

## Black Orpheus Music In African American Fiction From The Harlem Renaissance To Toni Morrison Border Crossings

At a time increasingly dominated by globalization, migration, and the clash between supranational and ultranational ideologies, the relationship between language and borders has become more complicated and, in many ways, more consequential than ever. This book shows how concepts of 'language' and 'multilingualism' look different when viewed from Belize, Lagos, or London, and asks how ideas about literature and literary form must be remade in a contemporary cultural marketplace that is both linguistically diverse and interconnected, even as it remains profoundly unequal. Bringing together scholars from the fields of literary studies, applied linguistics, publishing, and translation studies, the volume investigates how multilingual realities shape not only the practice of writing but also modes of literary and cultural production. Chapters explore examples of literary multilingualism and their relationship to the institutions of publishing, translation, and canon-formation. They consider how literature can be read in relation to other multilingual and translational forms of contemporary cultural circulation and what new interpretative strategies such developments demand. In tracing the multilingual currents running across a globalized world, this book will appeal to the growing international readership at the intersections of comparative literature, world literature, postcolonial studies, literary theory and criticism, and translation studies.

This volume explores African American historical fiction written by women in the last four decades of the twentieth century. Nunes' approach to the texts aims at emphasizing the narrative and thematic achievements of individual novels set in the context of the main trends and developments of the contemporary African American historical novel.

Black Orpheus Music in African American Fiction from the Harlem Renaissance to Toni Morrison Routledge

First Published in 2000. Routledge is an imprint of Taylor & Francis, an information company.

African literature, like the continent itself is enormous and diverse. East Africa's literature is different from West Africa's which is quite different from South Africa's which has different influences on it than North Africa's. Africa's literature is based on a widespread heritage of oral literature, some of which has now been recorded. Arabic influence can be detected as well as European, especially French and English. Legends, myths, proverbs, riddles and folktales form the mother load of the oral literature. This book presents an overview of African literature as well as a comprehensive bibliography, primarily of English language sources. Accessed by subject, author and title indexes.

Education and the arts offer multiple, mutually clarifying lenses through which to examine and understand issues of poverty and empowerment. Here, both are combined in a fascinating look at how these two often overlooked elements promote social equality and cultivate personal agency across Africa's diverse political-economic landscapes.

Many playwrights, authors, poets and historians have used images, metaphors and references

## Online Library Black Orpheus Music In African American Fiction From The Harlem Renaissance To Toni Morrison Border Crossings

to and from Greek tragedy, myth and epic to describe the African experience in the New World. The complex relationship between ancient Greek tragedy and modern African American theatre is primarily rooted in America, where the connection between ancient Greece and ancient Africa is explored and debated the most. The different ways in which Greek tragedy has been used by playwrights, directors and others to represent and define African American history and identity are explored in this work. Two models are offered for an Afro-Greek connection: Black Orpheus, in which the Greek connection is metaphorical, expressing the African in terms of the European; and Black Athena, in which ancient Greek culture is "reclaimed" as part of an Afrocentric tradition. African American adaptations of Greek tragedy on the continuum of these two models are then discussed, and plays by Peter Sellars, Adrienne Kennedy, Lee Breuer, Rita Dove, Jim Magnuson, Ernest Ferlita, Steve Carter, Silas Jones, Rhodessa Jones and Derek Walcott are analyzed. The concepts of colorblind and nontraditional casting and how such practices can shape the reception and meaning of Greek tragedy in modern American productions are also covered.

Simultaneously a history of Brazilian cinema from the standpoint of race, a history of Brazil itself through its cinematic representations, a comparative study of racial formation in Brazil and the US and a theorized analysis of racialized representation

This collection brings together many African voices expressing their ideas and conceptions of musical practice and arts education in Africa. With essays from established scholars in the field as well as young researchers and educators, and topics ranging from philosophical arguments and ethno-musicology to practical classroom ideas, this book will stimulate academic discourse. At the same time, practical ideas and information will assist teachers and students in Africa and elsewhere, bringing fresh musical perspectives on instrument playing, singing, childrens literature and play.

