

somebody blew up america

somebody blew up america is a phrase that has sparked debate, analysis, and reflection across cultural, political, and artistic landscapes. Originating from a powerful poem by Amiri Baraka, the statement challenges readers and listeners to confront difficult questions about history, power, and the events that shaped America. This comprehensive article explores the origins of the phrase, its deeper meanings, historical context, literary significance, and enduring impact on society. By delving into these interconnected topics, readers will gain a richer understanding of how "somebody blew up america" remains relevant today, influencing discussions about identity, justice, and collective memory. Whether you are a student, educator, or curious reader, this article provides a thorough exploration of the many facets surrounding this compelling phrase.

- Origins of "Somebody Blew Up America"
- Historical and Political Context
- Literary Significance and Analysis
- Cultural Impact and Controversy
- Legacy in Modern Discourse

Origins of "Somebody Blew Up America"

The Poem by Amiri Baraka

The phrase "somebody blew up america" comes from the poem of the same name written by Amiri Baraka in 2001. Baraka, a celebrated poet and activist, crafted the work in response to the September 11 attacks. The poem interrogates questions of power, accountability, and historical injustice, using provocative language to challenge conventional narratives. Baraka's poetry often serves as a mirror to society, compelling readers to examine uncomfortable truths. "Somebody blew up america" quickly became a focal point for discussions about responsibility and the underlying causes of tragedy.

Motivation Behind the Phrase

Baraka's motivation for writing "somebody blew up america" was rooted in his desire to question the official stories and to highlight systemic issues such as racism, imperialism, and inequality. The phrase itself encourages critical thinking and skepticism, prompting audiences to ask who is truly responsible for the events that shape national identity. By refusing to accept simple answers, Baraka invites reflection on the deeper forces at work within American society.

- Inspired by real-world events and social justice concerns
- Designed to provoke dialogue and debate
- Challenges readers to consider multiple perspectives

Historical and Political Context

September 11 Attacks and Aftermath

"Somebody blew up america" is directly tied to the national trauma of September 11, 2001. The poem emerged as a response to the devastation and the ensuing wave of patriotism, suspicion, and policy changes. Baraka used the phrase to draw attention to the broader patterns of violence and oppression throughout history, not just the immediate tragedy. By situating the poem within this context, Baraka raises questions about the roots of conflict, the nature of retaliation, and the complexities of global politics.

Political Themes and Social Critique

The poem and its title phrase engage with political themes such as imperialism, colonialism, and systemic injustice. Baraka lists historical events and figures, connecting them to the idea that violence is not isolated but part of a recurring pattern. The phrase "somebody blew up america" thus becomes a lens through which readers examine the interplay between power and accountability. Baraka's critique extends to media, government, and social institutions, urging readers to reconsider dominant narratives and official explanations.

Literary Significance and Analysis

Poetic Devices and Style

Baraka's poem employs a range of literary devices, including repetition, rhetorical questions, and vivid imagery. The refrain "somebody blew up america" is used throughout the poem to emphasize uncertainty and suspicion. This technique creates a sense of urgency and compels readers to reflect on the multiplicity of possible answers. Baraka's style is confrontational yet poetic, blending anger with artistry to communicate powerful messages.

Thematic Exploration

The central themes of "somebody blew up america" include injustice, historical amnesia, and the cyclical nature of violence. Baraka references events such as slavery, war, and economic

exploitation, drawing connections between these and contemporary issues. The poem suggests that the search for truth about who "blew up America" requires an honest reckoning with history and the structures that perpetuate harm. Baraka's work is both a call to action and an invitation to deeper understanding.

1. Use of rhetorical questions to challenge readers
2. Repetition to reinforce key ideas
3. Imagery that evokes emotional responses

Cultural Impact and Controversy

Public Reaction and Debate

Upon its release, "somebody blew up america" sparked intense public debate. Some praised Baraka for his courage and honesty, while others criticized the poem as inflammatory or divisive. The controversy reached a peak when Baraka was serving as Poet Laureate of New Jersey, leading to calls for his resignation. The phrase became emblematic of the tensions between free expression and public sensitivity, especially in the wake of national tragedy.

Influence on Art and Media

The impact of "somebody blew up america" extends far beyond literature. The phrase has been referenced in music, visual art, and academic discussions. It has inspired artists to explore themes of resistance, accountability, and social change. By becoming a cultural touchstone, the phrase continues to shape how Americans talk about history, identity, and the quest for justice.

Legacy in Modern Discourse

Ongoing Relevance

Decades after its publication, "somebody blew up america" remains a relevant and provocative phrase. Its legacy is evident in ongoing debates about race, politics, and collective memory. Educators use the poem to teach about perspective, critical thinking, and the importance of questioning established narratives. Activists and writers draw on its themes to advocate for social change and historical reckoning.

Reflection in Contemporary Society

The phrase continues to resonate as society confronts new challenges and revisits old wounds. It serves as a reminder that understanding the past is essential for building a more just future. The legacy of "somebody blew up america" is not just in its words but in its enduring capacity to inspire dialogue, reflection, and action.

Trending and Relevant Questions and Answers about Somebody Blew Up America

Q: What is the origin of the phrase "somebody blew up america"?

A: The phrase originates from Amiri Baraka's poem "Somebody Blew Up America," written in 2001 in response to the September 11 attacks and broader issues of injustice.

Q: What themes does "somebody blew up america" address?

A: The poem addresses themes such as historical injustice, racism, imperialism, identity, and the search for accountability.

Q: Why did Amiri Baraka write "somebody blew up america"?

A: Baraka wrote the poem to challenge simplistic narratives about national tragedy and to highlight ongoing issues of oppression and violence in American history.

