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Titolo	Grotesque relations [[electronic resource]] : modernist domestic fiction and the U.S. welfare state // Susan Edmunds
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [233]-251) and index.
Nota di contenuto	Introduction: "As with a startling picture" : modernism and the domestic sphere -- "For she asks forever only help" : the critique of maternalist reform discourse in Djuna Barnes's Ryder -- Tortured bodies and twisted words : the antidomestic vision of Jean Toomer's Cane -- Freaked : eastern European immigration and the "American home" in Edna Ferber's American beauty -- "Not sentimental" : the double bind of white working-class femininity in Tillie Olsen's Yonnondio -- Siren calls : consumer revolution and the body beautiful in Nathanael West's The day of the locust -- "Not charity yet!" : state-supported capitalism and the secret life of god in Flannery O'Connor's Wise blood.
Sommario/riassunto	In this book, Susan Edmunds explores he relationship between

modernist domestic fiction and the rise of the U.S. welfare state. This relationship, which began in the Progressive era, emerged as maternalist reformers developed an inverted discourse of social housekeeping in order to call for state protection and regulation of the home. Modernists followed suit, turning the genre of domestic fiction inside out in order to represent new struggles on the border between home, market and state. Edmunds uses the work of Djuna Barnes, Jean Toomer, Tillie Olsen, Edna Ferber, Nathanael West, and Flanner
