

cane by jean toomer analysis

Cane by Jean Toomer: A Deep Dive Analysis

Introduction:

Jean Toomer's *Cane*, published in 1923, isn't just a novel; it's a revolutionary work of art that defies easy categorization. This groundbreaking text blends poetry, short stories, and vignettes to create a powerful portrait of Black life in the early 20th century, spanning across the American South and North. This in-depth analysis of *Cane* will dissect its complex narrative structure, explore its multifaceted themes of identity, race, and alienation, and illuminate the innovative literary techniques Toomer employed to craft this enduring masterpiece. We'll delve into the symbolism, character development, and historical context, ultimately providing you with a comprehensive understanding of this seminal work of the Harlem Renaissance.

I. The Multifaceted Structure of Cane

Toomer's *Cane* is notoriously challenging to analyze due to its unique structure. It refuses the linearity of a traditional novel, instead offering a fragmented and impressionistic narrative. This structure reflects the fragmented experiences of African Americans across different regions and social strata. The work is divided into three sections: "Kabnis," "Karintha," and "Becky," each employing distinct styles and focusing on different aspects of Black identity. The seemingly disjointed narrative actually contributes to the overall thematic coherence by emphasizing the fluidity and complexity of Black experience in America. The lack of a cohesive plot serves to underscore the fragmentation of identity under the weight of racial oppression.

II. Exploring Themes of Identity and Race in Cane

The central theme of *Cane* revolves around the search for identity within the context of racial oppression. Characters grapple with their heritage, their place in society, and their sense of belonging. The novel showcases a range of identities—from the highly educated to the rural poor—revealing the diverse experiences within the Black community. Toomer uses the concept of "passing" and the complexities of biracial identity as recurring motifs, highlighting the fluidity and often painful ambiguity of racial categorization. The characters' struggles reflect the larger struggle of African Americans to define themselves on their own terms, unburdened by societal expectations.

III. The Power of Language and Literary Techniques in Cane

Toomer masterfully employs various literary techniques to convey his message. His use of dialect, rhythm, and imagery creates a powerful sensory experience for the reader. The poetic prose in certain sections enhances the emotional resonance of the narrative,

allowing the reader to feel the weight of the characters' experiences more profoundly. The shifts in tone, style, and perspective throughout the novel further mirror the fragmentation and complexity of Black identity, preventing the reader from settling into a singular, comfortable interpretation. The novel's linguistic diversity is a crucial element in its impact.

IV. The Historical Context of Cane

Understanding the historical context of Cane is crucial to fully appreciate its significance. Published during the Harlem Renaissance, the novel captures the burgeoning artistic and intellectual movement of Black artists and writers in the United States. It reflects the era's burgeoning sense of Black pride and self-determination, while simultaneously acknowledging the ongoing struggle against racism and segregation. Cane's exploration of rural and urban Black life offers a comprehensive snapshot of the varied experiences of African Americans during this pivotal period. Understanding the racial tensions and social inequalities of the time enhances the reader's interpretation of the characters' struggles and triumphs.

V. Symbolism and Imagery in Cane

Cane is rich in symbolism and imagery. The cane itself acts as a potent symbol, representing both the physical and spiritual burden of Black life in America. The recurring image of the earth connects the characters to their ancestral roots, while the portrayal of nature often reflects their emotional states. The use of light and darkness further highlights the contrasts and complexities of their lives, emphasizing both the beauty and the pain experienced by the characters.

VI. Character Analysis: A Look at Key Figures in Cane

The novel's characters are complex and multifaceted, each representing different aspects of Black experience. Analyzing key characters such as Karintha, Kabnis, and Becky allows for a deeper understanding of Toomer's thematic concerns. Each character's journey reflects the search for identity, the complexities of racial identity, and the challenges of navigating a racially charged society. By analyzing their actions, motivations, and relationships, we can uncover the intricate tapestry of human experience woven into Cane.

VII. The Enduring Legacy of Cane

Despite its challenging structure and complex themes, Cane remains a significant work of American literature. Its innovative approach to storytelling, powerful imagery, and unflinching exploration of racial identity continue to resonate with readers today. Its influence on subsequent generations of Black writers is undeniable, solidifying its place as a foundational text of the Harlem Renaissance and a cornerstone of modern American literature. The novel's ongoing critical analysis demonstrates its continued relevance and enduring impact on literary and cultural discourse.

Outline of *Cane* by Jean Toomer:

- I. Introduction: Briefly introduces the context of the novel and its unique structure.
- II. "Kabnis": Explores the alienation and disillusionment of a light-skinned Black intellectual returning to the South.
- III. "Karintha": Depicts the sensual awakening of a young Black woman in rural Georgia, focusing on the themes of race and female sexuality.
- IV. "Becky": Focuses on the relationship between a Black woman and a white man, highlighting the devastating consequences of racial prejudice and miscegenation.
- V. Interludes & Vignettes: Various short poems and sketches scattered throughout the novel that connect and further develop themes.
- VI. Conclusion: Summarizes the novel's key themes and its lasting impact on American literature.