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in Black Orpheus examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

\*Broad-based survey of trans-Atlantic black culture\*Newest book in the popular Black Atlantic seriesRadical Narratives of the Black Atlantic is a multi-faceted and interdisciplinary take on trans-Atlantic black culture. Alan Rice engages fully with Paul Gilroy's paradigm of the Black Atlantic through examination of a broad array of cultural genres including music, dance, folklore and oral literature, fine art, material culture, film and literature. The aspects of black culture under discussion range from black British gravesites to sea shanties, from the novels of Toni Morrison to the paintings of the Zanzibar born black British artist Lubaina Himid and from King Kong to the travels of Frederick Douglass and Paul Robeson. The book places such figures as the African American traveller and Barbary slave narrator Robert Adams and the West Indian slave narrator Mary Prince in a Black Atlantic context that explicates them fully. A chapter on the Titanic disaster shows how diasporan Africans composed oral poems about the

## Online Library Black Orpheus Music In African American Fiction From The Harlem Renaissance To Toni Morrison Border Crossings

disaster to criticise the discriminatory practices of its owners and racial imperialism. Overall, the book argues for the crucial importance of Black Atlantic cultures in the formation of our modern world. Moreover, it argues that looking at Black culture and history through a national lens is distorting and reductive.

Fémi Ôsófisan is a major dramatist from Nigeria who experiments with forms and theatrical traditions. This book focuses on his development as a dramatist and his contribution to world drama as a postcolonial African writer whose major preoccupation has been to question the colonial and postcolonial issues of identity in theatre, literature and performance. The volume explores how Ôsófisan exploits his Yorùbá heritage in his drama and the performances of his plays by reading new meanings into popular mythology, and by re-writing history to comment on contemporary social and political issues. Ôsófisan has often introduced new motifs and narratives to energise dramatic performances in Nigeria and globally, and this text discusses developments in his theatre practices in the context of changing cultural trends.

The legendary Greek figure Orpheus was said to have possessed magical powers capable of moving all living and inanimate things through the sound of his lyre and voice. Over time, the Orphic theme has come to indicate the power of music to unsettle, subvert, and ultimately bring down oppressive realities in order to liberate the soul and expand human life without limits. The liberating effect of music has been a particularly important theme in twentieth-century African American literature. The nine original essays in *Black Orpheus* examines the Orphic theme in the fiction of such African American writers as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison. The authors discussed in this volume depict music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world. Here, the musician uses his or her music as a weapon to shield and protect his or her spirituality. Written by scholars of English, music, women's studies, American studies, cultural theory, and black and Africana studies, the essays in this interdisciplinary collection ultimately explore the thematic, linguistic structural presence of music in twentieth-century African American fiction.

This book is about rhythm in African music and places a major emphasis on language.

This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1986.

Cool. It was a new word and a new way to be, and in a single generation, it became the supreme compliment of American culture. *The Origins of Cool in Postwar America* uncovers the hidden history of this concept and its new set of codes that came to define a global attitude and style. As Joel Dinerstein reveals in this dynamic book, cool began as a stylish defiance of racism, a challenge to suppressed sexuality, a philosophy of individual rebellion, and a youthful search for social change. Through eye-opening portraits of iconic figures, Dinerstein illuminates the cultural connections and artistic innovations among Lester Young, Humphrey Bogart, Robert Mitchum, Billie Holiday, Frank Sinatra, Jack Kerouac, Albert Camus, Marlon Brando, and James Dean, among others. We eavesdrop on conversations among Jean-Paul Sartre, Simone de Beauvoir, and Miles Davis, and on a forgotten debate between Lorraine Hansberry and Norman Mailer over the "white Negro" and black cool. We come to understand how the cool worlds of Beat writers and Method actors emerged from the intersections of film noir, jazz, and existentialism. Out of this mix, Dinerstein sketches nuanced definitions of cool that unite concepts from African-American and Euro-American culture: the stylish stoicism of the ethical rebel loner; the relaxed intensity of the improvising jazz musician; the effortless, physical grace of the Method actor. To be cool is not to be hip and to be hot is definitely not to

## Online Library Black Orpheus Music In African American Fiction From The Harlem Renaissance To Toni Morrison Border Crossings

be cool. This is the first work to trace the history of cool during the Cold War by exploring the intersections of film noir, jazz, existential literature, Method acting, blues, and rock and roll. Dinerstein reveals that they came together to create something completely new—and that something is cool.

A groundbreaking study of Louis Armstrong's autobiographical practices

A journal of African and Afro-American literature.

The Atlantic slave trade continues to haunt the cultural memories of Africa, Europe and the Americas. There is a prevailing desire to forget: While victims of the African diaspora tried to flee the sites of trauma, enlightened Westerners preferred to be oblivious to the discomfiting complicity between their enlightenment and chattel slavery. Recently, however, fiction writers have ventured to 're-member' the Black Atlantic. This book is concerned with how literature performs as memory. It sets out to chart systematically the ways in which literature and memory intersect, and offers readings of three seminal Black Atlantic novels. Each reading illustrates a particular poetic strategy of accessing the past and presents a distinct political outlook on memory. Novelists may choose to write back to texts, images or music: Caryl Phillips's *Cambridge* brings together numerous fragments of slave narratives, travelogues and histories to shape a brilliant montage of long-forgotten texts. David Dabydeen's *A Harlot's Progress* approaches slavery through the gateway of paintings by William Hogarth, Sir Joshua Reynolds and J.M.W. Turner. Toni Morrison's *Beloved*, finally, is steeped in black music, from spirituals and blues to the art of John Coltrane. Beyond differences in poetic strategy, moreover, the novels paradigmatically reveal distinct ideologies: their politics of memory variously promote an encompassing transcultural sense of responsibility, an aestheticist 'creative amnesia', and the need to preserve a collective 'black' identity.

