COSMOPOLITAN AMERICAN RECIONALISM VISTAS AND LITERARY VALUE VISTAS



Cosmopolitan Vistas American Regionalism And Literary Value

Gordon Hutner

Cosmopolitan Vistas American Regionalism And Literary Value:

Cosmopolitan Vistas Tom Lutz, 2004 In a major statement on the relation of art and politics in America Tom Lutz identifies a consistent ethos at the heart of American literary culture for the past 150 years Through readings of Sherwood Anderson Willa Cather Hamlin Garland Ellen Glasgow Sarah Orne Jewett Sinclair Lewis Edgar Lee Masters Claude McKay Edith Wharton Anzia Yezierska and others Lutz identifies what he calls literary cosmopolitanism an ethos of representational inclusiveness of the widest possible affiliation and at the same time one of aesthetic discrimination and therefore exclusivity At the same time that it embraces the entire world in Lutz s view literary cosmopolitanism necessitates an evaluative stance and it is this doubleness this combination of egalitarianism and elitism that animates American literature since the Civil War The nineteenth century s realists and sentimentalists the writers of the Harlem Renaissance and of the Southern Renaissance the firebrands who brought in the new canon and the traditionalists who struggled to save the old all ascribe Lutz argues to the same cosmopolitan values however much they disagree on what these values demand of those who hold them Discourse and Cosmopolitanism in Twentieth-Century African American Writing Tania Friedel, 2010-06-21 This book engages the critical mode of cosmopolitanism through racial discourse in the work of several major twentieth century African American authors such as W E B Du Bois Jean Toomer Jessie Fauset Langston Hughes and Albert Murray Critical and Cultural History of Modernist Magazines Peter Brooker, Andrew Thacker, 2009 This volume contains 44 original essays on the role of periodicals in the United States and Canada Over 120 magazines are discussed by expert contributors completely reshaping our understanding of the construction and emergence of modernism The Cambridge **History of the American Novel** Leonard Cassuto, 2011-03-24 An authoritative and lively account of the development of the genre by leading experts in the field F.B. Eyes William J. Maxwell, 2016-12-06 How FBI surveillance influenced African American writing Few institutions seem more opposed than African American literature and J Edgar Hoover's white bread Federal Bureau of Investigation But behind the scenes the FBI s hostility to black protest was energized by fear of and respect for black writing Drawing on nearly 14 000 pages of newly released FBI files F B Eyes exposes the Bureau s intimate policing of five decades of African American poems plays essays and novels Starting in 1919 year one of Harlem s renaissance and Hoover's career at the Bureau secretive FBI ghostreaders monitored the latest developments in African American letters By the time of Hoover's death in 1972 these ghostreaders knew enough to simulate a sinister black literature of their own The official aim behind the Bureau s close reading was to anticipate political unrest Yet as William J Maxwell reveals FBI surveillance came to influence the creation and public reception of African American literature in the heart of the twentieth century Taking his title from Richard Wright's poem The FB Eye Blues Maxwell details how the FBI threatened the international travels of African American writers and prepared to jail dozens of them in times of national emergency All the same he shows that the Bureau s paranoid style could prompt insightful criticism from Hoover s