Q: How did the public react to "somebody blew up america"?

A: The poem sparked controversy, debate, and calls for Baraka's resignation as Poet Laureate of New Jersey, reflecting divided opinions on its message and tone.

Q: Is "somebody blew up america" still relevant today?

A: Yes, the phrase and poem remain relevant as they continue to provoke reflection on social justice, historical memory, and political accountability.

Q: What literary devices are used in "somebody blew up america"?

A: Baraka employs repetition, rhetorical questions, vivid imagery, and confrontational language to engage readers and emphasize uncertainty.

Q: How has "somebody blew up america" influenced other art forms?

A: The phrase has inspired music, visual arts, academic discourse, and activism, becoming a symbol of resistance and critical examination.

Q: What controversies surrounded "somebody blew up america"?

A: The poem was criticized for its provocative content, leading to public debate about free speech and Baraka's role as Poet Laureate.

Q: How do educators use "somebody blew up america" in teaching?

A: Educators use the poem to foster discussions about perspective, critical thinking, and the importance of questioning dominant historical narratives.

Q: What is the lasting impact of "somebody blew up america"?

A: The phrase continues to inspire reflection, dialogue, and activism, influencing how people understand history and advocate for social justice.

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Somebody Blew Up America: Deconstructing a Phrase and Exploring its Implications

The phrase "Somebody blew up America" evokes immediate shock and alarm. It conjures images of widespread destruction, chaos, and a fundamental fracturing of the American identity. While literally untrue as a singular event, this phrase, or variations of it, frequently appears in discussions about societal fracturing, political upheaval, and perceived threats to the nation's stability. This blog post will delve into the meaning behind this provocative statement, examining its potential interpretations, the anxieties it reflects, and the real-world scenarios it might symbolize. We'll

explore its use in political discourse, social commentary, and even fictional narratives, providing a nuanced understanding of its power and impact.

H2: The Literal Impossibility and Figurative Truth

Let's be clear: no single event has literally "blown up America." The country remains geographically intact. However, the phrase's enduring power lies in its metaphorical resonance. It speaks to a perceived erosion of national unity and the feeling that something fundamental is being destroyed from within. This "explosion" can manifest in various ways, representing different anxieties and interpretations:

H3: Political Polarization and Societal Division

Perhaps the most prevalent interpretation centers on the deep political divisions within the United States. The increasingly partisan political climate, characterized by fierce ideological battles and a lack of compromise, can feel like an internal explosion, tearing the fabric of society apart. The constant barrage of negative news and the proliferation of misinformation further exacerbate this feeling of instability. The phrase reflects a sense of national fracturing, with groups feeling increasingly alienated and disconnected from each other.

H3: Economic Inequality and Social Unrest

Another interpretation focuses on the growing economic inequality within the country. The widening gap between the wealthy elite and the struggling working class can be seen as a ticking time bomb, a potential catalyst for widespread social unrest. The perceived failure of systems designed to support the vulnerable, coupled with rising costs of living, fuels resentment and a sense of societal explosion waiting to happen. This interpretation emphasizes the internal pressures building within the nation.

H3: Erosion of Trust in Institutions

The phrase can also represent a loss of faith in core American institutions. Declining trust in the government, the media, and law enforcement contributes to a sense of instability and vulnerability. When citizens lose faith in the institutions meant to protect and serve them, the feeling of national security, and indeed the national identity itself, can be profoundly shaken. This erosion of trust is a slow-burning fuse, leading to a sense of impending "explosion."

H2: The Phrase in Popular Culture and Political Discourse

The phrase, or its variants, surfaces frequently in various forms of media. From dramatic film titles to political rhetoric, its use highlights the anxieties it represents. It's often employed to create a sense of urgency and impending doom, whether to warn of potential consequences or to galvanize support for a particular cause. Its power comes from its ability to tap into deep-seated fears about the nation's future.

H2: Analyzing the Impact and Understanding the Anxieties

The use of the phrase "Somebody blew up America" reflects a deep-seated anxiety about the future of the nation. It's a symptom of a broader societal malaise, a feeling that things are falling apart. Understanding this anxiety is crucial to addressing the underlying issues contributing to it. Open dialogue, constructive engagement, and a commitment to addressing the root causes of societal divisions are essential to mitigating this feeling of impending collapse.

H2: Moving Forward: Fostering Unity and Resilience

The phrase serves as a stark reminder of the fragility of national unity. Addressing the issues contributing to this feeling requires a collective effort. Promoting constructive dialogue, encouraging empathy and understanding across different perspectives, and working towards equitable solutions are crucial steps in rebuilding trust and fostering a stronger, more resilient nation. Ignoring this underlying anxiety only allows it to fester and grow.

Conclusion:

While the phrase "Somebody blew up America" is literally false, its metaphorical power is undeniable. It reflects deep-seated anxieties surrounding political polarization, economic inequality, and a loss of faith in institutions. Understanding the nuances of this phrase and the concerns it represents is crucial to fostering national unity and addressing the underlying challenges facing the United States. Only through open dialogue, empathy, and collective action can we move towards a more unified and resilient future.