Detailed Explanation of the Outline Points:

(Each of the above points (II-VI) would then be expanded into a detailed section of the article, as already started above in the main body. Each section would include detailed analysis of specific characters, passages, symbolism, and historical context relevant to that section of the novel.)

FAQs:

- 1. What is the significance of the title *Cane*? The cane symbolizes the burden and oppression faced by African Americans, both physically and metaphorically.
- 1. What are the main themes of *Cane*? Identity, race, alienation, sexuality, and the search for belonging are central themes.
- 1. What literary techniques does Toomer use? He employs poetic prose, dialect, rhythm, vivid imagery, and shifts in perspective.
- 1. How does *Cane* reflect the Harlem Renaissance? It embodies the movement's spirit of artistic expression and exploration of Black identity.
- 1. Is *Cane* difficult to read? Yes, its fragmented structure and shifting styles can be challenging for some readers.

1. What is the significance of the different sections of *Cane*? Each section explores different aspects of Black experience, geographically and thematically.

1. How does Toomer portray female characters in *Cane*? Female characters are complex and multifaceted, showcasing strength, resilience, and sensuality.

1. What is the historical context of *Cane*? The novel reflects the social and political climate of the early 20th century, including racial segregation and prejudice.

1. What is the lasting legacy of *Cane*? It remains a significant work of American literature, influencing subsequent generations of Black writers.

Related Articles:

1. The Harlem Renaissance: A Cultural Awakening: Explores the historical context and key figures of the artistic and intellectual movement.

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5. The Role of Women in the Harlem Renaissance: Focuses on the experiences and contributions of women during that era.

6. Modernism and its Impact on American Literature: Explores how Toomer's work fits within the modernist movement.

7. Literary Criticism of *Cane*: A Review of Key Interpretations: Examines different critical perspectives on Toomer's masterpiece.

8. Comparing Toomer's *Cane* to other Harlem Renaissance works: Sets *Cane* within a broader context of its contemporaries.

9. Teaching Cane in the Classroom: Strategies and Approaches: Provides practical resources for educators to discuss the complex text.

cane by jean toomer analysis: *Queering the Color Line* Siobhan B. Somerville, 2000 The interconnected constructions of race and sexuality at the turn of the century.

cane by jean toomer analysis: Teaching Jean Toomer's 1923 Cane Chezia Thompson-Cager, 2006 Cane one of the major works of the Harlem Renaissance and Jean Toomer's imagist masterpiece, is now a part of the canon in Afro-American literature. Teaching Jean Toomer's 1923 Cane is a unique literary tool that explores the brilliance and far-sighted vision of Toomer, allowing Cane to be taught holistically as a discovery process, using the blues motif and the poetic essay. This book's text and figures ground a discussion of Cane's enigmatic and figurative language, connecting the Harlem Renaissance to the Negritude Movement and to later Afro-centric literary movements. This book also reviews P.B.S. Pinchback's legacy as a non-Negro, able to pass easily in white society, the influence of Ouspensky, H. L. Mencken's critical work, The Paris Brotherhood, and «Saccarharum officinarum-G.» Like the lunar arcs dividing Cane, the book works as an instructional map. The pictures from the first complete production also tell a remarkable story.

cane by jean toomer analysis: Black Fiction Roger Rosenblatt, 1974 In this illuminating book Roger Rosenblatt offers both sensitive analyses of individual works and a provocative and compelling thesis. He argues that black fiction has a unity deriving not from any chronological sequence, or simply from its black authorship, but from a particular cyclical conception of history on which practically every significant black American novel and short story is based. Marked for oppression by an external physical characteristic, black characters struggle constantly against and within a hostile world. Rosenblatt's analysis of the way black protagonists try to break historical patterns provides an integrated and sustained interpretation of motives and methods in black fiction. The black hero, after starting on a circular track, may try to change direction by means of his youth, love, education, or humor; or he may try to escape into his own elusive and vague history. But, as Rosenblatt demonstrates, these attempts all fail. And the black hero discovers in the failure of his attempts that the society which caused all this failure is not only unattainable but undesirable. Neither a sociological study nor a routine survey, this is distinctly a work of literary criticism which concentrates on black fiction as literature.

cane by jean toomer analysis: *Cane* Jean Toomer, 2019-01-16 [Cane] has been reverberating in me to an astonishing degree. I love it passionately; could not possibly exit without it. — Alice Walker A breakthrough in prose and poetical writing This book should be on all readers' and writers' desks and in their minds. — Maya Angelou Hailed by critics for its literary experimentation and vivid portrayal of African-American characters and culture, Cane represents one of the earliest expressions of the Harlem Renaissance. Combining poetry, drama, and storytelling, it contrasts life in an African-American community in the rural South with that of the urban North. Author Jean Toomer (1894–1967) drew upon his experiences as a teacher in rural Georgia to create a variety of Southern psychological realism that ranks alongside the best works of William Faulkner. The book's three-part structure, ranging from South to North and back again, is united by its focus on the lives of African-American men and women in a world of bigotry, violence, passion, and tenderness.

