more violent forms of racism they faced in the South. Over the course of the novel, John is confronted by his own burgeoning sexuality, his wavering religious convictions and his tense relationship with the man he believes to be his father. James Baldwin was one of the most influential African-American writers of the 20th century. His best-known works include his novels *Go Tell It on the Mountain* and *Giovanni's Room*, and he also penned a wide range of essays on social rights issues. Find out everything you need to know about *Go Tell It on the Mountain* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy

understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

A Study Guide for James Baldwin's "Go Tell It on the Mountain" Gale, Cengage Learning, 2016-06-29 A Study Guide for James Baldwin's *Go Tell It on the Mountain*, excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

Depictions of Home in African American Literature Trudier Harris, 2021-12-06 In *Depictions of Home in African American Literature*, Trudier Harris analyzes fictional homespaces in African American literature from those set in the time of slavery to modern urban configurations of the homespace. She argues that African American writers often inadvertently create and follow a tradition of portraying dysfunctional and physically or emotionally violent homespaces. Harris explores the roles race and religion play in the creation of homespaces and how geography, space, and character all influence these spaces. Although many characters in African American literature crave safe, happy homespaces and frequently carry such images with them through their mental or physical migrations, few characters experience the formation of healthy homespaces by the end of their journeys. Harris studies the historical, cultural, and literary portrayals of the home in works from well-known authors such as Richard Wright, James Baldwin, Toni Morrison, and August Wilson as well as lesser-studied authors such as Daniel Black, A.J. Verdelle, Margaret Walker, and Dorothy West.

Go Tell it on the Mountain James Baldwin, 1998 The story of John Grimes, a young Black man living in Harlem in the 1930s and his relationship with his strict storefront preacher-father, Gabriel, who had moved from the South to escape his past. The story also follows the difficult passage of the son of a stoically courageous mother to manhood amid the family's past from the Deep South to Depression-era Harlem.

Black Women in the Fiction of James Baldwin Trudier Harris, 1985 In James Baldwin's fiction, according to Trudier Harris, Black women are conceptually limited figures until their author ceases to measure them by standards of the community fundamentalist church. Harris analyzes works written over a thirty-year period to show how Baldwin's development of female character progresses through time. Black women in the early fiction, responding to their elders as well as to religious influences, see their lives in terms of duty as wives, mothers, sisters, and lovers. Failure in any of these roles leads to feelings of guilt and the expectation of damnation. In his later works, Baldwin adopts a new point of view, acknowledging complex extenuating circumstances in lieu of pronouncing moral judgement. Female characters in works written at this stage eventually come to believe that the church affords no comfort. Baldwin subsequently makes villains of some female churchgoers, and caring women who do not attend church become his most attractive characters. Still later in Baldwin's career, a woman who frees herself of guilt by moving completely beyond the church attains greater contentment

than almost all of her counterparts in the earlier works.

Jimmy's Faith Christopher Hunt,2024-12-03 A novel approach to understanding the work of James Baldwin and its transformative potential The relationship of James Baldwin's life and work to Black religion is in many ways complex and confounding. What is he doing through his literary deployment of religious language and symbols? Despite Baldwin's disavowal of Christianity in his youth, he continued to engage the symbols and theology of Christianity in works such as *The Amen Corner*, *Just Above My Head*, and others. With *Jimmy's Faith*, author Christopher W. Hunt shows how Baldwin's usage of those religious symbols both shifted their meaning and served as a way for him to build his own religious and spiritual vision. Engaging José Esteban Muñoz's theory of disidentification as a queer practice of imagination and survival, Hunt demonstrates the ways in which James Baldwin disidentifies with and queers Black Christian language and theology throughout his literary corpus. Baldwin's vision is one in which queer sexuality signifies the depth of love's transforming possibilities, the arts serve as the (religious) medium of knitting Black community together, an agnostic and affective mysticism undermines Christian theological discourse, "androgyny" troubles the gender binary, and the Black child signifies the hope for a world made new. In disidentifying with Christian symbols, *Jimmy's Faith* reveals how Baldwin imagines both religion and the world "otherwise," offering a model of how we might do the same for our own communities and ourselves.

James Baldwin ,1979

Childhood and Religion in James Baldwin's *Go Tell It On The Mountain* Muriel Jerome,1982

James Baldwin, a Reference Guide Fred L. Standley,Nancy V. Standley,1979

James Baldwin 3-Book Box Set James Baldwin,2024-06-18 Celebrating the Centenary of James Baldwin's birth, a box set of Baldwin's principal novels, featuring *Go Tell It on the Mountain*, *Giovanni's Room*, and *If Beale Street Could Talk*. These deluxe editions feature new introductions by Roxane Gay, Kevin Young, and Brit Bennett.

New Essays on *Go Tell It on the Mountain* Trudier Harris,1996-03-29 A collection of critical essays on James Baldwin's *Go Tell It on the Mountain*.

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