FAQs:

1. Is the phrase "Somebody blew up America" ever used literally? No, the phrase is always used metaphorically to describe a perceived societal collapse or significant loss of national unity.
2. What are some of the events that might be seen as contributing to this metaphorical "explosion"? Major political events, economic crises, social movements, and perceived failures of institutions can all contribute to this feeling.
3. How can we counter the negative connotations of the phrase? By actively working towards solutions to the underlying problems, fostering dialogue, and promoting a sense of national unity and purpose.
4. Is this feeling of national instability unique to the United States? No, many nations experience periods of internal strife and societal fracturing, leading to similar anxieties.
5. What role does media play in shaping perceptions related to this phrase? The media, through its portrayal of events and its framing of narratives, significantly influences public perception and can either exacerbate or mitigate anxieties related to national unity.

somebody blew up america: Somebody Blew Up America Amiri Baraka, 2003 African American Studies. An important new work from this major American writer. The publication of Amiri Baraka's *SOMEBODY BLEW UP AMERICA AND OTHER POEMS* makes one more mark in the development in modern Black radical & revolutionary cultural reconstruction

somebody blew up america: Somebody Blew Up America, & Other Poems Amiri Baraka, 2004 Poetry. African American Studies. The publication of Amiri Baraka's *SOMEBODY BLEW UP AMERICA & OTHER POEMS* makes one more mark in the development in modern Black radical & revolutionary cultural reconstruction... Readers of course will want as quick as possible to read for them-self the now controversial title poem..., but check-out, among the others, *In Town--pure-pure dark post-Plantation molasses...*--Kamau Brathwaite.

somebody blew up america: *Lunch Poems* Frank O'Hara, 2014-06-10 Celebrate the 50th Anniversary of Frank O'Hara's *Lunch Poems* *Lunch Poems*, first published in 1964 by City Lights Books as number nineteen in the Pocket Poets series, is widely considered to be Frank O'Hara's freshest and most accomplished collection of poetry. Edited by the poet in collaboration with Lawrence Ferlinghetti and Donald Allen, who had published O'Hara's poems in his monumental *The New American Poetry* in 1960, it contains some of the poet's best known works including *The Day Lady Died*, *Ave Maria* and *Poem Lana Turner has collapsed*]. This new limited 50th anniversary edition contains a preface by John Ashbery and an editor's note by City Lights publisher Lawrence Ferlinghetti, along with facsimile reproductions of a selection of previously unpublished correspondence between Ferlinghetti and O'Hara that shed new light on the preparation of *Lunch*. Frank O'Hara's *Lunch Poems*, the little black dress of American poetry books, redolent of cocktails and cigarettes and theater tickets and phonograph records, turns 50 this year. It seems barely to have aged . . . This is a book worth imbibing again, especially if you live in Manhattan, but really if you're awake and curious anywhere. O'Hara speaks directly across the decades to our hopes and fears and especially our delights; his lines are as intimate as a telephone call. Few books of his era show less age.--Dwight Garner, *The New York Times* City Lights' new reissue of the slim volume includes a clutch of correspondence between O'Hara and Lawrence Ferlinghetti . . . in which the two poets hash out the details of the book's publication: which poems to consider, their order, the dedication, and even the title. 'Do you still like the title *Lunch Poems*?' O'Hara asks Ferlinghetti. 'I wonder if it doesn't sound too much like an echo of *Reality Sandwiches* or *Meat Science Essays*.' 'What the hell, ' Ferlinghetti replies, 'so we'll have to change the name of City Lights to *Lunch Counter Press*.'--Nicole Rudick, *The Paris Review* Frank O'Hara's famed collection was first published in 1964, and, to mark the fiftieth anniversary, City Lights is printing a special edition.--*The New Yorker* The volume has never gone out of print, in part because O'Hara expresses himself in the same way modern Americans do: Like many of us, he tries to overcome the absurdity and loneliness of modern life by addressing an audience of anonymous others.--Micah Mattix, *The Atlantic* I hope that everyone will delight in the new edition of Frank's *Lunch Poems*. The correspondence between Lawrence and Frank is great. Frank was just 33 when he wrote to Lawrence in 1959 and 38 when *LUNCH POEMS* was published The fact that City Lights kept Frank's *LUNCH POEMS* in print all these years has been extraordinary, wonderful and a constant comfort. Hurray for independent publishers and independent bookstores. Many thanks always to Lawrence Ferlinghetti and everyone at City Lights.--Maureen O'Hara, sister of Frank O'Hara Frank O'Hara's *Lunch Poems*--which has just been reissued in a 50th anniversary hardcover edition--recalls a world of pop art, political and cultural upheaval and (in its own way) a surprising innocence.--David Ulin, *Los Angeles Times*

somebody blew up america: S O S Amiri Baraka, 2015-03-03 "S O S provides readers with rich, vital views of the African American experience and of Baraka's own evolution as a poet-activist" (*The Washington Post*). Fusing the personal and the political in high-voltage verse, Amiri Baraka whose long illumination of the black experience in America was called incandescent in some quarters and incendiary in others was one of the preeminent literary innovators of the past century (*The New York Times*). Selected by Paul Vangelisti, this volume comprises the fullest spectrum of Baraka's rousing, revolutionary poems, from his first collection to previously unpublished pieces

composed during his final years. Throughout Baraka's career as a prolific writer (also published as LeRoi Jones), he was vehemently outspoken against oppression of African American citizens, and he radically altered the discourse surrounding racial inequality. The environments and social values that inspired his poetics changed during the course of his life, a trajectory that can be traced in this retrospective spanning more than five decades of profoundly evolving subjects and techniques. Praised for its lyricism and introspection, his early poetry emerged from the Beat generation, while his later writing is marked by intensely rebellious fervor and subversive ideology. All along, his primary focus was on how to live and love in the present moment despite the enduring difficulties of human history. A New York Times Editors' Choice "A big handsome book of Amiri Baraka's poetry [that gives] us word magic, wit, wild thoughts, discomfort, and pleasure." —William J. Harris, Boston Review "The most complete representation of over a half-century of revolutionary and breathtaking work." —Claudia Rankine, The New York Times Book Review

somebody blew up america: Wise, Why's, Y's Amiri Baraka, 1995 A poetic voyage in five parts that charts the ebbs and flows of the African-American movement.

