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Autore	Simpson Tyrone R
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Failure of Whiteness in Michael Gold's "Jews without Money"; "Their Country and Their Hamburger Steak": Toward Claims of Ghetto Nationhood; "Not to Play with that Nigger": Abjecting the Absent Black; "One Jew Could Kill a Hundred Indians": The Making of Imperial White Men; "A Serious Married Man": The American Gender Imperative; "There Will Be a Boom in Brownsville": The White Right to Suburban Flight; "The City Is Locked against Me!": A Coda on Immigrant Urbanism  
 Chapter 3: "Something Tangible to Strike at": Urban Moralism and the Transvestitic Antidote in Hubert Selby Jr.'s "Last Exit to Brooklyn"; "Emile Zola Is Not My Shtick": Selby's Moral Unnaturalism; "And Baby Makes Three": Race, the City, and Selby's Heteronormative Imagination; "I Find Staying in Brooklyn Too Long Very Oppressive": On Urban Flight and Hip Queer Escape; Chapter 4: "Enough to Make a Body Riot": Chester Himes, Melancholia, and the Postmodern Renovation; "I Could Always Feel Race Trouble . . . Never More Than Two Feet Off": Chester Himes's Melancholic Perception  
 "It Was Another Ghetto like Any Other": The After-Image of Himes's Harlem; "There Ain't Gonna Be Any Facts": On Epistemological Shifts and Postmodern Solutions; "At Last You've Finally Got Your Own House": Beyond a Segregationist Imaginary; Chapter 5: "In a World with No Address": Carceral Ghettos and Ambivalent Nationalist Rebellions in Gloria Naylor's "The Women of Brewster Place"; "They Came Because They Had No Choice": Mapping Naylor's Carceral Cartography; "Viewed with a Jaundiced Eye": Wayward Women and Sex in the Panoptic Ghetto  
 "A Man's Gotta Be a Man": Nationalism and Naylor's Gender Trouble; Chapter 6: "And the Arc of His Witness Explained Nothing": Black Flanerie and Traumatic Photorealism in Wideman's "Two Cities"; "When Words Led Him into a Familiar Place": The Trauma of Language; "Staying Put Where They Put Us": On Ghetto Containment and Black Flanerie; "No Words for What Separates and Connects These Moments": Mallory's Trauma and Silence; "Asking My Pictures to Be Mirrors": Seeking Photographic Refuge; "Look What You Done to Yourselves": Redemption by Photorealism; Coda: An Emergency of Surplus  
 Conclusion: On Ghettos to Come

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Sommario/riassunto

This book explores how six American writers have artistically responded to the racialization of U.S. frostbelt cities in the twentieth century. Using the critical tools of spatial theory, critical race theory, urban history and sociology, Simpson explains how these writers imagine the subjective response to the race-making power of space.

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