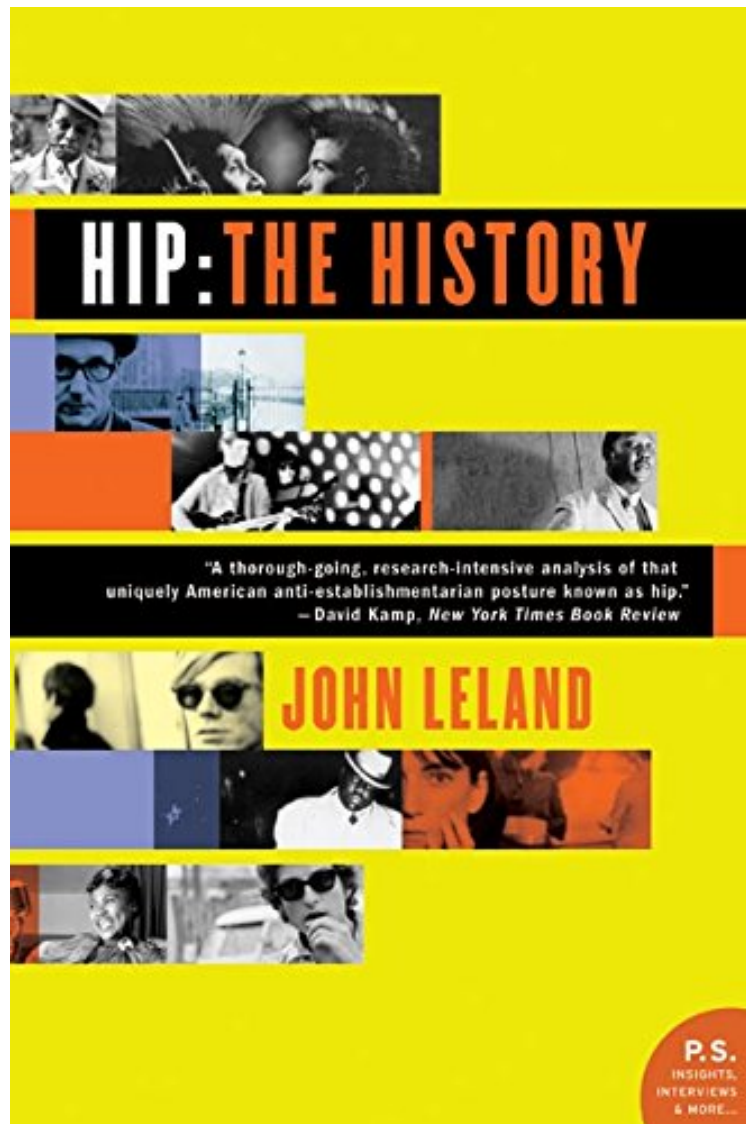


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Hip: The History

John Leland

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#315999 in Books John Leland 2005-08-02 2005-08-02 Original language: English PDF # 1 8.00 x .97 x 5.311, .74 #File Name: 0060528184432 pages Hip The History | File size: 60.Mb

John Leland : Hip: The History before purchasing it in order to gauge whether or not it would be worth my time, and all praised Hip: The History:

0 of 0 people found the following review helpful. Four Stars By George H. good read 0 of 0 people found the following review helpful. Fascinating and informative By Rick B. John Leland's history of hip provides a fascinating and informative analysis of hip in our nation. A very detailed and interesting read that explores many facets of American literary, musical, social, and cultural history. 0 of 0 people found the following review helpful. So glad it has a kindle version By Jacky CI needed this book for a class and did not have the time to wait to have it shipped. I was able to

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Hip: The History is the story of how American pop culture has evolved throughout the twentieth century to its current position as world cultural touchstone. How did hip become such an obsession? From sex and music to fashion and commerce, John Leland tracks the arc of ideas as they move from subterranean Bohemia to Madison Avenue and back again. **Hip: The History** examines how hip has helped shape -- and continues to influence -- America's view of itself, and provides an incisive account of hip's quest for authenticity. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

From Publishers Weekly What is hip? Leland has researched contemporary answers to that question for Spin, Details and the New York Times, and now probes deeper for a rigorous historical analysis that goes beyond the usual hot spots of the Lost Generation and the Harlem Renaissance, encompassing colonial plantations, animation studios, pulp magazine racks and the latest hipster hangouts. The story of hip is largely the story of American race relations, and Leland addresses the ways whites and blacks have interpreted and imitated one another from many angles, as assuredly perceptive when he analyzes Al Jolson's blackface persona as he is exploring the dynamic between bop jazz and Beat Generation writers. Refusing to either champion or condemn "the white boy who stole the blues," Leland presents readers with an accessible model of complex social forces. The breadth and sophistication of his argument is admirable, but it wouldn't be as convincing without his engaging tone, which shuns condescension to invite readers into a genial conversation. Leland even jokes about how the nature of hipness might date his book. Leland needn't worry: though hip will always be a matter of perception, few will be able to read this eclectic history without agreeing it's on to something. 49 bw photos. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Adult/High School Forget diversity training and sociology lectures: here's a surefire way to excite teens about the forces at work in American history. Industrialization, Prohibition, immigration, civil rights, and class consciousness come alive when viewed through hip's lens, making it seem like one long, wild story whose new chapters build, riff, and expand on the old. This fast-paced volume is also a jumping-off point: whether explaining that "hip" comes from the Wolof word "hipi" ("to open one's eyes"), brought to America by West African slaves, or pointing out the resemblance between Bugs Bunny and the hard-boiled detectives of pulp fiction, Leland will lead YAs beyond Kerouac to "Original Gangstas" Thoreau and Whitman, the "thug vitality" of the 19th-century Bowery boys, and the over-the-top "bling" worn by Ma Rainey half a century before Lil' Kim showed up. Running throughout is a solid awareness that "hip" involves cultures borrowing, and often stealing, from one another. Unlike other observers of this phenomenon, however, Leland sees this less as a form of oppression and more as a form of play. While not always convincing, the argument is appealing, full of good will and good sense. Both a practical and a fun purchase, Hip may quickly become the most well-read book in your nonfiction collection. Emily Lloyd, formerly at Rehoboth Beach Public Library, DE From The New Yorker This ambitious history of an underground idea manages to string together Bugs Bunny, Gunnar Myrdal, and Walt Whitman in a vast counter-narrative of American outsiders: slaves, transcendentalists, Beats, jazzmen, punk rockers, and hardboiled detectives. Jumping quickly (sometimes randomly) from subject to subject, Leland relates some illuminating historical anecdotes: Whitman told a friend that he had written "Leaves of Grass" as a "book for the criminal classes," because "the other people do not need a poet." What this all adds up to, however, is unclear. Too often, Leland gets bogged down attempting to tie everything together, declaring, for instance, that Bugs Bunny "set the principled rebellion of Emerson and Thoreau in a landscape of outrageous violence, shaped by a theology of humor and payback." Fortunately, the author's heroes offer more succinct explanations of hip, like Ralph Ellison's dictum "America is a land of masking jokers." Copyright 2005 The New Yorker