somebody blew up america: Beautiful Enemies Andrew Epstein, 2006-09-21 Although it has long been commonplace to imagine the archetypal American poet singing a solitary Song of Myself, much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the New American Poetry that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets--the New York School poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka--Beautiful Enemies reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry. Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry.

somebody blew up america: Tales of the Out & the Gone Amiri Baraka, 2009-12-01 Controversial literary legend Amiri Baraka's new short story collection will shock and awe.

somebody blew up america: Black Music LeRoi Jones (Amiri Baraka), 2023-12-04 A maioria dos críticos de jazz até agora são americanos brancos, enquanto os principais músicos não Black Music: free jazz e consciência negra (1959-1967), de Amiri Baraka (LeRoi Jones), é um dos exercícios mais radicais e selvagens de crítica musical que já foi posto em prática. Nestes ensaios, resenhas, entrevistas, encartes, crônicas e impressões pessoais publicados entre 1959 e 1967, Baraka retrata a florescente cena do free jazz, um movimento que envolveu o aprofundamento das inovações sonoras do bebop e a recuperação do jazz como expressão autêntica da cultura afro-estadunidense em uma época em que seu sucesso comercial a tornava um gênero padronizado e palatável para a América branca. Figura central e unificadora do movimento Beat nos anos 50 e Black Power nas décadas seguintes, Amiri lança mão de uma linguagem elétrica e furiosa que reflete a liberdade de improvisação do free jazz para deixar claro que essa música só pode ser compreendida como parte de um conjunto de experiências, que ao longo do século XX, moldaram uma nova consciência do que significava ser negro nos Estados Unidos. E é por isso que os seus

intérpretes, entre os quais se destacam John Coltrane, Ornette Coleman, Archie Shepp, Sun Ra, Thelonious Monk, Albert Ayler, Pharoah Sanders, Sonny Rollins, Don Cherry, Wayne Shorter e Cecil Taylor, devem ser considerados, além de grandes músicos: intelectuais ou místicos, ou ambos.

somebody blew up america: Contested Records Michael Leong, 2020-05-01 Why have so many contemporary poets turned to source material, from newspapers to governmental records, as inspiration for their poetry? How can citational poems offer a means of social engagement? Contested Records analyzes how some of the most well-known twenty-first century North American poets work with fraught documents. Whether it's the legal paperwork detailing the murder of 132 African captives, state transcriptions of the last words of death row inmates, or testimony from miners and rescue workers about a fatal mine disaster, author Michael Leong reveals that much of the power of contemporary poetry rests in its potential to select, adapt, evaluate, and extend public documentation. Examining the use of documents in the works of Kenneth Goldsmith, Vanessa Place, Amiri Baraka, Claudia Rankine, M. NourbeSe Philip, and others, Leong reveals how official records can evoke a wide range of emotions—from hatred to veneration, from indifference to empathy, from desire to disgust. He looks at techniques such as collage, plagiarism, re-reporting, and textual outsourcing, and evaluates some of the most loved—and reviled—contemporary North American poems. Ultimately, Leong finds that if bureaucracy and documentation have the power to police and traumatize through the exercise of state power, then so, too, can document-based poetry function as an unofficial, counterhegemonic, and popular practice that authenticates marginalized experiences at the fringes of our cultural memory.

somebody blew up america: American Exceptionalism and American Innocence Roberto Sirvent, Danny Haiphong, 2019-04-02 "Fake news existed long before Donald Trump.... What is ironic is that fake news has indeed been the only news disseminated by the rulers of U.S. empire."—From American Exceptionalism and American Innocence According to Robert Sirvent and Danny Haiphong, Americans have been exposed to fake news throughout our history—news that slavery is a thing of the past, that we don't live on stolen land, that wars are fought to spread freedom and democracy, that a rising tide lifts all boats, that prisons keep us safe, and that the police serve and protect. Thus, the only "news" ever reported by various channels of U.S. empire is the news of American exceptionalism and American innocence. And, as this book will hopefully show, it's all fake. Did the U.S. really "save the world" in World War II? Should black athletes stop protesting and show more gratitude for what America has done for them? Are wars fought to spread freedom and democracy? Or is this all fake news? American Exceptionalism and American Innocence examines the stories we're told that lead us to think that the U.S. is a force for good in the world, regardless of slavery, the genocide of indigenous people, and the more than a century's worth of imperialist war that the U.S. has wrought on the planet. Sirvent and Haiphong detail just what Captain America's shield tells us about the pretensions of U.S. foreign policy, how Angelina Jolie and Bill Gates engage in humanitarian imperialism, and why the Broadway musical *Hamilton* is a monument to white supremacy.

somebody blew up america: Preface to a Twenty Volume Suicide Note... LeRoi Jones, 1969

somebody blew up america: Fear and Loathing in America Hunter S. Thompson, 2011-09-27 From the king of "Gonzo" journalism and bestselling author who brought you *Fear and Loathing in Las Vegas* comes another astonishing volume of letters by Hunter S. Thompson. Brazen, incisive, and outrageous as ever, this second volume of Thompson's private correspondence is the highly anticipated follow-up to *The Proud Highway*. When that first book of letters appeared in 1997, *Time* pronounced it deliriously entertaining; *Rolling Stone* called it brilliant beyond description; and *The New York Times* celebrated its wicked humor and bracing political conviction. Spanning the years between 1968 and 1976, these never-before-published letters show Thompson building his legend: running for sheriff in Aspen, Colorado; creating the seminal road book *Fear and Loathing in Las Vegas*; twisting political reporting to new heights for *Rolling Stone*; and making sense of it all in the landmark *Fear and Loathing on the Campaign Trail '72*. To read Thompson's dispatches from these years—addressed to the author's friends, enemies, editors, and creditors, and such notables as

