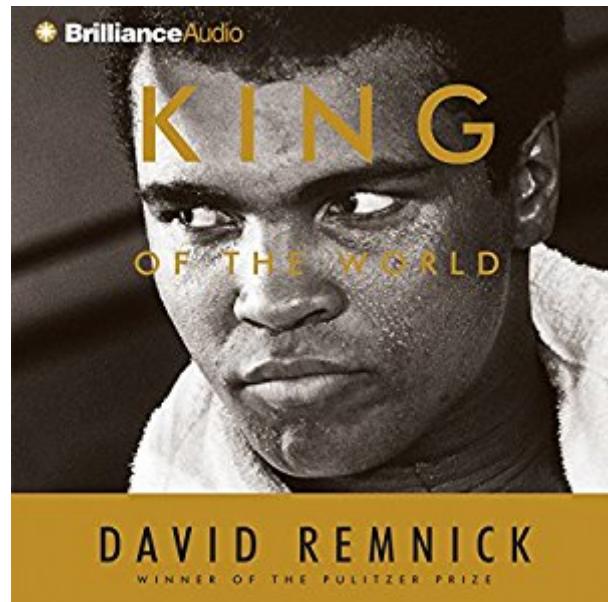


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# King Of The World



## **Synopsis**

There had been mythic sports figures before Cassius Clay, but when he burst upon the sports scene in the 1950s, he broke the mold. Those were the years when boxing and boxers were at the mercy of the mob and the whim of the sportswriters. If you wanted a shot at a title, you did it their way. Young Clay did it his way - with little more than an Olympic gold medal to his credit, he danced into Sonny Liston's baleful view and provoked the terrifying champ into accepting him as his next challenger. The rest is history. Muhammad Ali has become a mythic hero, an American icon, and a self-invented legend. As both a mirror and a molder of his times, Ali became the most recognizable face on the planet, a key figure in the cultural battles of the times. This is the story of his self-creation and his rise to glory, told by a master storyteller.

## **Book Information**

Audible Audio Edition

Listening Length: 6 hours

Program Type: Audiobook

Version: Abridged

Publisher: Brilliance Audio

Audible.com Release Date: June 20, 2012

Language: English

ASIN: B008CXV0YC

Best Sellers Rank: #146 in Books > Biographies & Memoirs > Sports & Outdoors > Boxing, Wrestling & MMA > Boxing #262 in Books > Sports & Outdoors > Individual Sports > Boxing #829 in Books > Audible Audiobooks > Nonfiction > Sports & Recreation

## **Customer Reviews**

David Remnick delivers a terrific biography of Muhammad Ali with "King of the World," but this book should never be mistaken for a conventional sports biography. It is also social history and a compassionate yet realistic portrait of America's guiltiest pleasure: the seamy, yet somehow sometimes heroic world of professional boxing. The first thing that struck me when I read the book is that its first section discusses Muhammad Ali (or Cassius Clay) very little. Instead, Remnick focuses on the two boxers who helped to give shape to Ali's legend: Floyd Patterson and Sonny Liston. The former was a reluctant champion from the Bedford-Stuyvesant section of Brooklyn, and Remnick brings Patterson's reticence and self-doubt into full view. The latter was a street thug from an impoverished rural background, a vision of America's deepest fears about

African-Americans. Remnick details Liston's two devastating first-round demolitions of Patterson and illuminates the complicated relationship the public had with Liston. On the one hand, he was despised because of his criminal background and ties to the mob; on the other, Remnick makes clear, he was comforting because he confirmed stereotyped perceptions of black men. One of Remnick's great accomplishments in the book is to humanize Liston without in the least diminishing his surly and even hateful demeanor. With Liston the controversial heavyweight champ, the loud, abrasive, seemingly self-confident Cassius Clay, of Louisville, Kentucky, stepped into the national spotlight.

Pivoting on the Ali-Liston fight, Remick shapes a narrative that comes very close to rising to the transcendental dimensions that Ali's heroic and mythical life requires. It is a story of such poetic proportions that we all know it well: It is the story of a little black boy from Louisville, Kentucky who got his bike stolen, and as a result ended up in a boxing gym so that he could learn to fight well enough to be able to take his bike back from the bully that had stolen it. This little black boy would go on to become the King of the world. It turns out that the bully in question was not just your familiar neighborhood bike thief, but Ali's own racist nation. Ali's life has become nothing if not a living metaphor of how a single moral individual should fight a thief and rapist as big and as formidable as one's own country. And racist America was a thief and a rapist -- not just one trying to steal Cassius Clay's bike -- it was trying to steal something much more important and valuable. America tried desperately, as it has succeeded doing with most black men, to steal Ali's manhood too. But try as it might -- stripping him of his chance at the title during his best years, of his means of economic survival, in trying to jail him -- it failed. Sadly, the part of the story that Remick got wrong was the only important part: claiming that it was Ali who had re-created himself to suit the requirements of racist America instead of the other way around? Ali did no such thing! To suggest so, is not just an implicit lie; it is an explicit lie as well.

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