



12.14 POUND AND
AFRICAN-AMERICAN MODERNISM

Ezra Pound And African American Modernism

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Ezra Pound And African American Modernism:

Ezra Pound and African American Modernism Michael Coyle, 2001 *Ezra Pound and African American Modernism* Michael Coyle, 2005-01-01 **Cross-cultural Visions in African American Modernism** Yoshinobu Hakutani, 2006 Yoshinobu Hakutani traces the development of African American modernism which initially gathered momentum with Richard Wright's literary manifesto *Blueprint for Negro Writing* in 1937. Hakutani dissects and discusses the cross-cultural influences on the then burgeoning discipline in three stages: American dialogues, European and African cultural visions, and Asian and African American cross-cultural visions. In writing *Black Boy*, the centerpiece of the Chicago Renaissance, Wright was inspired by Theodore Dreiser. Because the European and African cultural visions that Wright, Ralph Ellison, Alice Walker, and Toni Morrison acquired were buttressed by the universal humanism that is common to all cultures, this ideology is shown to transcend the problems of society. Fascinated by Eastern thought and art, Wright, Walker, Sonia Sanchez, and James Emanuel wrote highly accomplished poetry and prose. Like Ezra Pound, Wright was drawn to classic haiku as reflected in the 4,000 haiku he wrote at the end of his life. As W.B. Yeats's symbolism was influenced by his cross-cultural visions of Noh theatre and Irish folklore, so is James Emanuel's jazz haiku energized by his cross-cultural rhythms of Japanese poetry and African American music. The book demonstrates some of the most visible cultural exchanges in modern and postmodern African American literature. Such a study can be extended to other contemporary African American writers whose works also thrive on their cross-cultural visions, such as Amiri Baraka, Ishmael Reed, Charles Johnson, and haiku poet Lenard Moore.

The African American Roots of Modernism James Edward Smethurst, 2011. The period between 1880 and 1918, at the end of which Jim Crow was firmly established and the Great Migration of African Americans was well under way, was not the nadir for black culture. James Smethurst reveals but instead a time of profound response. *A History of Modernist Poetry* Alex Davis, Lee M. Jenkins, 2015-04-27. *A History of Modernist Poetry* examines innovative anglophone poetries from decadence to the post-war period. The first of its three parts considers formal and contextual issues including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets including Ezra Pound, T.S. Eliot, W.B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetries and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic. **The Cambridge History of African American Literature** Maryemma Graham, Jerry W. Ward, Jr., 2011-02-03. The first major twenty-first century history of four hundred years of black writing, *The Cambridge History of African American Literature* presents a comprehensive overview of the literary traditions, oral and print, of African descended peoples in the United States. Expert contributors drawn from the United States and beyond emphasise the dual nature of each text.

discussed as a work of art created by an individual and as a response to unfolding events in American cultural political and social history Unprecedented in scope sophistication and accessibility the volume draws together current scholarship in the field It also looks ahead to suggest new approaches new areas of study and as yet undervalued writers and works The Cambridge History of African American Literature is a major achievement both as a work of reference and as a compelling narrative and will remain essential reading for scholars and students in years to come *Modernist Literature and*

Postcolonial Studies Rajeev S Patke,2013-05-20 This book provides a fresh account of modernist writing in a perspective based on the reading strategies developed by postcolonial studies A Companion to Modernist Literature and Culture

David Bradshaw, Kevin J. H. Dettmar,2008-10-20 The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture contemporary intellectual and aesthetic movements and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature from James Joyce's *Ulysses* to Zora Neal Hurston's *Their Eyes Were Watching God* Pays close attention to both British and American modernism **John Kasper and Ezra Pound** Alec Marsh,2015-05-21 John Kasper was a militant far right activist who first came to prominence with his violent campaigns against desegregation in the Civil Rights era Ezra Pound was the seminal figure in Anglo American modernist literature and one of the most important poets of the 20th century This is the first book to comprehensively explore the extensive correspondence lasting over a decade and numbering hundreds of letters between the two men John Kasper and Ezra Pound examines the mutual influence the two men exerted on each other in Pound's later life how John Kasper developed from a devotee of Pound's poetry to an active right wing agitator how Pound's own ideas about race and American politics developed in his discussions with Kasper and how this informed his later poetry Shedding a disturbing new light on Ezra Pound's committed engagement with extreme right wing politics in Civil Rights era America this is an essential read for students of 20th century literature A Companion to T. S. Eliot David E.