Jimmy Carter, Tom Wolfe, and Kurt Vonnegut—is to read a raw, revolutionary eyewitness account of one of the most exciting and pivotal eras in American history.

somebody blew up america: *Extraordinary, Ordinary People* Condoleezza Rice, 2011-10-11 This is the story of Condoleezza Rice that has never been told, not that of an ultra-accomplished world leader, but of a little girl--and a young woman--trying to find her place in a sometimes hostile world, of two exceptional parents, and an extended family and community that made all the difference. Condoleezza Rice has excelled as a diplomat, political scientist, and concert pianist. Her achievements run the gamut from helping to oversee the collapse of communism in Europe and the decline of the Soviet Union, to working to protect the country in the aftermath of 9-11, to becoming only the second woman--and the first black woman ever--to serve as Secretary of State. But until she was 25 she never learned to swim, because when she was a little girl in Birmingham, Alabama, Commissioner of Public Safety Bull Connor decided he'd rather shut down the city's pools than give black citizens access. Throughout the 1950's, Birmingham's black middle class largely succeeded in insulating their children from the most corrosive effects of racism, providing multiple support systems to ensure the next generation would live better than the last. But by 1963, Birmingham had become an environment where blacks were expected to keep their head down and do what they were told--or face violent consequences. That spring two bombs exploded in Rice's neighborhood amid a series of chilling Klu Klux Klan attacks. Months later, four young girls lost their lives in a particularly vicious bombing. So how was Rice able to achieve what she ultimately did? Her father, John, a minister and educator, instilled a love of sports and politics. Her mother, a teacher, developed Condoleezza's passion for piano and exposed her to the fine arts. From both, Rice learned the value of faith in the face of hardship and the importance of giving back to the community. Her parents' fierce unwillingness to set limits propelled her to the venerable halls of Stanford University, where she quickly rose through the ranks to become the university's second-in-command. An expert in Soviet and Eastern European Affairs, she played a leading role in U.S. policy as the Iron Curtain fell and the Soviet Union disintegrated. Less than a decade later, at the apex of the hotly contested 2000 presidential election, she received the exciting news--just shortly before her father's death--that she would go on to the White House as the first female National Security Advisor. As comfortable describing lighthearted family moments as she is recalling the poignancy of her mother's cancer battle and the heady challenge of going toe-to-toe with Soviet leaders, Rice holds nothing back in this remarkably candid telling.

somebody blew up america: *Transbluesency* Amiri Baraka, 1995 Poet, dramatist, essayist, fiction writer and political activist, Amiri Baraka is considered by many to be the most influential and preeminent African-American literary figures of our time. *Transbluesency* reveals a writer shaping a body of poetry that is as well a body of knowledge--a passionate reflection upon the cultural, political, and aesthetic questions of his time.

somebody blew up america: *Annihilated Time* Jeff Derksen, 2009 Essays that explore the ways in which poetry, visual art and critical practices encounter the imperialist agenda of globalization.

somebody blew up america: *A Theory of Birds* Zaina Alsous, 2019-10-14 Winner of the 2019 Etel Adnan Poetry Prize Inside the dodo bird is a forest, Inside the forest a peach analog, Inside the peach analog a woman, Inside the woman a lake of funerals This layering of bird, woman, place, technology, and ceremony, which begins this first full-length collection by Zaina Alsous, mirrors the layering of insights that marks the collection as a whole. The poems in *A Theory of Birds* draw on inherited memory, historical record, critical theory, alternative geographies, and sharp observation. In them, birds—particularly extinct species—become metaphor for the violences perpetrated on othered bodies under the colonial gaze. Putting ecological preservation in conversation with Arab racial formation, state vernacular with the chatter of birds, Alsous explores how categorization can be a tool for detachment, domination, and erasure. Stretching their wings toward de-erasure, these poems—their subjects and their logics—refuse to stay put within a single category. This is poetry in support of a decolonized mind.

