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Titolo	James Weldon Johnson's modern soundscapes [[electronic resource] /] / by Noelle Morrisette
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: The Ragtime Reinventions of James Weldon (William) Johnson -- Biography of the Race: Musical Comedy and the Modern Soundscape of the Autobiography of an Ex-Colored Man -- Cultures of Talk: Diplomacy, Nation, and Race in the Autobiography of an Ex-Colored Man -- The Interpolated Body: Passing, Same-sex Talk, and Discursive Formations in the Autobiography of an Ex-Colored Man -- Cosmopolitan Travels: Diplomacy, Translation, and Performance in the Autobiography of an Ex-Colored Man (Der Weisse Neger, 1928) and God's Trombones -- Framing Black Expressive Culture: Prefaces to the Book of American Negro Poetry, the Book of American Negro Spirituals, and God's Trombones -- "The Creation": God's Trombones and Johnson's Formation of a Black Modernist Poetics -- From Noun to Verb: Black Phonographic Voice in Black Manhattan -- Not the Story of My Life: Along This Way -- Afterword: Remembering James Weldon Johnson.
Sommario/riassunto	James Weldon Johnson's Modern Soundscapes provides an evocative and meticulously researched study of one of the best known and yet least understood authors of the New Negro Renaissance era. Johnson, familiar to many as an early civil rights leader active in the National Association for the Advancement of Colored People and an intentionally controversial writer on the subject of the significance of race in America, was one of the most prolific, wide-ranging, and yet elusive

authors of twentieth-century African American literature. Johnson  
realized early in his

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