Chinitz,2014-02-03 Reflecting the surge of critical interest in Eliot renewed in recent years A Companion to T S Eliot introduces the new Eliot to readers and educators by examining the full body of his works and career Leading scholars in the field provide a fresh and fully comprehensive collection of contextual and critical essays on his life and achievement It compiles the most comprehensive and up to date treatment available of Eliot's work and career It explores the powerful forces that shaped Eliot as a writer and thinker analyzing his body of work and assessing his oeuvre in a variety of contexts historical cultural social and philosophical It charts the surge in critical interest in T S Eliot since the early 1990s It provides an illuminating insight into a poet writer and critic who continues to define the literary landscape of the last century *The*

Cambridge Companion to African American Women's Literature Angelyn Mitchell, Danille K. Taylor, 2009-04-30 The Cambridge Companion to African American Women's Literature covers a period dating back to the eighteenth century. These specially commissioned essays highlight the artistry, complexity, and diversity of a literary tradition that ranges from Lucy Terry to Toni Morrison. A wide range of topics are addressed from the Harlem Renaissance to the Black Arts Movement and from the performing arts to popular fiction. Together, the essays provide an invaluable guide to a rich, complex tradition of women writers in conversation with each other as they critique American society and influence American letters. Accessible and vibrant with the needs of undergraduate students in mind, this Companion will be of great interest to anybody who wishes to gain a deeper understanding of this important and vital area of American literature. *American Modernism (Re)Considered* Robert C. Hauhart, Jeff Birkenstein, 2025-08-07 What exactly is modernism and who are modernist writers? What distinguishes American modernism from its European counterpart? *American Modernism Re Considered* questions the principal distinction between modernism and other genres, movements, styles in literature through new critical readings of canonical modernist texts alongside texts which pose a problem for modernism due to their ambiguous, if not marginal, relation to some of its predominant tenets. It asks: Is modernism characterized principally by a transition from older forms like naturalism and realism to a style that is new, innovative, and experimental? Is it found in shared understandings and alignments regarding the nature and purpose of art? Is it identifiable by modernists' treatment of various central themes, including as a reaction to modernity, as a response to the Boer and World Wars, as an interrogation of Britain's empire and its dissolution, and how these events fragmented modern life? Or is it all of the above? Contributors discuss a wide range of texts by authors such as Nella Larsen, Willa Cather, Charlotte Perkins Gilman, Anne Carson, Wallace Stevens, Amrico Paredes, Richard Wright, Ernest Hemingway, and T.S. Eliot to challenge the aesthetic, social, and temporal boundaries of modernism in America. Through original close readings of these texts, *American Modernism Re Considered* subjects modernism to new interrogations and offers new answers to questions that remain contemporary even as they harken back to its height of popularity and interest in the mid 1920s. **Lectures on American literature** Justin Quinn, 2011-10-01 The first edition of this book, published in 2002, aimed to complete the study material for our students of American literature. The third edition strives to emphasize this aspect while expanding and deepening the general overview as well as including other important movements and authors. The exposition of the 20th century underwent major changes; the scholars added new texts while supplementing the older ones to comply with the development of critical and academic approaches. The book is written to the point and in comprehensible language corresponding with the ambition to present and explain the development of one of the most interesting world literatures to university students. **African Diasporas in the New and Old Worlds**, 2021-11-01 In the humanities, the term diaspora recently emerged as a promising and powerful heuristic concept. It challenged traditional ways of thinking and invited reconsiderations of theoretical assumptions about the unfolding of cross-cultural and multi-

ethnic societies about power relations frontiers and boundaries about cultural transmission communication and translation The present collection of essays by renowned writers and scholars addresses these issues and helps to ground the ongoing debate about the African diaspora in a more solid theoretical framework Part I is dedicated to a general discussion of the concept of African diaspora its origins and historical development Part II examines the complex cultural dimensions of African diasporas in relation to significant sites and figures including the modes and modalities of creative expression from the perspective of both artists writers and their audiences finally Part III focusses on the resources collections and archives and iconographies that are available today As most authors argue the African diaspora should not be seen merely as a historical phenomenon but also as an idea or ideology and an object of representation By exploring this new ground the essays assembled here provide important new insights for scholars in American and African American Studies Cultural Studies Ethnic Studies and African Studies The collection is rounded off by an annotated listing of black autobiographies

Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common concern

Queering Modernist

Translation Christian Bancroft, 2020-06-02 Queering Modernist Translation explores translations by Ezra Pound Langston Hughes and H D through the concept of queering translation As Bancroft argues queering translation is an intersectional lens for gleaning identity and socio cultural issues in translation such as gender sexuality diaspora and race Using theories

espoused by Jack Halberstam, José Esteban Muñoz, Elizabeth Grosz, Sara Ahmed, and Rinaldo Walcott as foundations for his arguments. Bancroft demonstrates that queering translation offers more expansive ways of imagining the relationship between translation and the identities, cultures, and societies that produce them. Intervening in new Modernist studies and translation studies, *Queering Modernist Translation* furthers contemporary conversations regarding Modernism and its lasting importance in the twenty-first century.

The Cambridge Companion to American Modernism Walter Kalaidjian, 2005-04-28. *The Cambridge Companion to American Modernism* provides a comprehensive and authoritative overview of American literary modernism from 1890 to 1939. These original essays by twelve distinguished scholars of international reputation offer critical overviews of the major genres, literary culture, and social contexts that define the current state of Modern American literature and cultural studies. Among the diverse topics covered are nationalism, race, gender, and the impact of music and visual arts on literary modernism, as well as overviews of the achievements of American modernism in fiction, poetry, and drama. The book concludes with a chapter on modern American criticism. An essential reference guide to the field, the Companion offers readers a chronology of key events and publication dates covering the first half of the twentieth century in the United States and an up-to-date bibliography of further reading organized by chapter topics.

The Cambridge Companion to The Waste Land Gabrielle McIntire, 2015-09-03. This Companion offers fresh critical perspectives on T. S. Eliot's *The Waste Land* that will be invaluable to scholars, students, and general readers.

Modernism on File C. Culleton, 2008-02-04. *Modernism on File: Writers, Artists, and the FBI, 1920-1950* brings together important new scholarship focused on J. Edgar Hoover's FBI and its institutional presence in shaping and directing American print, film, and art culture. From Harlem to Hollywood, Hoover and his bureau workers were bent on decontaminating America's creativity, and this collection looks at the writers and artists who were tagged, tracked, and in some cases trapped by the FBI. Contributors detail the threatening aspects of political power and critique the very historiography of modernism, acknowledging that modernism was on trial during those years.

Black Music, Black Poetry Gordon E. Thompson, 2016-04-15. *Black Music, Black Poetry* offers readers a fuller appreciation of the diversity of approaches to reading black American poetry. It does so by linking a diverse body of poetry to musical genres that range from the spirituals to contemporary jazz. The poetry of familiar figures such as Paul Laurence Dunbar and Langston Hughes, and less well-known poets like Harryette Mullen or the lyricist to Pharoah Sanders, Amos Leon Thomas, is scrutinized in relation to a musical tradition contemporaneous with the lifetime of each poet. Black music is considered the strongest representation of black American communal consciousness, and black poetry, by drawing upon such a musical legacy, lays claim to a powerful and enduring black aesthetic. The contributors to this volume take on issues of black cultural authenticity, of musical imitation, and of poetic performance as displayed in the work of Paul Laurence Dunbar, Langston Hughes, Sterling Brown, Amiri Baraka, Michael Harper, Nathaniel Mackey, Jayne Cortez, Harryette Mullen, and Amos Leon Thomas. Taken together, these essays offer

a rich examination of the breath of black poetry and the ties it has to the rhythms and forms of black music and the influence of black music on black poetic practice

Ezra Pound And African American Modernism Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Ezra Pound And African American Modernism**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Ezra Pound And African American Modernism Introduction

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