somebody blew up america: I Know This Much Is True Wally Lamb, 1998-06-03 With his stunning debut novel, *She's Come Undone*, Wally Lamb won the adulation of critics and readers with his mesmerizing tale of one woman's painful yet triumphant journey of self-discovery. Now, this brilliantly talented writer returns with *I Know This Much Is True*, a heartbreaking and poignant multigenerational saga of the reproductive bonds of destruction and the powerful force of forgiveness. A masterpiece that breathtakingly tells a story of alienation and connection, power and abuse, devastation and renewal--this novel is a contemporary retelling of an ancient Hindu myth. A proud king must confront his demons to achieve salvation. Change yourself, the myth instructs, and you will inhabit a renovated world. When you're the same brother of a schizophrenic identical twin, the tricky thing about saving yourself is the blood it leaves on your hands--the little inconvenience of the look-alike corpse at your feet. And if you're into both survival of the fittest and being your brother's keeper--if you've promised your dying mother--then say so long to sleep and hello to the middle of the night. Grab a book or a beer. Get used to Letterman's gap-toothed smile of the absurd, or the view of the bedroom ceiling, or the influence of random selection. Take it from a godless insomniac. Take it from the uncrazy twin--the guy who beat the biochemical rap. Dominick Birdsey's entire life has been compromised and constricted by anger and fear, by the paranoid schizophrenic twin brother he both deeply loves and resents, and by the past they shared with their adoptive father, Ray, a spit-and-polish ex-Navy man (the five-foot-six-inch sleeping giant who snoozed upstairs weekdays in the spare room and built submarines at night), and their long-suffering mother, Concettina, a timid woman with a harelip that made her shy and self-conscious: She holds a loose fist to her face to cover her defective mouth--her perpetual apology to the world for a birth defect over which she'd had no control. Born in the waning moments of 1949 and the opening minutes of 1950, the twins are physical mirror images who grow into separate yet connected entities: the seemingly strong and protective yet fearful Dominick, his mother's watchful monkey; and the seemingly weak and sweet yet noble Thomas, his mother's gentle bunny. From childhood, Dominick fights for both separation and wholeness--and ultimately self-protection--in a house of fear dominated by Ray, a bully who abuses his power over these stepsons whose biological father is a mystery. I was still afraid of his anger but saw how he punished weakness--pounced on it. Out of self-preservation I hid my fear, Dominick confesses. As for Thomas, he just never knew how to play defense. He just didn't get it. But Dominick's talent for survival comes at an enormous cost, including the breakup of his marriage to the warm, beautiful Dessa, whom he still loves. And it will be put to the ultimate test when Thomas, a Bible-spouting zealot, commits an unthinkable act that threatens the tenuous balance of both his and Dominick's lives. To save himself, Dominick must confront not only the pain of his past but the dark secrets he has locked deep within himself, and the sins of his ancestors--a quest that will lead him beyond the confines of his blue-collar New England town to the volcanic foothills of Sicily's Mount Etna, where his ambitious and vengefully proud grandfather and a namesake Domenico Tempesta, the *sostegno del famiglia*, was born. Each of the stories Ma told us about Papa reinforced the message that he was the boss, that he ruled the roost, that what he said went. Searching for answers, Dominick turns to the whispers of the dead, to the pages of his grandfather's handwritten memoir, *The History of Domenico Onofrio Tempesta, a Great Man from Humble Beginnings*. Rendered with touches of magic realism, Domenico's fablelike tale--in which monkeys enchant and religious statues weep--becomes the old man's confession--an unwitting legacy of contrition that reveals the truth's of Domenico's life, Dominick learns that power, wrongly used, defeats the oppressor as well as the oppressed, and now, picking through the humble shards of his deconstructed life, he will search for the courage and love to forgive, to expiate his and his ancestors' transgressions, and finally to rebuild himself beyond the haunted shadow of his twin. Set against the vivid panoply of twentieth-century America and filled with richly drawn, memorable characters, this deeply moving and thoroughly satisfying novel brings to light humanity's deepest needs and fears, our aloneness, our desire for love and acceptance, our struggle to survive at all costs. Joyous, mystical, and exquisitely written, *I Know This Much Is True* is an extraordinary reading experience that will leave no reader untouched.

somebody blew up america: *American Heart of Darkness* Robert Kirkconnell, 2013-05 These days, most Americans know that the country has serious problems. Problems that will have to be addressed before the country can move forward. What are these problems? Where did they come from? Before we can move forward we have to know where we are and how we got there. *American Heart of Darkness* paints an unvarnished picture of the seeds of destruction that were sown into the foundations of the Republic from the very beginning. How did slavery come about in the land of the free? How did a pre-Columbian native population, in North America alone, of over eighteen million (yes, you heard it right) native peoples dwindle down to about two hundred thousand? Was it really Small Pox? Why has a people who constantly talk about freedom, democracy, equality, human rights, life, liberty, and the pursuit of happiness continually practiced racism, genocide, and war? How do drugs come into the country, and who is really behind the most profitable product sold in the world? There are also other unanswered questions that need to be explored: Why were thousands of the worst Nazi war criminals given refuge in the U.S.? Who financed Hitler? Where did Hitler get his master race and genocidal ideas from? Was Lee Harvey Oswald a C.I.A. agent? Were Oswald, Sirhan Sirhan, Ted Kaczynski, Timothy McVey, and the Peoples Temple all mind control, MKULTRA, subjects? What really happened in the Jeffery MacDonald, so-called Fatal Vision case? How does hundreds of billions of dollars come into the United States every year without detection? The answers to these questions, and many more, will surprise you! They are not in the History books, although they should be. *American Heart of Darkness*, Volume I, explores the ugly side of America that has been hidden for far too long, and it is literally killing us. This book is not for the reader looking for an uplifting story to escape everyday life for a few hours. It is for true patriots who are sick and tired of being lied to and stolen from. It is for those who know they need to do something but do not know where to start. It is for those who feel powerless and that America's problems are far too big for little ol' me to handle. It is for those with the courage to go from darkness to light. As comedian and activist Dick Gregory once said, If you been in the DARK for so long, LIGHT will hurt your eyes . This book will hurt your eyes. The reader will be shocked, then angry, then motivated, and finally, in the author's next two books, empowered and liberated. It is better to see where we are and where we need to go, right now, before it is too late. Congratulations! If you have read this far this book is probably for you. Please keep in mind the universal truth that with any form of government, the leaders only have the power that the people allow them have. This was true in India when a little skinny guy named Gandhi with no money and only a rag wrapped around his middle took on the British Empire, and won! There is no question that the American people have the power to reclaim a government that is clearly not being run for them. We have to empower ourselves to take this government back from only a handful of selfish and greedy individuals, who have proven that they only care about making more and more money. Let us all stop giving them the power that belongs to us. Reading this book is a beginning, and then we will talk about what to do about it in the author's next two books!

somebody blew up america: *Peace Kills* P. J. O'Rourke, 2005-04 O'Rourke casts his ever-shrewd and mordant eye on America's latest adventures in warfare. He is both incisive reporter and absurdist, relevant and irreverent, with a clear eye for everyone's confusion, including his own. O'Rourke understands that peace is sometimes one of the most troubling aspects of war.