cane by jean toomer analysis: Black Poets of the United States Jean Wagner, 1973 Traces the evolution of Afro-American poetry, highlighting individual poets up to the time of the Harlem Renaissance.

cane by jean toomer analysis: Masculinist Impulses Nathan Grant, 2004 In Masculinist Impulses, Nathan Grant begins his analysis of African American texts by focusing on the fragmentation of values of black masculinity-free labor, self-reliance, and responsibility to family and

community-as a result of slavery, postbellum disfranchisement, and the ensuing necessity to migrate from the agrarian South to the industrialized North. Through examinations of novels that deal with black male selfhood, Grant demonstrates the ways in which efforts to alleviate the most destructive aspects of racism ultimately reproduced them in the context of the industrialized city. Grant's book provides close readings of Jean Toomer (*Cane* and Natalie Mann) and Zora Neale Hurston (*Moses, Man of the Mountain*, *Seraph of the Suwanee*, and *Their Eyes Were Watching God*), for whom the American South was a crucial locus of the African American experience. Toomer and Hurston were virtually alone among the Harlem Renaissance writers of prose who returned to the South for their literary materials. That return, however, allowed their rediscovery of key black masculine values and charted the northern route of those values in the twentieth century to their compromise and destruction. Grant then moves on to three more recent writers-John Edgar Wideman, Gloria Naylor, and Toni Morrison-who expanded upon and transformed the themes of Toomer and Hurston. Like Toomer and Hurston, these later authors recognized the need for the political union of black men and women in the effort to realize the goals of equity and justice. *Masculinist Impulses* discusses nineteenth- and twentieth-century black masculinity as both a feature and a casualty of modernism. Scholars and students of African American literature will find Grant's nuanced and creative readings of these key literary texts invaluable.

cane by jean toomer analysis: *Ancestral Lines* John Barker, 2016-04-05 This compelling ethnography offers a nuanced case study of the ways in which the Maisin of Papua New Guinea navigate pressing economic and environmental issues. Beautifully written and accessible to most readers, *Ancestral Lines* is designed with introductory cultural anthropology courses in mind. Barker has organized the book into chapters that mirror many of the major topics covered in introductory cultural anthropology, such as kinship, economic pursuit, social arrangements, gender relations, religion, politics, and the environment. The second edition has been revised throughout, with a new timeline of events and a final chapter that brings readers up to date on important events since 2002, including a devastating cyclone and a major court victory against the forestry industry.

cane by jean toomer analysis: *The Dream of Arcady* Lucinda Hardwick MacKethan, 1999-03-01 This is a well-organized, gracefully written account of a significant aspect of Southern fiction, and it contains information and incisive commentary that one can find nowhere else. --Thomas Daniel Young Many southern writers imagined the South as a qualified dream of Arcady. They retained the glow of the golden land as a device to expose or rebuke, to confront or escape the complexities of the actual times in which they lived. *The Dream of Arcady* examines the work of post-Civil War southern writers who criticize the myth of the South as pastoral paradise. Sooner or later in all their idealized worlds, the idyllic vision fades in an inescapable moment of awakening. This moment, which is central to MacKethan's study, produces an atmosphere pastoral in mood and implications. Her perspective analysis juxtaposes the responses of Sidney Lanier, Joel Chandler Harris, and Thomas Nelson Page, who contributed to yet hope to transcend sectionalism, with the ambivalent views of black writers Charles Chesnutt and Jean Toomer. Considering the writings of the Agrarians, William Faulkner, and Eudora Welty, MacKethan then concludes her study by questioning whether the Arcadian dream still serves the artist of our era as a frame for artistic and ideological purposes.

cane by jean toomer analysis: *Annotations* John Keene, 1995 Genius--brilliant, polished and of considerable depth. --Ishmael Reed

cane by jean toomer analysis: *Jean Toomer and the Harlem Renaissance* Geneviève Fabre, Michel Feith, 2001 Jean Toomer's novel *Cane* has been hailed as the harbinger of the Harlem Renaissance and as a model for modernist writing, yet it eludes categorization and its author remains an enigmatic and controversial figure in American literature. The present collection of essays by European and American scholars gives a fresh perspective by using sources made available only in recent years, highlighting Toomer's bold experimentations, as well as his often ambiguous responses to the questions of his time. Some of the essays achieve this through close readings of the text, leading to new and challenging interpretations of Toomer's transcendence of

genres and styles. Others show how the publication of *Cane* and his later writings placed Toomer at the heart of contemporary ideological and artistic debates: race and identity, the negro writer and the white literary world, primitivism and modernism.

