

Race And The Modernist Imagination

Michael Golston

Race and the Modernist Imagination Urmila Seshagiri,2010 In addition to her readings of a fascinating array of works--The Picture of Dorian Gray, Heart of Darkness --

Race and New Modernisms K. Merinda Simmons,James A. Crank,2019-09-05 From the Harlem and Southern Renaissances to postcolonial writing in the Caribbean, *Race and New Modernisms* introduces and critically explores key issues and debates on race and ethnicity in the study of transnational modernism today. Topics covered include: · Key terms and concepts in scholarly discussions of race and ethnicity · European modernism and cultural appropriation · Modernism, colonialism, and empire · Southern and Harlem Renaissances · Social movements and popular cultures in the modernist period Covering writers and artists such as Josephine Baker, W.E.B. Du Bois, T.S. Eliot, William Faulkner, Marcus Garvey, Édouard Glissant, Ernest Hemingway, Zora Neale Hurston, Claude McKay, and Paul Robeson, the book considers the legacy of modernist discussions of race in twenty-first century movements such as Black Lives Matter.

Masks Adam Lively,2000

The Labors of Modernism Mary Wilson,2016-12-05 In *The Labors of Modernism*, Mary Wilson analyzes the unrecognized role of domestic servants in the experimental forms and narratives of Modernist fiction by Virginia Woolf, Gertrude Stein, Nella Larsen, and Jean Rhys. Examining issues of class, gender, and race in a transatlantic Modernist context, Wilson brings attention to the place where servants enter literature: the threshold. In tracking their movements across the architectural borders separating indoors and outdoors and across the physical doorways between rooms, Wilson illuminates the ways in which the servants who open doors symbolize larger social limits and exclusions, as well as states of consciousness. The relationship between female servants and their female employers is of particular importance in the work of female authors, for whom the home and the novel are especially interconnected sites of authorization and domestication. Modernist fiction, Wilson shows, uses domestic service to tame and interrogate not only issues of class, but also the overlapping distinctions of racial and ethnic identities. As Woolf, Stein, Larsen, and Rhys use the novel to interrogate the limitations of gendered domestic ideologies, they find they must deploy these same ideologies to manage the servant characters whose labor maintains the domestic spaces they find limiting. Thus the position of servants in these texts forces the reader to recognize servants not just as characters, but as conditions for the production of literature and of the homes in

which literature is created.

Gender, Race, and Mourning in American Modernism Greg Forter, 2011-04-14 American modernist writers' engagement with changing ideas of gender and race often took the form of a struggle against increasingly inflexible categories. Greg Forter interprets modernism as an effort to mourn a form of white manhood that fused the 'masculine' with the 'feminine'. He argues that modernists were engaged in a poignant yet deeply conflicted effort to hold on to socially 'feminine' and racially marked aspects of identity, qualities that the new social order encouraged them to disparage. Examining works by F. Scott Fitzgerald, Ernest Hemingway, William Faulkner and Willa Cather, Forter shows how these writers shared an ambivalence toward the feminine and an unease over existing racial categories that made it difficult for them to work through the loss of the masculinity they mourned. *Gender, Race, and Mourning in American Modernism* offers a bold reading of canonical modernism in the United States.

Black Legacies Lynn T. Ramey, 2014-09-02 *Black Legacies* looks at color-based prejudice in medieval and modern texts in order to reveal key similarities. Bringing far-removed time periods into startling conversation, this book argues that certain attitudes and practices present in Europe's Middle Ages were foundational in the development of the western concept of race. Using historical, literary, and artistic sources, Lynn Ramey shows that twelfth- and thirteenth-century discourse was preoccupied with skin color and the coding of black as "evil" and white as "good." Ramey demonstrates that fears of miscegenation show up in all medieval European societies. She pinpoints these same ideas in the rhetoric of later centuries. Mapmakers and travel writers of the colonial era used medieval lore of "monstrous peoples" to question the humanity of indigenous New World populations, and medieval arguments about humanness were employed to justify the slave trade. Ramey even analyzes how race is explored in films set in medieval Europe, revealing an enduring fascination with the Middle Ages as a touchstone for processing and coping with racial conflict in the West today.