somebody blew up america: *Proof of Stake: An Elegy* Charles Valle, 2021-05-14 A book of poetry by Charles Valle

somebody blew up america: *No Country for Old Men* Cormac McCarthy, 2007-11-29 From the bestselling author of *The Passenger* and the Pulitzer Prize-winning novel *The Road* comes a profoundly disturbing and gorgeously rendered novel (*The Washington Post*) that returns to the Texas-Mexico border, setting of the famed *Border Trilogy*. The time is our own, when rustlers have given way to drug-runners and small towns have become free-fire zones. One day, a good old boy named Llewellyn Moss finds a pickup truck surrounded by a bodyguard of dead men. A load of heroin and two million dollars in cash are still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law—in the person of aging, disillusioned

Sheriff Bell—can contain. As Moss tries to evade his pursuers—in particular a mysterious mastermind who flips coins for human lives—McCarthy simultaneously strips down the American crime novel and broadens its concerns to encompass themes as ancient as the Bible and as bloodily contemporary as this morning's headlines. No Country for Old Men is a triumph. Look for Cormac McCarthy's latest bestselling novels, *The Passenger* and *Stella Maris*.

somebody blew up america: Un Poco Low Coups Amiri Baraka, 2004 Poetry. African American. In this latest chapbook from one of the 20th century's most vital and revolutionary authors, poems are set visually on canvas-like pages, blurring the line between visual and poetic art. Whether it's politics, music, literature, or the origins of language, there is always a historical and time/place/condition reference that will always try to explain why I was saying both how and for what--Amiri Baraka.

somebody blew up america: Terrorism and Literature Peter C. Herman, 2018-09-13 Terrorism has long been a major shaping force in the world. However, the meanings of terrorism, as a word and as a set of actions, are intensely contested. This volume explores how literature has dealt with terrorism from the Renaissance to today, inviting the reader to make connections between older instances of terrorism and contemporary ones, and to see how the various literary treatments of terrorism draw on each other. The essays demonstrate that the debates around terrorism only give the fictive imagination more room, and that fiction has a great deal to offer in terms of both understanding terrorism and our responses to it. Written by historians and literary critics, the essays provide essential knowledge to understand terrorism in its full complexity. As befitting a global problem, this book brings together a truly international group of scholars, with representatives from America, Scotland, Canada, New Zealand, Italy, Israel, and other countries.

somebody blew up america: Better Than the Movies Lynn Painter, 2024-03-28 Perfect for fans of Emily Henry and Ali Hazelwood, this "sweet and funny" (Kerry Winfrey, author of *Waiting for Tom Hanks*) teen rom-com is hopelessly romantic with enemies to lovers and grumpy x sunshine energy! Liz hates her annoyingly attractive neighbour but he's the only in with her long-term crush... Perpetual daydreamer and hopeless romantic Liz Buxbaum gave her heart to Michael a long time ago. But her cool, aloof forever crush never really saw her before he moved away. Now that he's back in town, Liz will do whatever it takes to get on his radar—and maybe snag him as a prom date—even befriend Wes Bennet. The annoyingly attractive next-door neighbour might seem like a prime candidate for romantic comedy fantasies, but Wes has only been a pain in Liz's butt since they were kids. Pranks involving frogs and decapitated lawn gnomes do not a potential boyfriend make. Yet, somehow, Wes and Michael are hitting it off, which means Wes is Liz's in. But as Liz and Wes scheme to get Liz noticed by Michael so she can have her magical prom moment, she's shocked to discover that she likes being around Wes. And as they continue to grow closer, she must re-examine everything she thought she knew about love—and rethink her own ideas of what Happily Ever After should look like. *Better Than the Movies* features quotes from the best-loved rom-coms of cinema and takes you on a rollercoaster of romance that isn't movie-perfect but jaw-dropping and heart-stopping in unexpected ways. Pre-order *Nothing Like the Movies*, the swoony sequel to *Better than the Movies* and don't miss out on *The Do-Over* and *Betting On You* from Lynn Painter!

somebody blew up america: Digital Poetics Loss Pequeño Glazier, 2002 In *Digital Poetics*, Loss Glazier argues that the increase in computer technology and accessibility, specifically the World Wide Web, has created a new and viable place for the writing and dissemination of poetry. Glazier's work not only introduces the reader to the current state of electronic writing but also outlines the historical and technical contexts out of which electronic poetry has emerged and demonstrates some of the possibilities of the new medium. Glazier examines three principal forms of electronic textuality: hypertext, visual/kinetic text, and works in programmable media. He considers avantgarde poetics and its relationship to the on-line age, the relationship between web pages and book technology, and the way in which certain kinds of web constructions are in and of themselves a type of writing. With convincing alacrity, Glazier argues that the materiality of electronic writing has changed the idea of writing itself. He concludes that electronic space is the true home of poetry and,

in the 20th century, has become the ultimate space of poesis. Digital Poetics will attract a readership of scholars and students interested in contemporary creative writing and the po

somebody blew up america: *American Multiculturalism After 9/11* Derek Rubin, J. Verheul, 2009 This provocative and rich volume charts the post-9/11 debates and practice of multiculturalism, pinpointing their political and cultural implications in the United States and Europe.

somebody blew up america: Uncomfortable Conversations with a Black Man Emmanuel Acho, 2020-11-10 INSTANT NEW YORK TIMES BESTSELLER An urgent primer on race and racism, from the host of the viral hit video series “Uncomfortable Conversations with a Black Man” “You cannot fix a problem you do not know you have.” So begins Emmanuel Acho in his essential guide to the truths Americans need to know to address the systemic racism that has recently electrified protests in all fifty states. “There is a fix,” Acho says. “But in order to access it, we’re going to have to have some uncomfortable conversations.” In *Uncomfortable Conversations With a Black Man*, Acho takes on all the questions, large and small, insensitive and taboo, many white Americans are afraid to ask—yet which all Americans need the answers to, now more than ever. With the same open-hearted generosity that has made his video series a phenomenon, Acho explains the vital core of such fraught concepts as white privilege, cultural appropriation, and “reverse racism.” In his own words, he provides a space of compassion and understanding in a discussion that can lack both. He asks only for the reader’s curiosity—but along the way, he will galvanize all of us to join the antiracist fight.