cane by jean toomer analysis: There is Confusion Jessie Redmon Fauset, 1989 Set in Philadelphia some 60 years ago, *There Is Confusion* traces the lives of Joanna Mitchell and Peter Bye, whose families must come to terms with an inheritance of prejudice and discrimination as they struggle for legitimacy and respect.

cane by jean toomer analysis: A Chosen Exile Allyson Hobbs, 2014-10-13 Between the eighteenth and mid-twentieth centuries, countless African Americans passed as white, leaving behind families and friends, roots and community. It was, as Allyson Hobbs writes, a chosen exile, a separation from one racial identity and the leap into another. This revelatory history of passing explores the possibilities and challenges that racial indeterminacy presented to men and women living in a country obsessed with racial distinctions. It also tells a tale of loss. As racial relations in America have evolved so has the significance of passing. To pass as white in the antebellum South was to escape the shackles of slavery. After emancipation, many African Americans came to regard passing as a form of betrayal, a selling of one's birthright. When the initially hopeful period of Reconstruction proved short-lived, passing became an opportunity to defy Jim Crow and strike out on one's own. Although black Americans who adopted white identities reaped benefits of expanded opportunity and mobility, Hobbs helps us to recognize and understand the grief, loneliness, and isolation that accompanied—and often outweighed—these rewards. By the dawning of the civil rights era, more and more racially mixed Americans felt the loss of kin and community was too much to bear, that it was time to “pass out” and embrace a black identity. Although recent decades have witnessed an increasingly multiracial society and a growing acceptance of hybridity, the problem of race and identity remains at the center of public debate and emotionally fraught personal decisions.

cane by jean toomer analysis: Black Nature Camille T. Dungy, 2009 *Black Nature* is the first anthology to focus on nature writing by African American poets, a genre that until now has not commonly been counted as one in which African American poets have participated. Black poets have a long tradition of incorporating treatments of the natural world into their work, but it is often read as political, historical, or protest poetry—anything but nature poetry. This is particularly true when the definition of what constitutes nature writing is limited to work about the pastoral or the wild. Camille T. Dungy has selected 180 poems from 93 poets that provide unique perspectives on American social and literary history to broaden our concept of nature poetry and African American poetics. This collection features major writers such as Phillis Wheatley, Rita Dove, Yusef Komunyakaa, Gwendolyn Brooks, Sterling Brown, Robert Hayden, Wanda Coleman, Natasha Trethewey, and Melvin B. Tolson as well as newer talents such as Douglas Kearney, Major Jackson, and Janice Harrington. Included are poets writing out of slavery, Reconstruction, the Harlem Renaissance, the Black Arts Movement, and late twentieth- and early twenty-first-century African American poetic movements. *Black Nature* brings to the fore a neglected and vital means of considering poetry by African Americans and nature-related poetry as a whole. A Friends Fund Publication.

cane by jean toomer analysis: The Planter's Northern Bride Caroline Lee Hentz, 1854

cane by jean toomer analysis: Temporary People Deepak Unnikrishnan, 2017-03-14 Winner of the Restless Books Prize for New Immigrant Writing *Guest workers of the United Arab Emirates embody multiple worlds and identities and long for home in a fantastical debut work of fiction, winner of the inaugural Restless Books Prize for New Immigrant Writing.... The author's crisp, imaginative prose packs a punch, and his whimsical depiction of characters who oscillate between two lands on either side of the Arabian Sea unspools the kind of immigrant narratives that are rarely told. An enchanting, unparalleled anthem of displacement and repatriation. —Kirkus Reviews, starred review* In the United Arab Emirates, foreign nationals constitute over 80 percent of the population. Brought in to construct and serve the towering monuments to wealth that punctuate the skylines of Abu Dhabi and Dubai, this labor force is not given the option of citizenship. Some ride

