

Bottoms Menmaterial39

Anthony D'Aries

Fight Scenes Greg Bottoms, 2008-09-10 In an intricately linked series of poetic, short tales set in a 1983 suburb, Greg Bottoms portrays his life as one of two at-risk boys as they attempt to learn how to be—and what it means to be—men. By turns funny, disquieting, and moving, *Fight Scenes* takes an unsparing look at juvenile disaffection and the dark side of white, working-class masculinity. By narrating his experiences with childhood buddy Mark, Bottoms shows how many of America's young men learn to think about work, sex, weakness, violence, and themselves. In a pared-down, highly readable style that brings to mind the work of Raymond Carver, Sherman Alexie, and Denis Johnson, Bottoms has created a work of literature that shows how even the most accepted forms of toughness can have a damaging, disorienting, and finally dehumanizing effect on everyone, especially kids.

We Real Cool bell hooks, 2004-08-02 When women get together and talk about men, the news is almost always bad news, writes bell hooks. If the topic gets specific and the focus is on black men, the news is even worse. In this powerful new book, bell hooks arrests our attention from the first page. Her title--*We Real Cool*; her subject--the way in which both white society and weak black leaders are failing black men and youth. Her subject is taboo: this is a culture that does not love black males: they are not loved by white men, white women, black women, girls or boys. And especially, black men do not love themselves. How could they? How could they be expected to love, surrounded by so much envy, desire, and hate?

Hung Scott Poulson-Bryant, 2011-02-23 A brilliant look at the pervasive belief that African American men are prodigiously endowed, from the author's own experiences to sharp analysis of how black male sexuality is expressed in art, literature, media, sports, and pornography "Scott really goes there, talking honestly and telling secrets about the black phallus and its, uh, massive impact on America." —Touré "Hung" is a double entendre, referring not only to penis size but to the fact that black men were once literally hung from trees, often for their perceived sexual prowess and the supposed risk it posed to white women. As a poignant reminder, Scott Poulson-Bryant begins his book with a letter to Emmett Till, the teenager who was lynched in Mississippi in the mid-1950s for whistling at a white woman. For Poulson-Bryant and other men of his generation, society's deep-seated obsession with the sexual powers of black men has had an enormous, if often deceptive, influence on how they perceive themselves and on the assumptions made by others. His tales of his sexual encounters with both sexes, along with anecdotes about the lives of various friends and colleagues, are wryly and at times

shockingly revealing. Enduring racial perceptions have shaped popular culture as well, and Poulson-Bryant offers a thorough, thought-provoking look at media-created images of the "Well-Hung Black Male." He deftly deconstructs movies like *Mandingo* and *Shaft*, articles in the popular press, and edgy works like Robert Mapplethorpe's *Black Book*, while also providing distinctive profiles of icons like porn star Lexington Steele and rapper L.L. Cool J. A mixture of memoir and cultural commentary, *Hung* is the first book to take on phallic fixation and uncover what lies below.

Stories for Men Bruce L.R. Smith, 2017-09-04 Can the reading public imagine a less likely but more needed book than *Stories for Men* - a seventy-five-year-old anthology edited by Charles Grayson - written in an age when such a title would scarcely raise an eyebrow! Imagine a book about men in which the featured theme is not rapists, child abusers, or men who never weep, feel little sorrow, or prefer dog fighting to baseball. To say the least, this is a counter-cultural collective portrait necessary in today's politically correct world. The original editor, Charles Grayson, hit the nail on the head in his explicit opening remarks. The only claim we make for this book is that it doesn't pretend to offer the best, or the finest, in the world's foremost short stories by contemporary masters. Simply it is just a bundle of yarns by present day American writers, each dealing with a different phase of the actions and activities of men, designed for good reading. The text fulfills its mission. The work features little known short stories by such major writers as Erskine Caldwell on racial relations, James M. Cain on murder, James T. Farrell on street life, Dashiell Hammett on men and divorce, Ring W. Lardner on baseball, Damon Runyon on football, William Saroyan on horseracing, Thomas Wolfe on travel, William Faulkner on foreigners, among many others. For readers interested in a slice of America, this will be a book of inestimable value as well as personal pleasure. *Stories for Men* will prove ideal.