ghostreaders and creative replies from their literary targets For authors such as Claude McKay James Baldwin and Sonia Sanchez the suspicion that government spy critics tracked their every word inspired rewarding stylistic experiments as well as disabling self censorship Illuminating both the serious harms of state surveillance and the ways in which imaginative writing can withstand and exploit it F B Eyes is a groundbreaking account of a long hidden dimension of African American literature Dear Appalachia Emily Satterwhite, 2011-10-01 Much criticism has been directed at negative stereotypes of Appalachia perpetuated by movies television shows and news media Books on the other hand often draw enthusiastic praise for their celebration of the simplicity and authenticity of the Appalachian region Dear Appalachia Readers Identity and Popular Fiction since 1878 employs the innovative new strategy of examining fan mail reviews and readers geographic affiliations to understand how readers have imagined the region and what purposes these imagined geographies have served for them As Emily Satterwhite traces the changing visions of Appalachia across the decades from the Gilded Age 1865 1895 to the present she finds that every generation has produced an audience hungry for a romantic version of Appalachia According to Satterwhite best selling fiction has portrayed Appalachia as a distinctive place apart from the mainstream United States has offered cosmopolitan white readers a sense of identity and community and has engendered feelings of national and cultural pride Thanks in part to readers faith in authors as authentic representatives of the regions they write about Satterwhite argues regional fiction often plays a role in creating and affirming regional identity By mapping the geographic locations of fans Dear Appalachia demonstrates that mobile white readers in particular including regional elites have idealized Appalachia as rooted static and protected from commercial society in order to reassure themselves that there remains an authentic America untouched by global currents Investigating texts such as John Fox Jr s The Trail of the Lonesome Pine 1908 Harriette Arnow s The Dollmaker 1954 James Dickey s Deliverance 1970 and Charles Frazier s Cold Mountain 1997 Dear Appalachia moves beyond traditional studies of regional fiction to document the functions of these narratives in the lives of readers revealing not only what people have thought about Appalachia but why Willa Cather and Modern Cultures Melissa J. Homestead, Guy J. Reynolds, 2011-10-01 Linking Willa Cather to the modern or modernism still seems an eccentric proposition to some people Born in 1873 Cather felt tied to the past when she witnessed the emergence of twentieth century modern culture and the clean classical sentences in her fiction contrast starkly with the radically experimental prose of prominent modernists Nevertheless her representations of place in the modern world reveal Cather as a writer able to imagine a startling range of different cultures Divided into two sections the essays in Cather Studies Volume 9 examine Willa Cather as an author with an innovative receptivity to modern cultures and a powerful affinity with the visual and musical arts From the interplay between modern and antimodern in her representations of native culture to the music and visual arts that animated her imagination the essays are unified by an understanding of Cather as a writer of transition whose fiction meditates on the cultural movement from Victorianism into the twentieth century What America Read

Gordon Hutner, 2009-11-05 Despite the vigorous study of modern American fiction today s readers are only familiar with a partial shelf of a vast library Gordon Hutner describes the distorted canonized history of the twentieth century American novel as a record of modern classics insufficiently appreciated in their day but recuperated by scholars in order to shape the grand tradition of Hemingway Fitzgerald and Faulkner In presenting literary history this way Hutner argues scholars have forgotten a rich treasury of realist novels that recount the story of the American middle class s confrontation with modernity Reading these novels now offers an extraordinary opportunity to witness debates about what kind of nation America would become and what place its newly dominant middle class would have and Hutner suggests should also lead us to wonder how our own contemporary novels will be remembered The Rise of Multicultural America Susan L. Mizruchi, 2009-06-01 Between the Civil War and World War I the United States underwent the most rapid economic expansion in history At the same time the country experienced unparalleled rates of immigration In The Rise of Multicultural America Susan Mizruchi examines the convergence of these two extraordinary developments No issue was more salient in postbellum American capitalist society she argues than the country's bewilderingly diverse population This era marked the emergence of Americans self consciousness about what we today call multiculturalism Mizruchi approaches this complex development from the perspective of print culture demonstrating how both popular and elite writers played pivotal roles in articulating the stakes of this national metamorphosis In a period of widespread literacy writers assumed a remarkable cultural authority as best selling works of literature and periodicals reached vast readerships and immigrants could find newspapers and magazines in their native languages Mizruchi also looks at the work of journalists photographers social reformers intellectuals and advertisers Identifying the years between 1865 and 1915 as the founding era of American multiculturalism Mizruchi provides a historical context that has been overlooked in contemporary debates about race ethnicity immigration and the dynamics of modern capitalist society Her analysis recuperates a legacy with the potential to both invigorate current battle lines and highlight points of reconciliation **Resisting the Place of Belonging** Daniel Boscaljon, 2016-03-23 People often overlook the uncanny nature of homecomings writing off the experience of finding oneself at home in a strange place or realizing that places from our past have grown strange This book challenges our assumptions about the value of home arguing for the ethical value of our feeling displaced and homeless in the 21st century Home is explored in places ranging from digital keyboards to literary texts and investigates how we mediate our homecomings aesthetically through cultural artifacts art movies television shows and conceptual structures philosophy theology ethics narratives In questioning the place of home in human lives and the struggles involved with defining defending naming and returning to homes the volume collects and extends ideas about home and homecomings that will inform traditional problems in novel ways

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