The New Modernist Studies Douglas Mao, 2021-02-04 This is the first book specifically devoted to the new modernist studies. Bringing together a range of perspectives on the past, present, and future of this vibrant, complicated scholarly enterprise, the collection reconsiders its achievements and challenges as both a mode of inquiry and an institutional formation. In its first section, the volume offers a fresh history of the new modernist studies' origins amid the intellectual configurations of the end of the twentieth century and changing views of the value, influence, and scope of modernism. In the second section a dozen leading scholars examine recent trends in modernist scholarship to suggest possible new paths of research, showing how the field continues to engage with other areas of study and how it makes a case for the ongoing meaning of modernist literature and art in the contemporary world.

Affective Materialities Kara Watts, Molly Volanth Hall, Robin Hackett, 2019-03-04 *Affective Materialities* reexamines modernist theorizations of the body and opens up the artistic, political, and ethical possibilities at the intersection of affect

theory and ecocriticism, two recent directions in literary studies not typically brought into conversation. Modernist creativity, the volume proposes, may return to us notions of the feeling, material body that contemporary scholarship has lost touch with, bodies that suggest alternative relations to others and to the world. Contributors argue that modernist writers frequently bridge the dichotomy between body and world by portraying bodies that merge with or are re-created by their surroundings into an amalgam of self and place. Chapters focus on this treatment of the body through works by canonical modernists including William Carlos Williams, Virginia Woolf, and E. M. Forster alongside lesser-studied writers Janet Frame, Herbert Read, and Nella Larsen. Showing the ways the body in literature can be a lens for understanding the fluidities of race, gender, and sexuality, as well as species and subjectivity, this volume maps the connections among modernist aesthetics, histories of the twentieth-century body, and the concerns of modernism that can also speak to urgent concerns of today.

Race, Riots, and Roller Coasters Victoria W. Wolcott, 2012-08-16 Throughout the twentieth century, African Americans challenged segregation at amusement parks, swimming pools, and skating rinks not only in pursuit of pleasure but as part of a wider struggle for racial equality. Well before the Montgomery bus boycott, mothers led their children into segregated amusement parks, teenagers congregated at forbidden swimming pools, and church groups picnicked at white-only parks. But too often white mobs attacked those who dared to transgress racial norms. In *Race, Riots, and Roller Coasters*, Victoria W. Wolcott tells the story of this battle for access to leisure space in cities all over the United States. Contradicting the nostalgic image of urban leisure venues as democratic spaces, Wolcott reveals that racial segregation was crucial to their appeal. Parks, pools, and playgrounds offered city dwellers room to exercise, relax, and escape urban cares. These gathering spots also gave young people the opportunity to mingle, flirt, and dance. As cities grew more diverse, these social forms of fun prompted white insistence on racially exclusive recreation. Wolcott shows how black activists and ordinary people fought such infringements on their right to access public leisure. In the face of violence and intimidation, they swam at white-only beaches, boycotted discriminatory roller rinks, and picketed Jim Crow amusement parks. When African Americans demanded inclusive public recreational facilities, white consumers abandoned those places. Many parks closed or privatized within a decade of desegregation. Wolcott's book tracks the decline of the urban amusement park and the simultaneous rise of the suburban theme park, reframing these shifts within the civil rights context. Filled with detailed accounts and powerful insights, *Race, Riots, and Roller Coasters* brings to light overlooked aspects of conflicts over public accommodations. This eloquent history demonstrates the significance of leisure in American race relations.

Inter-imperiality Laura Doyle, 2020-11-02 In *Inter-imperiality* Laura Doyle theorizes the co-emergence of empires, institutions, language regimes, stratified economies, and literary cultures over the *longue durée*. Weaving together feminist, decolonial, and dialectical theory, she shows how inter-imperial competition has generated a systemic stratification of

gendered, racialized labor, while literary and other arts have helped both to constitute and to challenge this world order. To study literature is therefore, Doyle argues, to attend to world-historical processes of imaginative and material co-formation as they have unfolded through successive eras of vying empires. It is also to understand oral, performed, and written literatures as power-transforming resources for the present and future. To make this case, Doyle analyzes imperial-economic processes across centuries and continents in tandem with inter-imperially entangled literatures, from *A Thousand and One Nights* to recent Caribbean fiction. Her trenchant interdisciplinary method reveals the structural centrality of imaginative literature in the politics and possibilities of earthly life.