Men on Men 4 George Stambolian, 1992

White Men Can't Hump (As Good As Black Men) Todd Wooten, 2006-10 *White Men Can't Hump* is a book of hope. The hope is that one day Black Men in America will no longer be viewed as unintelligent, unattractive, undesirable, uncivilized, and just plain old worthless. *White Men Can't Hump* will address why Black Men in America are perceived in such a negative way, and will also explore the origins of this negativity. *White Men Can't Hump* will also explore how this negativity has been spread for the last four centuries (a la stereotypes), and why this negativity has been spread (a la Fear of the Black Penis). Several of these so-called negative Stereotypes will be closely examined and shown in a new light. *White Men Can't Hump* will ask why two well known Stereotypes that have been historically assigned to Black Men, are only considered negative when applied to Black Men. Most men desire a large Penis and an elevated sexual prowess, but all across America (in offices, bars and locker rooms) the Black Penis and Black Prowess are routinely the Punch Line to jokes. *White Men Can't Hump* will ask why, and will also ask a question that will create a debate for the ages: Who's better in bed, Black Men or White Men? *White Men Can't Hump* will take you the reader on an educational and enlightening journey through America's past and

present with the hope of changing America's future. So sit back and enjoy or cuss, agree or disagree, and most importantly think with an open mind. Because whether you like it or not, *White Men Can't Hump* tells the story of who all of us are, where we've come from, and where we're going. *White Men Can't Hump* is divided into two VOLUMES. VOLUME I focuses on how Sex has historically affected Race relations in America, and VOLUME II focuses on how Race has affected Sex relations in America. Don't be confused by the similar titles because both VOLUMES pack a different Sexual, Racial, Political, and Social punch. For more information feel free to visit: www.whitemencanthump.com Enjoy the ride my friend.

Black Boys to Black Men John L. Hunter, 2014-07-30

Men in Groups Lionel Tiger,

What You Don't Know About Men Michael Burke, 2011-05-23 *What You Don't Know About Men* tells the funny, heartbreaking stories of 20 sometimes shy, sometimes sexy, often sentimental men who march through life as punch-drunk fathers, sons, brothers, uncles, friends and lovers. Michael Burke's debut collection opens with the story of Matthew Connors, a suburban Chicago teen struggling to protect his sister and brother while their parents vacation in the Petrified Forest. The book closes with Brendan and Richard, two grooms in a seemingly uneventful gay wedding on a breezy Lake Michigan shore. In between, we meet: Father Daniel, a cranky Southside priest seeking forgiveness for a long-ago affair; Roy, an ex-Marine battling hallucinations while sprawled on the Belmont Harbor rocks; Patrick Kincaid, a roofer whose boyfriend rides the Red Line subway acting like a young Lauren Bacall; Eddie Doyle, a haunted widower wrestling with his shattered Catholicism while his daughter hides a secret; Bug O'Connor, who tries to pass off a brash chorus girl as Patsy Cline; and four buddies who shoot skeet, bet at the dog races and fail to understand the women around them. These provocative, page-turning stories are crisply written with an epic minimalism to depict the triumph, defeat, stalemate and surrender of everyday life.

Men to Boys Gary S. Cross, 2008 When did maturity become the ultimate taboo? Men have gone from idolizing Cary Grant to aping Hugh Grant, shunning marriage and responsibility well into their twenties and thirties. Gary Cross, renowned cultural historian, identifies the boy-man and his habits, examining the attitudes and practices of three generations to make sense of this gradual but profound shift in American masculinity. Cross matches the rise of the American boy-man to trends in twentieth-century advertising, popular culture, and consumerism, and he locates the roots of our present crisis in the vague call for a new model of leadership that, ultimately, failed to offer a better concept of maturity.

