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| | Nota di contenuto | Hearing the hurt -- Of beauty and death : W.E.B. Du Bois's Darkwater -- The last and best gift of Africa : Du Bois, Dewey, and the pragmatic production of a Black public -- Negro youth speaks : Alain Locke and the new Negro -- A lampblacked Anglo-Saxon : George Schuyler and Langston Hughes in the nation -- All art is propaganda : the politics of a new Negro aesthetics -- Paul's committed suicide : a utopist tragedy in Wallace Thurman's Infants of the spring -- You mean you don't want me, 'Rene?" : anxiety, desire, and madness in Nella Larsen's Passing. |
| | Sommario/riassunto | Hearing the Hurt is an examination of how the New Negro movement, also known as the Harlem Renaissance, provoked and sustained public discourse and deliberation about black culture and identity in the early twentieth century.   Borrowing its title from a W. E. B. Du Bois essay, Hearing the Hurt explores the nature of rhetorical invention, performance, and mutation by focusing on the multifaceted issues brought forth in the New Negro movement, which Watts treats as a rhetorical struggle over what it means to be properly black and at the same |