Race and the Modern Artist Heather Hathaway, Josef Jařab, Jeffrey Melnick, 2003 The essays in this collection examine the disputed relationships between modernity, modernism and American cultural diversity and thus add an important dimension to our understanding of 20th-century literature.

Rhythm and Race in Modernist Poetry and Science Michael Golston, 2007-12-21 In the half-century between 1890 and 1950, a variety of fields and disciplines, from musicology and literary studies to biology, psychology, genetics, and eugenics, expressed a profound interest in the subject of rhythm. In this book, Michael Golston recovers much of the work done in this area and situates it in the society, politics, and culture of the Modernist period. He then filters selected Modernist poems through this archive to demonstrate that innovations in prosody, form, and subject matter are based on a largely forgotten ideology of rhythm and that beneath Modernist prosody is a science and an accompanying technology. In his analysis, Golston first examines psychological and physiological experiments that purportedly proved that races responded differently to rhythmic stimuli. He then demonstrates how poets like Ezra Pound, W. B. Yeats, Mina Loy, and William Carlos Williams either absorbed or echoed the information in these studies, using it to hone the innovative edge of Modernist practice and fundamentally alter the way poetry was written. Golston performs close readings of canonical texts such as Pound's *Cantos*, Yeats's *Lake Isle of Innisfree*, and William Carlos Williams's *Paterson*, and examines the role the sciences of rhythm played in racist discourses and fascist political thinking in the years leading up to World War II. Recovering obscure texts written in France, Germany, England, and America, Golston argues that Rhythmics was instrumental in generating an international modern art and should become a major consideration in our reading of reactionary avant-garde poetry.

Key Concepts in Race and Ethnicity Nasar Meer, 2014-07-28 A conceptually power-packed volume that is at once erudite and accessible, expansive and focused, true to sociological traditions yet stimulatingly exploratory. Scholars and students will be served very well by this absorbing, far-reaching enquiry into ethnicity and race. - Raymond Taras, Tulane University This concise, profound, and beautifully written book offers a tour de force across the landscape of race and ethnicity by a young author who masters them all. - Per Mouritsen, Aarhus University This book offers an accessible discussion of both foundational and novel concepts in the study of race and ethnicity. Each account will help readers become familiar with how

long standing and contemporary arguments within race and ethnicity studies contribute to our understanding of social and political life more broadly. Providing an excellent starting point with which to understand the contemporary relevance of these concepts, Nasar Meer offers an up-to-date and engaging consideration of everyday examples from around the world. This is an indispensable guide for both students and established researchers interested in the study of race and ethnicity.

Interdisciplinary, 2011

Transformable Race Katy L. Chiles, 2014-02 Focusing on writers such as Phillis Wheatley, Benjamin Franklin, Samson Occum, Charles Brockden Brown, and others, *Transformable Race* tells the story of how early Americans imagined, contributed to, and challenged the ways that one's racial identity could be formed in the time of the nation's founding.

Threshold Modernism Elizabeth F. Evans, 2019 Reveals how changing ideas about gender and race shaped - and were shaped by - London and its literature.