Masked Men Steve Cohan, 1997-12-22 The fifties marks the moment when a heterosexual/homosexual dualism came to dominate U.S. culture's thinking about masculinity. The films of this era record how gender and sexuality did not easily come together in a normative manhood common to American men. Instead these films demonstrate the widely held perception of a crisis of masculinity. *Masked Men* documents how movies of the fifties represented masculinity as a multiple masquerade. Hollywood's star system positioned the male actor as a professional performer and as a body intended to solicit the erotic

interest of male and female viewers alike. Drawing on publicity, poster art, fan magazines, and the popular press as a means of following the links between fifties stars, their films, and the social tensions of the period, Cohan juxtaposes Hollywood's narratives of masculinity against the personae of leading men like Cary Grant, Humphrey Bogart, John Wayne, Charlton Heston, Yul Brynner, William Holden, Montgomery Clift, Marlon Brando, and Rock Hudson. *Masked Men* focuses on the gender and sexual masquerades that organized their performances of masculinity on and off screen.

The Language of Men Anthony D'Aries, 2012-06-28 An incisive, eloquent literary memoir that transports us to the crossroads of gender and history, then leads us through the unsettling terrain that shapes fathers, sons, brothers, and husbands. *The Language of Men* isn't just a beautifully written memoir about a Vietnam vet father and the complicated legacy he leaves to his son; it's also a disturbing, brutally honest, darkly funny meditation on masculinity, violence, and sexuality. -- Tom Perrotta, *The Leftovers* Hold the phone, kick down the door, and yell from the rooftops of all those American blue-collar towns that give birth to so many of our artists: a new one is among us and his name is Anthony D'Aries. -- Andre Dubus III, *Townie: A Memoir*

The Book of Men Colum McCann, Tyler Cabot, Lisa Consiglio, 2013-11-05 EIGHTY PIECES OF SHORT FICTION AND NONFICTION ON MANHOOD BY SOME OF THE WORLD'S BEST WRITERS, PRESENTED BY COLUM MCCANN, ESQUIRE, AND NARRATIVE 4 To help launch the literary nonprofit Narrative 4, Esquire asked eighty of the world's greatest writers to chip in with a story, all with the title, *How to Be a Man*. The result is *The Book of Men*, an unflinching investigation into the essence of masculinity. *The Book of Men* probes, with the poignant honesty and imagination that only these writers could deliver, the slippery condition of manhood. You will find men striving and searching, learning and failing to learn, triumphing and aspiring; men who are lost and men navigating their way toward redemption. These stories don't just explore what it is to be a man or how to achieve manliness, but ultimately what it is to be a human—with all of its uncertainty, complexity, clumsiness, and beauty. With contributions from literary luminaries as diverse as the subjects they capture, and curated by the editors of Esquire, National Book Award winner Colum McCann, and Narrative 4, a global nonprofit devoted to using storytelling as a means to empathy, *The Book of Men* might not teach you how to negotiate a deal or mix a Manhattan, but it does scratch at that most eternal of questions: What is a man?

Men in Black Scott Spencer, 2010-11-23 A man struggles to mend his fractured family in the wake of his sudden success as a bestselling author in this masterful novel from Scott Spencer Sam Holland is a pen-for-hire, with nonfiction titles such as *Traveling with Your Pet* and *An Intelligent Woman's Guide to Pro Football* to his name—or rather his pseudonym, John Retcliffe. But when his latest project, *Visitors from Above*, takes off, Sam is ill-equipped to handle this sudden fame: His marriage is in trouble and, as a result, his teenage son runs away. As he tours the country in support of his book, he must endeavor to put back the pieces of his broken life. At turns funny and moving, *Men in Black* is Spencer's insightful take on

the pitfalls of fame, and a poignant story of familial love. This ebook features an illustrated biography of Scott Spencer, including rare photos from the author's personal collection.