their luck to good fortune. Others suffer different fates. Until now, the humanitarian crisis of the so-called “guest workers” of the Gulf has barely been addressed in fiction. With his stunning, mind-altering debut novel *Temporary People*, Deepak Unnikrishnan delves into their histories, myths, struggles, and triumphs. Combining the linguistic invention of Salman Rushdie and the satirical vision of George Saunders, Unnikrishnan presents twenty-eight linked stories that careen from construction workers who shapeshift into luggage and escape a labor camp, to a woman who stitches back together the bodies of those who’ve fallen from buildings in progress, to a man who grows ideal workers designed to live twelve years and then perish—until they don’t, and found a rebel community in the desert. With this polyphony of voices, Unnikrishnan maps a new, unruly global English and gives personhood back to the anonymous workers of the Gulf. Guest workers of the United Arab Emirates embody multiple worlds and identities and long for home in a fantastical debut work of fiction, winner of the inaugural Restless Books Prize for New Immigrant Writing.... The author's crisp, imaginative prose packs a punch, and his whimsical depiction of characters who oscillate between two lands on either side of the Arabian Sea unspools the kind of immigrant narratives that are rarely told. An enchanting, unparalleled anthem of displacement and repatriation. —Kirkus Reviews, Starred Review Inventive, vigorously empathetic, and brimming with a sparkling, mordant humor, Deepak Unnikrishnan has written a book of Ovidian metamorphoses for our precarious time. These absurdist fables, fluent in the language of exile, immigration, and bureaucracy, will remind you of the raw pleasure of storytelling and the unsettling nearness of the future. —Alexandra Kleeman, author of *You Too Can Have a Body Like Mine* “Inaugural winner of the Restless Books Prize for New Immigrant Writing, this debut novel employs its own brand of magical realism to propel readers into an understanding and appreciation of the experience of foreign workers in the Arab Gulf States (and beyond). Through a series of almost 30 loosely linked sections, grouped into three parts, we are thrust into a narrative alternating between visceral realism and fantastic satire.... The alternation between satirical fantasy, depicting such things as intelligent cockroaches and evil elevators, and poignant realism, with regards to necessarily illicit sexuality, forms a contrast that gives rise to a broad critique of the plight of those known euphemistically as ‘guest workers.’ VERDICT: This first novel challenges readers with a singular inventiveness expressed through a lyrical use of language and a laserlike focus that is at once charming and terrifying. Highly recommended.” —Henry Bankhead, *Library Journal*, Starred Review “Unnikrishnan’s debut novel shines a light on a little known world with compassion and keen insight. The *Temporary People* are invisible people—but Unnikrishnan brings them to us with compassion, intelligence, and heart. This is why novels matter.” —Susan Hans O’Connor, *Penguin Bookshop* (Sewickley, PA) “Deepak Unnikrishnan uses linguistic pyrotechnics to tell the story of forced transience in the Arabian Peninsula, where citizenship can never be earned no matter the commitment of blood, sweat, years of life, or brains. The accoutrements of migration—languages, body parts, passports, losses, wounds, communities of strangers—are packed and carried along with ordinary luggage, blurring the real and the unreal with exquisite skill. Unnikrishnan sets before us a feast of absurdity that captures the cruel realities around the borders we cross either by choice or by force. In doing so he has found what most writers miss: the sweet spot between simmering rage at a set of circumstances, and the circumstances themselves.” —Ru Freeman, author of *On Sal Mal Lane* “Deepak writes brilliant stories with a fresh, passionate energy. Every page feels as if it must have been written, as if the author had no choice. He writes about exile, immigration, deportation, security checks, rage, patience, about the homelessness of living in a foreign land, about historical events so strange that, under his hand, the events become tales, and he writes tales so precisely that they read like history. Important work. Work of the future. This man will not be stopped.” —Deb Olin Unferth, author of *Revolution* “From the strange Kafka-esque scenarios to the wholly original language, this book is amazing on so many different levels. Unlike anything I've ever read, *Temporary People* is a powerful work of short stories about foreign nationals who populate the new economy in the United Arab Emirates. With inventive language and darkly satirical plot lines, Unnikrishnan provides an important view of relentless nature of a global economy and its brutal

consequences for human lives. Prepare to be wowed by the immensely talented new voice.” —Hilary Gustafson, Literati Bookstore (Ann Arbor, MI) “Absolutely preposterous! As a debut, author Unnikrishnan shares stories of laborers, brought to the United Arab Emirates to do menial and everyday jobs. These people have no rights, no fallback if they have problems or health issues in that land. The laborers in *Temporary People* are sewn back together when they fall, are abandoned in the desert if they become inconvenient, and are even grown from seeds. As a collection of short stories, this is fantastical, imaginative, funny, and even more so, scary, powerful, and ferocious.” —Becky Milner, Vintage Books (Vancouver WA)

cane by jean toomer analysis: Borealis Aisha Sabatini Sloan, 2021-11-02 Art about glaciers, queer relationships, political anxiety, and the meaning of Blackness in open space—*Borealis* is a shapeshifting logbook of Aisha Sabatini Sloan’s experiences moving through the Alaskan outdoors. In *Borealis*, Aisha Sabatini Sloan observes shorelines, mountains, bald eagles, and Black fellow travelers while feeling menaced by the specter of nature writing. She considers the meaning of open spaces versus enclosed ones and maps out the web of queer relationships that connect her to this quaint Alaskan town. Triangulating the landscapes she moves through with glacial backdrops in the work of Black conceptual artists and writers, Sabatini Sloan complicates tropes of Alaska to suggest that the excitement, exploration, and possibility of myth-making can also be twinned by isolation, anxiety, and boredom. *Borealis* is the first book commissioned for the Spatial Species series, edited by Youmna Chlala and Ken Chen. The series investigates the ways we activate space through language. In the tradition of Georges Perec’s *An Attempt at Exhausting a Place in Paris*, Spatial Species titles are pocket-sized editions, each keenly focused on place. Instead of tourist spots and public squares, we encounter unmarked, noncanonical spaces: edges, alleyways, diasporic traces. Such intimate journeying requires experiments in language and genre, moving travelogue, fiction, or memoir into something closer to eating, drinking, and dreaming.