Modernism after Postcolonialism Mara de Gennaro, 2020-11-24 A polemical reaction against a trend in global modernist studies which still privileges European and Anglophone texts. Existing studies of literary modernism generally read Anglophone Atlantic texts through the lens of critical theories emanating from Europe and North America. In *Modernism after Postcolonialism*, Mara de Gennaro undertakes a comparative Anglophone-Francophone study, invoking theoretical frameworks from Gayatri Spivak, Édouard Glissant, Françoise Vergès, Michel-Rolph Trouillot, Dipesh Chakrabarty, and others. Examining transnational poetics of comparison that contest the comparative practices of colonialist, racist, and ethno-nationalist discourses, the book treats these poetics as models for a creolist critical method of reading, one that searches out unpredictable, mutually generative textual relations obscured by geographic and linguistic divides. In each chapter, de Gennaro pairs a canonical English-language modernist writer (Gertrude Stein, T. S. Eliot, E. M. Forster, Virginia Woolf) with a postcolonial writer (Aimé Césaire, Glissant, Patrick Chamoiseau, J. M. Coetzee, Edwidge Danticat), interpreting major works of prewar and interwar modernism in light of postcolonial and Francophone literature, cultural theory, and historiography. Read together, these texts suggest a turn—sometimes subtle or conflicted in earlier Atlantic modernist texts, while usually more overt in later Caribbean and postcolonial texts—toward comparative forms marked by irresolution and a wavering sense of authority. With the rise of world literature and global modernist studies, it becomes all the more pressing to examine how comparative forms can alert us to unspoken and misrecognized relations while also confronting us with the difficulty of representing the Other. By bringing into relation these ostensibly unconnected, often discrepant texts, de Gennaro challenges entrenched territorial habits of literary meaning. An aspirationally nonterritorial comparative literature, she argues, diverges not only from Eurocentric formalist approaches but also from global comparatists that emphasize incommensurabilities to the point of eliding significant textual and contextual connections. Drawing on interdisciplinary postcolonial efforts, especially in the social sciences, to deterritorialize categories of identity, culture, and community,

Modernism after Postcolonialism dispenses with outdated modernist and postcolonial paradigms to reveal how the anxious, inconclusive comparisons of transnational modernist poetics can call us to imagine new solidarities across bounded territories.

The Cambridge Companion to British Literature of the 1930s James Smith, 2019-12-19 Explores 1930s authors, genres, and contexts, giving fresh attention to well-known authors and bringing new writers and approaches to the fore.

Modernist Voyages Anna Snaith, 2014-02-24 This book examines colonial women writers who traveled to London in the modernist period, and the significance of gender to the interwoven nature of empire and modernism. Anna Snaith's wide-ranging study shows how the works of Jean Rhys, Katherine Mansfield, Una Marson and others renegotiated the position of women within the British Empire.

Race Men Hazel V. Carby, 2009-07-01 Who are the race men standing for black America? It is a question Hazel Carby rejects, along with its long-standing assumption: that a particular type of black male can represent the race. A searing critique of definitions of black masculinity at work in American culture, *Race Men* shows how these defining images play out socially, culturally, and politically for black and white society--and how they exclude women altogether. Carby begins by looking at images of black masculinity in the work of W. E. B. Du Bois. Her analysis of *The Souls of Black Folk* reveals the narrow and rigid code of masculinity that Du Bois applied to racial achievement and advancement--a code that remains implicitly but firmly in place today in the work of celebrated African American male intellectuals. The career of Paul Robeson, the music of Huddie Ledbetter, and the writings of C. L. R. James on cricket and on the Haitian revolutionary, Toussaint L'Ouverture, offer further evidence of the social and political uses of representations of black masculinity. In the music of Miles Davis and the novels of Samuel R. Delany, Carby finds two separate but related challenges to conventions of black masculinity. Examining Hollywood films, she traces through the career of Danny Glover the development of a cultural narrative that promises to resolve racial contradictions by pairing black and white men--still leaving women out of the picture. A powerful statement by a major voice among black feminists, *Race Men* holds out the hope that by understanding how society has relied upon affirmations of masculinity to resolve social and political crises, we can learn to transcend them.

Whispering the Techniques of Language: An Mental Journey through **Race And The Modernist Imagination**

In a digitally-driven earth wherever displays reign supreme and instant communication drowns out the subtleties of language, the profound secrets and mental nuances hidden within phrases often go unheard. Yet, situated within the pages of **Race And The Modernist Imagination** a charming literary value blinking with fresh feelings, lies a fantastic journey

waiting to be undertaken. Composed by an experienced wordsmith, that charming opus invites viewers on an introspective journey, gently unraveling the veiled truths and profound affect resonating within the fabric of every word. Within the psychological depths of this touching review, we shall embark upon a heartfelt exploration of the book is key styles, dissect their charming publishing fashion, and fail to the strong resonance it evokes serious within the recesses of readers hearts.

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