To Wake The Nations Race In The Making Of American Literature

To Wake The Nations Race In American Literature?

This book explores the relationship between the rise of nationalism in the United States and the development of a literary culture that would become known as "American literature." The authors argue that the idea of race was not a central feature of American literature until the late 19th century, when it became a major concern of writers and critics.

The authors trace the development of American literature from its origins in the colonial period through the end of the 19th century, focusing on the ways in which race and nationalism were intertwined. They examine the works of such authors as Walt Whitman, Henry David Thoreau, Ralph Waldo Emerson, and Washington Irving, among others, to show how they contributed to the development of a distinctively American literary culture.

The authors also discuss the role of race and nationalism in the development of such movements as the American Civil War, the Reconstruction era, and the demographics of the United States, and how these developments were reflected in the literary culture of the time.

Overall, the book offers a new perspective on the relationship between race and nationalism in American literature, and how these forces have shaped the development of American culture.
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Shirley Moody-Turner analyzes this output, along with the contributions of a disparate group of African American authors and scholars. She explores how black authors and folklorists were active participants rather than passive observers in conversations about the politics of representing black folklore. Emphasizing theory and folklore documents, cultural performances, legal narratives, and political rhetoric, Black Folklore and the Politics of Racial Representation demonstrates how folklore studies became a battleground across which issues of racial identity and difference were asserted and debated at the turn of the twentieth century. The study is framed by two questions of historical and continuing import: What role have representations of black folklore played in constructing racial identity? And, how have these ideas impacted the way African Americans think about and creatively engage black traditions?

Black Folklore and the Politics of Racial Representation-Shirley Moody-Turner 2013-10-17 Before the innovative work of Zora Neale Hurston, folklorists from the Hampton Institute collected, studied, and wrote about African American folklore. Like Hurston, these folklorists worked within but also beyond the bounds of white mainstream institutions. They often called into question the existing of the very folklore projects in which they were engaged.

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Racial Innocence-Robin Bernstein 2011-12 Beginning in the mid nineteenth century in America, childhood became synonymous with innocence—a revival of the previously discarded Cartesian belief that children were deprived, childlike creatures. As the idea of childhood innocence took hold, it became increasingly popular culture constructed white children as innocent and indistinguishable while excluding black youth from these qualities. Actors, writers, and visual artists then began pairing white children with African American adults and children, thus transforming the quality of innocence to a variety of racial political projects—a dynamic that Robin Bernstein calls “racial innocence.” The phenomenon allowed social formations from the mid-nineteenth century through the early twentieth, while enabling ideology-driven political visions to appear, paradoxically, to be universal, natural, and therefore justified. Racial innocence takes up a rich archive including books, toys, theatrical props, and domestic knickknacks which Bernstein analyzes as “scripts” that invite or prompt historically located practices while allowing for resistance and social representation. Focusing performance studies with literary and visual analysis, Bernstein offers singular renditions of theatrical productions, literary works, material culture including Topsy pincushions and Raggedy Ann dolls, and visual texts ranging from the particular to advertisements for lard substitute. Throughout, Bernstein shows how “innocence” gradually became the exclusive province of white children—while the Civil Rights Movement succeeded not only in legally desegregating public spaces, but in culturally desegregating the concept of childhood itself.

Race, Manhood, and Modernism in America—Mark Whalan 2007 Narrative, gender, and history in Winesburg, Ohio — Sherwood Anderson — the South in Georgia — “Things are so immediate in Georgia” — Dunne in the South in G. — Cane — body technologies, and genealogy — Cane, audience, and form.

The Oracle and the Curse-Caleb Smith 2013-04-01 Caleb Smith explores the confessions, trial reports, maledictions, and recantations as clashes between human law and higher authority, giving voice to a moral protest that transformed American literature.
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