cane by jean toomer analysis: A Different Mirror for Young People Ronald Takaki, 2012-10-30 A longtime professor of Ethnic Studies at the University of California at Berkeley, Ronald Takaki was recognized as one of the foremost scholars of American ethnic history and diversity. When the first edition of *A Different Mirror* was published in 1993, Publishers Weekly called it a brilliant revisionist history of America that is likely to become a classic of multicultural studies and named it one of the ten best books of the year. Now Rebecca Stefoff, who adapted Howard Zinn’s best-selling *A People’s History of the United States* for younger readers, turns the updated 2008 edition of Takaki’s multicultural masterwork into *A Different Mirror for Young People*. Drawing on Takaki’s vast array of primary sources, and staying true to his own words whenever possible, *A Different Mirror for Young People* brings ethnic history alive through the words of people, including teenagers, who recorded their experiences in letters, diaries, and poems. Like Zinn’s *A People’s History*, Takaki’s *A Different Mirror* offers a rich and rewarding people’s view perspective on the American story.

cane by jean toomer analysis: Almos' a Man Richard Nathaniel Wright, 2000 Richard Wright [RL 6 IL 10-12] A poor black boy acquires a very disturbing symbol of manhood—a gun. Theme: maturing. 38 pages. Tale Blazers.

cane by jean toomer analysis: Nigger Heaven Carl Van Vechten, 1926

cane by jean toomer analysis: Our America Waldo David Frank, 1919

cane by jean toomer analysis: The Dialect of Modernism Michael North, 1994-08-25 *The Dialect of Modernism* uncovers the crucial role of racial masquerade and linguistic imitation in the emergence of literary modernism. Rebelling against the standard language, and literature written in it, modernists, such as Joseph Conrad, Gertrude Stein, T.S. Eliot, Ezra Pound, and William Carlos Williams reimagined themselves as racial aliens and mimicked the strategies of dialect speakers in their work. In doing so, they made possible the most radical representational strategies of modern literature, which emerged from their attack on the privilege of standard language. At the same time, however, another movement, identified with Harlem, was struggling to free itself from the very dialect the modernists appropriated, at least as it had been rendered by two generations of white dialect writers. For writers such as Claude McKay, Jean Toomer, and Zora Neale Hurston, this

dialect became a barrier as rigid as the standard language itself. Thus, the two modern movements, which arrived simultaneously in 1922, were linked and divided by their different stakes in the same language. In *The Dialect of Modernism*, Michael North shows, through biographical and historical investigation, and through careful readings of major literary works, that however different they were, the two movements are inextricably connected, and thus, cannot be considered in isolation. Each was marked, for good and bad, by the other.

cane by jean toomer analysis: *White Tears* Hari Kunzru, 2018-02-06 A PEN/JEAN STEIN BOOK AWARD FINALIST ONE OF THE BEST BOOKS OF THE YEAR: The Washington Post • San Francisco Chronicle • NPR • GQ • Time • The Economist • Slate • HuffPost • Book Riot Ghost story, murder mystery, love letter to American music--*White Tears* is all of this and more, a thrilling investigation of race and appropriation in society today. Seth is a shy, awkward twentysomething. Carter is more glamorous, the heir to a great American fortune. But they share an obsession with music--especially the blues. One day, Seth discovers that he's accidentally recorded an unknown blues singer in a park. Carter puts the file online, claiming it's a 1920s recording by a made-up musician named Charlie Shaw. But when a music collector tells them that their recording is genuine--that there really was a singer named Charlie Shaw--the two white boys, along with Carter's sister, find themselves in over their heads, delving deeper and deeper into America's dark, vengeful heart. *White Tears* is a literary thriller and a meditation on art--who owns it, who can consume it, and who profits from it.

cane by jean toomer analysis: Folklore in New World Black Fiction Chiji Akoma, 2021-01-29 For a while, tracing African roots in the artistic creations of blacks in the New World tended to generate much attention as if to suggest that the New World does not have profound impact on their creative spirit. In addition, few studies have tried to construct an interpretive model through which an array of works by New World writers could be meaningfully explored on the basis of their African Diasporic identity. In *Folklore in New World Black Fiction*, Chiji Akoma offers an interpretive model for the reading of the African New World novel focusing on folklore, not as an ingredient, but as the basis for the narratives. The works examined do not contain folklore materials; they are folklore, constituted by the intersections of African oral narrative aesthetics, New World sensibility, and the written tradition. Specifically Akoma looks at four African Caribbean and African American novelists, Roy A.K. Heath, Wilson Harris, Toni Morrison, and Jean Toomer. The book seeks to expand the understanding of the forms of folklore as it pertains to black texts. For one, it broadens the dimensions of folklore by looking beyond the oral world of the simple folk to the kinds of narrative sophistication associated with writing; it also asserts the importance of performance art in folklore analysis. The study demonstrates the durability of the black aesthetic over artistic forms.