The Eternal Masculine: Stories of Men and Boys Mary Raymond Shipman Andrews, 2023-07-18

Proving Manhood Timothy Beneke, 1997 Essential reading for understanding the modern American man and his struggle with the women in his life.

Men in the Middle James Gilbert, 2005-07 While the 1950s have been popularly portrayed on television and in the movies and literature as a conformist and conservative age, the decade is better understood as a revolutionary time for politics, economy, mass media, and family life. Magazines, films, newspapers, and television of the day scrutinized every aspect of this changing society, paying special attention to the lifestyles of the middle-class men and their families who were moving to the suburbs newly springing up outside American cities. Much of this attention focused on issues of masculinity, both to enforce accepted ideas and to understand serious departures from the norm. Neither a period of male crisis nor yet a time of free experimentation, the decade was marked by contradiction and a wide spectrum of role models. This was, in short, the age of Tennessee Williams as well as John Wayne. In *Men in the Middle*, James Gilbert uncovers a fascinating and extensive body of literature that confronts the problems and possibilities of expressing masculinity in the 1950s. Drawing on the biographies of men who explored manhood either in their writings or in their public personas, Gilbert examines the stories of several of the most important figures of the day--revivalist Billy Graham, playwright Tennessee Williams, sociologist David Riesman, sex researcher Alfred Kinsey, Playboy literary editor Auguste Comte Spector, and TV-sitcom dad Ozzie Nelson--and allows us to see beyond the inherited stereotypes of the time. Each of these stories, in Gilbert's hands, adds crucial dimensions to our understanding of masculinity in the 1950s. No longer will this era be seen solely in terms of the conformist man in the gray flannel suit or the Marlboro Man.

Muy Macho Ray Gonzalez, 1996-05-01 From the Homeboy to the Latin Lover, America cherishes a host of images about Latino men, yet all are based on the belief in macho men, virile and brash, full of violence and testosterone. With the gender correctness of the 90s challenging all men to embrace a new masculinity, how do Latino men of today--grounded in the macho tradition--define this new identity? From today's best-known, as well as emerging, Latino writers, poet and editor Ray Gonzalez has gathered personal essays written especially for *Muy Macho* on machismo and masculinity. The result is a rich and exciting collection of men talking about themselves, about other men, about their wives and lovers, about their fathers and their sons. In *Me Macho, You Jane*, Dagoberto Gilb contrasts how he perceives himself with how others, particularly women, interpret his behavior, while in *Whores*, Luis Alberto Urrea chronicles a rite of passage for many Latino men. Most insightful and moving are essays like *The Puerto Rican Dummy* and *the Merciful Son* by poet Martin Espada, which portray the fragile love between fathers and sons and the process by which men learn from and teach each other how

to be men. *Muy Macho* contains photographs of all contributors, while Gonzalez illuminates the cultural context of Latino masculinity in his introduction. Emotionally honest and powerfully written, the voices of *Muy Macho* break the cult of silence between Latino men which prevents our culture from understanding the true nature of machismo.

Manhood Impossible Scott Melzer, 2018-08-31 In *Manhood Impossible*, Scott Melzer argues that boys' and men's bodies and breadwinner status are the two primary sites for their expression of control. Controlling selves and others, and resisting being dominated and controlled is most connected to men's bodies and work. However, no man can live up to these culturally ascendant ideals of manhood. The strategies men use to manage unmet expectations often prove toxic, not only for men themselves, but also for other men, women, and society. Melzer strategically explores the lives of four groups of adult men struggling with contemporary body and breadwinner ideals. These case studies uncover men's struggles to achieve and maintain manhood, and redefine what it means to be a man.

Meanings for Manhood Mark C. Carnes, Clyde Griffen, 1990-11-06 The stereotype of the Victorian man as a flinty, sexually repressed patriarch belies the remarkably wide variety of male behaviors and conceptions of manhood during the mid- to late- nineteenth century. A complex pattern of alternative and even competing behaviors and attitudes emerges in this important collection of essays that points toward a gendered history of men.

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