Jazz Internationalism offers a bold reconsideration of jazz's influence in Afro-modernist literature. Ranging from the New Negro Renaissance through the social movements of the 1960s, John Lowney articulates nothing less than a new history of Afro-modernist jazz writing. Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature. Lowney examines how Claude McKay, Ann Petry, Langston Hughes, and many other writers employed jazz as both a critical social discourse and mode of artistic expression to explore the possibilities "and challenges" of black internationalism. The result is an expansive understanding of jazz writing sure to spur new debates.

"Richard Schur offers a provocative view of contemporary African American cultural politics and the relationship between African American cultural production and intellectual property law." ---Mark Anthony Neal, Duke University "Whites used to own blacks. Now, they accomplish much the same thing by insisting that they 'own' ownership. Blacks shouldn't let them. A culture that makes all artists play by its rules will end up controlling new ideas and stifling change. Richard Schur's fine book explains why." ---Richard Delgado, Seattle University What is the relationship between hip-hop and African American culture in the post--Civil Rights era? Does hip-hop share a criticism of American culture or stand as an isolated and unique phenomenon? How have African American texts responded to the increasing role intellectual property law plays in regulating images, sounds, words, and logos? *Parodies of Ownership* examines how contemporary African American writers, artists, and musicians have developed an artistic form that Schur terms "hip-hop aesthetics." This book offers an in-depth examination of a wide range of contemporary African American painters and writers, including Anna Deavere Smith, Toni Morrison, Adrian Piper, Colson Whitehead, Michael Ray Charles, Alice Randall, and Fred Wilson. Their absence from conversations about African American culture has caused a misunderstanding about the nature of contemporary cultural issues and resulted in neglect of their innovative responses to the post--Civil Rights era. By considering their work as a cross-disciplinary and specifically African American cultural movement, Schur shows how

## Online Library Black Orpheus Music In African American Fiction From The Harlem Renaissance To Toni Morrison Border Crossings

a new paradigm for artistic creation has developed. *Parodies of Ownership* offers a broad analysis of post--Civil Rights era culture and provides the necessary context for understanding contemporary debates within American studies, African American studies, intellectual property law, African American literature, art history, and hip-hop studies. Weaving together law, literature, art, and music, Schur deftly clarifies the conceptual issues that unify contemporary African American culture, empowering this generation of artists, writers, and musicians to criticize how racism continues to affect our country. Richard L. Schur is Director, Interdisciplinary Studies Center, and Associate Professor of Interdisciplinary Studies at Drury University. Visit the author's website: <http://www2.drury.edu/rschur/index.htm>. Cover illustration: *Atlas*, by Fred Wilson. © Fred Wilson, courtesy Pace Wildenstein, New York. Alphabetically arranged entries in five chronological volumes focus on individual authors, works, and topics related to multiethnic American literature.

Episodes of slave rebellions such as Nat Turner's are central to speculations on the trajectory of black history and the goal of black spiritual struggles. Using fiction, history, and oral poetry drawn from the United States, the Caribbean, and Africa, this book analyzes how writers reinterpret episodes of historical slave rebellion to conceptualize their understanding of an ideal "master-less" future. The texts range from Frederick Douglass's *The Heroic Slave* and Alejo Carpentier's *The Kingdom of this World* to Yoruba praise poetry and novels by Nigerian writers Adebayo Faleti and Akinwumi Isola. Each text reflects different "national" attitudes toward the historicity of slave rebellions that shape the ways the texts are read. This is an absorbing book about the grip of slavery and rebellion on modern black thought.

*America and the Black Body* is a timely exploration into the creative, literary, and visual uses of the black body in American print and visual culture. More specifically, this volume contemplates the social development of American identity and the multifarious ways this identity coalesces in the small gestures of preclusion that establish discernable markers of national belonging. Such investigations underscore issues of power and disenfranchisement, of race, class, and gender that mediate the representations of the black male and the black female body in real and imagined ways, as it also reveals the invisible social and political ties that connect white men and women's identities to these racial imaginings.

[Copyright: 346735781ff9c8b4b95118c766cc66b2](#)