cane by jean toomer analysis: Restavec Jean-Robert Cadet, 2009-09-15 This inspiring memoir recounts a man's harrowing journey from unpaid child labor in Haiti to a successful life in the United States. African slaves in Haiti emancipated themselves from French rule in 1804 and created the first independent black republic in the Western Hemisphere. But they reinstituted slavery for the most vulnerable members of Haitian society--the children of the poor--by using them as unpaid servants to the wealthy. These children were--and still are--restavecs, a French term whose literal meaning of staying with disguises the unremitting labor, abuse, and denial of education that characterizes the children's lives. In this memoir, Jean-Robert Cadet recounts the harrowing story of his youth as a restavec, as well as his inspiring climb to middle-class American life. He vividly describes what it was like to be an unwanted illegitimate child staying with a well-to-do family whose physical and emotional abuse was sanctioned by Haitian society. He also details his subsequent life in the United States, where, despite American racism, he put himself through college and found success in the Army, in business, and finally in teaching.

cane by jean toomer analysis: The Lives of Jean Toomer Cynthia Earl Kerman, Richard Eldridge, 1989-03-01 ?

cane by jean toomer analysis: Any Known Blood Lawrence Hill, 2016-05-31 Langston Cane V is thirty-eight, divorced and working as a government speechwriter, until he's fired for sabotaging

the minister's speech. It seems the perfect time for Langston, the son of a white mother and prominent black father, to embark on a quest for his family's past--and his own sense of self. Any Known Blood follows five generations of an African-Canadian-American family in a compelling story that slips effortlessly from the slave trade of 19th-century Virginia to the modern, predominantly white suburbs of Oakville, Ontario--once a final stop on the Underground Railroad. By turns elegant and sensuous, wry and witty, Any Known Blood is an engrossing tale about one man's attempt to find himself through unearthing and giving voice to those who came before him.

cane by jean toomer analysis: *The Negro* William Edward Burghardt Du Bois, 1915

cane by jean toomer analysis: *Play Ebony: Play Ivory* Henry Dumas, 1974 The death of Henry Dumas was violent, tragic, and wrong. But it is his life, as revealed in these poems, that commands our attention. Sweet Home, Arkansas, the place of his birth, is here in the pristine blues poem 'Knees of a natural man.' Harlem, where he later lived, is here in 'Mosaic Harlem.' And the philosophy and passion that come from being in touch with the whole universe are here as well in 'Genesis on an endless mosaic.' Then there are the love poems--acid, sensual, intense. Here is a poet of both the mind and the flesh, whose boldness is the consequence of certainty and whose restraint has the touch of a master at the reins--From back cover.

cane by jean toomer analysis: *'The Men of 1914'* Erik Svarny, 1988

cane by jean toomer analysis: *The Sunlight Pilgrims* Jenni Fagan, 2016-07-19 The stunning new novel from the highly-acclaimed author of *The Panopticon* It's November of 2020, and the world is freezing over. Each day colder than the last. There's snow in Israel, the Thames is overflowing, and an iceberg separated from the Fjords in Norway is expected to drift just off the coast of Scotland. As ice water melts into the Atlantic, frenzied London residents evacuate by the thousands for warmer temperatures down south. But not Dylan. Grieving and ready to build life anew, he heads north to bury his mother's and grandmother's ashes on the Scottish islands where they once lived. Hundreds of miles away, twelve-year-old Estella and her survivalist mother, Constance, scrape by in the snowy, mountainous Highlands, preparing for a record-breaking winter. Living out of a caravan, they spend their days digging through landfills, searching for anything with restorative and trading value. When Dylan arrives in their caravan park in the middle of the night, life changes course for Estella and Constance. Though the weather worsens, his presence brings a new light to daily life, and when the ultimate disaster finally strikes, they'll all be ready. Written in incandescent, dazzling prose, *The Sunlight Pilgrims* is a visionary story of courage and resilience in the midst of nature's most violent hour; by turns an homage to the portentous beauty of our natural world, and to just how strong we can be, if the will and the hope is there, to survive its worst. - NPR "Best Books of 2016" - Family Matters, Identity & Culture, Science Fiction & Fantasy, and Tales from Around the World

cane by jean toomer analysis: *Dear John, Dear Coltrane* Michael S. Harper, 1970 A collection of rhythmic poems with such varied themes as pain, love, and the experience of jazz.