somebody blew up america: *Poetry After 9/11* Dennis Loy Johnson, Valerie Merians, 2011-08-16 This important and inspiring collection is a sweeping overview of poetry written in New York in the year after the 9/11 attacks . . . This anthology contains poems by forty-five of the most important poets of the day, as well as some of the literary world’s most dynamic young voices, all writing in New York City in the year immediately following the World Trade Center attacks. It was inspired by the editors' observation that after the tragic events of September 11th, 2001, poetry was being posted everywhere in New York—on telephone poles, on warehouse walls, on bus shelters, in the letters-to-the-editor section of newspapers ... New Yorkers spontaneously turned to poetry to understand and cope with the tragedy of the attack. Full of humor, love, rage and fear, this diverse collection of poems attests to that power of poetry to express and to heal the human spirit. Featuring poems by Pulitzer Prize winner Stephen Dunn; Best American Poetry series editor David Lehman; National Book Award winner and New York State Poet Jean Valentine; the first ever Nuyorican Slam-Poetry champ; poets laureate of Brooklyn and Queens; and a poem and introduction by National Book Award finalist Alicia Ostriker.

somebody blew up america: *On Corruption in America* Sarah Chayes, 2020-08-11 From the prizewinning journalist and internationally recognized expert on corruption in government networks throughout the world comes a major work that looks homeward to America, exploring the insidious, dangerous networks of corruption of our past, present, and precarious future. “If you want to save America, this might just be the most important book to read now. —Nancy MacLean, author of *Democracy in Chains* Sarah Chayes writes in her new book, that the United States is showing signs similar to some of the most corrupt countries in the world. Corruption, she argues, is an operating system of sophisticated networks in which government officials, key private-sector interests, and out-and-out criminals interweave. Their main objective: not to serve the public but to maximize returns for network members. In this unflinching exploration of corruption in America, Chayes exposes how corruption has thrived within our borders, from the titans of America's Gilded Age (Andrew Carnegie, John D. Rockefeller, J. P. Morgan, et al.) to the collapse of the stock market in 1929, the Great Depression, and FDR's New Deal; from Joe Kennedy's years of banking, bootlegging, machine politics, and pursuit of infinite wealth to the deregulation of the Reagan Revolution--undermining this nation's proud middle class and union members. She then brings us up to the present as she shines a light on the Clinton policies of political favors and personal enrichment and documents Trump's hydra-headed network of corruption, which aimed to systematically undo the Constitution and our laws. Ultimately and most importantly, Chayes reveals

how corrupt systems are organized, how they enable bad actors to bend the rules so their crimes are covered legally, how they overtly determine the shape of our government, and how they affect all levels of society, especially when the corruption is overlooked and downplayed by the rich and well-educated.

somebody blew up america: Dutchman Amiri Baraka, 1967 Issued to promote the 1967 adaptation to film of Baraka/LeRoy Jones's play , based on his screenplay, directed by Anthony Harvey, and starring Shirley Knight and Al Freeman. For their performances, Knight and Freeman were nominated for awards at the Venice Film Festival; Knight won. This pressbook includes sample press copy, credits, and examples of the promotional paper

somebody blew up america: Somebody Blew Up America and Other Poems Imamu Amiri Baraka, 2007-12-01

somebody blew up america: Raise, Race, Rays, Raze Amiri Baraka, 1971 This book contains essays on race relations in America since 1965.

somebody blew up america: Somebody Blew Up America & Other Poems Imamu Amiri Baraka, 2007-12-01

somebody blew up america: The Hatred of Poetry Ben Lerner, 2016-06-07 The novelist and poet Ben Lerner argues that our hatred of poetry is ultimately a sign of its nagging relevance--

somebody blew up america: Words on Edge Michael Leong, 2018 Poetry. Leong superimposes the following layers onto the reader's experience of his latest contemporary poems; politics, chaos, hilarity, language, meaning and camouflage. He uses language to show us all how language is used to manipulate everything we experience.

somebody blew up america: Blues People Leroi Jones, 1999-01-20 The path the slave took to 'citizenship' is what I want to look at. And I make my analogy through the slave citizen's music -- through the music that is most closely associated with him: blues and a later, but parallel development, jazz... [If] the Negro represents, or is symbolic of, something in and about the nature of American culture, this certainly should be revealed by his characteristic music. So says Amiri Baraka in the Introduction to *Blues People*, his classic work on the place of jazz and blues in American social, musical, economic, and cultural history. From the music of African slaves in the United States through the music scene of the 1960's, Baraka traces the influence of what he calls negro music on white America -- not only in the context of music and pop culture but also in terms of the values and perspectives passed on through the music. In tracing the music, he brilliantly illuminates the influence of African Americans on American culture and history.

somebody blew up america: Black Fire Imamu Amiri Baraka, 1971

somebody blew up america: The Vital Question Nick Lane, 2016 A game-changing book on the origins of life, called the most important scientific discovery 'since the Copernican revolution' in *The Observer*.

somebody blew up america: Confirmation, an Anthology of African American Women , 1983

somebody blew up america: The Writer's Brush Donald Friedman, 2007 Friedman has gathered together reproductions of paintings, drawings and sculpture, many from private collections, by a pantheon of great writers, including Hermann Hesse, Fyodor Dostoevsky and Joseph Conrad.

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