cane by jean toomer analysis: *The Diving Pool* Yoko Ogawa, 2008-01-22 The first major English translation of one of contemporary Japan's bestselling and most celebrated authors From Akutagawa Award-winning author Yoko Ogawa comes a haunting trio of novellas about love, fertility, obsession, and how even the most innocent gestures may contain a hairline crack of cruel intent. A lonely teenage girl falls in love with her foster brother as she watches him leap from a high diving board into a pool--a peculiar infatuation that sends unexpected ripples through her life. A young woman records the daily moods of her pregnant sister in a diary, taking meticulous note of a pregnancy that may or may not be a hallucination--but whose hallucination is it, hers or her sister's? A woman nostalgically visits her old college dormitory on the outskirts of Tokyo, a boarding house run by a mysterious triple amputee with one leg. Hauntingly spare, beautiful, and twisted, *The Diving Pool* is a disquieting and at times darkly humorous collection of novellas about normal people who suddenly discover their own dark possibilities.

cane by jean toomer analysis: *Essentials* Jean Toomer, 2001-11 This is the perfect book of daily meditations for both the soul and the intellect, full of affirmation and wisdom for the times in which we live. This edition of 'Essentials' is the first trade edition of the book. Presented in a

compact format, it is full of insight as relevant to today's confusing and contradictory lives as when it was first written.

cane by jean toomer analysis: The Wayward and the Seeking Jean Toomer, 1980

cane by jean toomer analysis: *Scarlet Song* Mariama Bâ, 1994 Cultural differences between the families of Mireille, daughter of a French diplomat, and Ousmane, son of a poor Muslim family in Senegal, threatens to destroy their marriage.--Amazon.com viewed Dec. 12, 2022.

cane by jean toomer analysis: The New Negro Alain Locke, 1925

cane by jean toomer analysis: Nella Larsen, Novelist of the Harlem Renaissance

Thadious M. Davis, 1996-05-01 Nella Larsen (1891-1964) is recognized as one of the most influential, and certainly one of the most enigmatic, writers of the Harlem Renaissance. With the instant success of her two novels, *Quicksand* (1928) and *Passing* (1929), she became a bright light in New York's literary firmament. But her meteoric rise was followed by a surprising fall: In 1930 she was accused of plagiarizing a short story, and after 1933 she disappeared from both the literary and African-American worlds of New York. She lived the rest of her life—more than three decades—out of the public eye, working primarily as a nurse. In a remarkable achievement, Thadious Davis has penetrated the fog of mystery that has surrounded Larsen to present a detailed and fascinating account of the life and work of this gifted, determined, yet vulnerable artist. In addition to unraveling the details of Larsen's personal life, Davis deftly situates the writer within the broader politics and aesthetics of the Harlem Renaissance and analyzes her life and work in terms of the current literature on race and gender. This book, with the prodigious amount of new material and insights that Davis provides, is a landmark in African-American literary history and criticism.

cane by jean toomer analysis: The Black Poets Dudley Randall, 1985-04-01 The claim of *The Black Poets* to being... an anthology is that it presents the full range of Black-American poetry, from the slave songs to the present day. It is important that folk poetry be included because it is the root and inspiration of later, literary poetry. Not only does this book present the full range of Black poetry, but it presents most poets in depths, and in some cases presents aspects of a poet neglected or overlooked before. Gwendolyn Brooks is represented not only by poems on racial and domestic themes, but is revealed as a writer of superb love lyrics. Turning away from White models and returning to their roots has freed Black poets to create a new poetry. This book records their progress.--from the Introduction by Dudley Randall

cane by jean toomer analysis: The Fat Black Woman's Poems Grace Nichols, 2023-06-13 *Beauty is a fat black woman walking the fields pressing a breezed hibiscus to her cheek while the sun lights up her feet* Nichols gives us images that stare us straight in the eye, images of joy, challenge, accusation. Her 'fat black woman' is brash; rejoices in herself; poses awkward questions to politicians, rulers, suitors, to a white world that still turns its back. Grace Nichols writes in a language that is wonderfully vivid yet economical of the pleasures and sadnesses of memory, of loving, of 'the power to be what I am, a woman, charting my own futures'.

cane by jean toomer analysis: Forest Primeval Vieve Francis, 2016-01-31 Another Anti-Pastoral, the opening poem of *Forest Primeval*, confesses that sometimes words fail. With a bleat in [her] throat, the poet identifies with the voiceless and wild things in the composed, imposed peace of the Romantic poets with whom she is in dialogue. Vieve Francis's poems engage many of the same concerns as her poetic predecessors—faith in a secular age, the city and nature, aging, and beauty. Words certainly do not fail as Francis sets off into the wild world promised in the title. The wild here is not chaotic but rather free and finely attuned to its surroundings. The reader who joins her will emerge sensitized and changed by the enduring power of her work.

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