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| 1. Record Nr. | UNISA996309229703316 |
| Autore | Hove Johnny Van <1976-> |
| Titolo | Congoism : Congo discourses in the United States from 1800 to the present // Johnny Van Hove |
| Pubbl/distr/stampa | Bielefeld, Germany : , : Transcript, , [2017] ©2017 |
| ISBN | 3-8394-4037-8 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (360 pages) : illustrations |
| Collana | Histoire ; 121 |
| Classificazione | NK 4380 |
| Disciplina | 967.51 |
| Soggetti | International relations Congo (Democratic Republic) Relations Congo (Democratic Republic) Historiography |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references. |
| Nota di contenuto | Frontmatter 1 Content 5 Acknowledgements 7 Introduction: Shifting Perspectives on the Congo: Re-Reading Central West Africa 9 First Chapter. From Slave to Savage: The Realization of a Topos (1800-1885) 53 Second Chapter. Between Art and Atrocity: Epistemic Multiplication and Standardization (1885-1945) 135 Third Chapter. Revolution, Reform, Reproduction: Strategies and Limitations for Change (1945-Present) 243 Conclusion. Doing Damage, or Re-Writing Central West Africa 303 References 319 |
| Sommario/riassunto | To justify the plundering of today's Democratic Republic of the Congo, U.S. intellectual elites have continuously produced dismissive Congo discourses. Tracing these discourses in great depth and breadth for the first time, Johnny Van Hove shows how U.S. intellectuals (and their influential European counterparts) have been using the Congo in similar fashions for their own goals. Analyzing intellectuals as diverse as W.E.B. Du Bois, Joseph Conrad, and David Van Reybrouck, the book offers a theorization of Central West Africa, a case study of normalized narratives on the "Other", and a stirring wake up call for all contemporary writers on international history and politics. |

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| 2. Record Nr. | UNINA9910782983703321 |
| Autore | Haenni Sabine |
| Titolo | The immigrant scene [[electronic resource]] : ethnic amusements in New York, 1880-1920 / / Sabine Haenni |
| Pubbl/distr/stampa | Minneapolis, : University of Minnesota Press, c2008 |
| ISBN | 0-8166-6635-0 |
| Descrizione fisica | 1 online resource (336 p.) |
| Disciplina | 306.48086912097471 791.430973 |
| Soggetti | Ethnic theater - New York (State) - New York - History - 19th century Ethnic theater - New York (State) - New York - History - 20th century Immigrants in motion pictures Motion pictures - United States |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Mobile metropolis : urban circulation, modern media, moving publics -- A community of consumers : legitimate hybridity, German American theater, and the American public -- The drama of performance : early Italian and Yiddish theatrical cultures -- Filming Chinatown : fake visions, bodily transformations, narrative crises -- Alien intimacies, urban crowds : screening immigrants on Broadway -- Coda : from New York to California. |
| Sommario/riassunto | Yiddish melodramas about the tribulations of immigration. German plays about alpine tourism. Italian vaudeville performances. Rubbernecking tours of Chinatown. In the New York City of the late nineteenth and early twentieth centuries, these seemingly disparate leisure activities played similar roles: mediating the vast cultural, demographic, and social changes that were sweeping the nation's largest city. In <i>The Immigrant Scene</i> , Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century. Considering th |

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| 3. Record Nr. | UNINA9910798936703321 |
| Autore | Bulson Eric |
| Titolo | Little magazine, world form / / Eric Bulson |
| Pubbl/distr/stampa | New York : , : Columbia University Press, , [2017] ©2017 |
| ISBN | 0-231-54232-1 |
| Descrizione fisica | 1 online resource (348 pages) : illustrations, maps |
| Collana | Modernist latitudes |
| Classificazione | HG 729 |
| Disciplina | 050.9/04 |
| Soggetti | Little magazines - History - 20th century Literature and society - History - 20th century Modernism (Literature) |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Previously issued in print: 2016. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Introduction: little magazine, world form -- A worldwide network of periodicals -- Transatlantic immobility -- In Italia, all'estero -- Little exiled magazine -- Little postcolonial magazine -- Little wireless magazine -- Afterword: little digitte magazine. |
| Sommario/riassunto | Little magazines made modernism. These unconventional, noncommercial publications may have brought writers such as James Joyce, T. S. Eliot, Ezra Pound, Marianne Moore, Mina Loy, and Wallace Stevens to the world but, as Eric Bulson shows in <i>Little Magazine, World Form</i> , their reach and importance extended far beyond Europe and the United States. By investigating the global and transnational itineraries of the little-magazine form, Bulson uncovers a worldwide network that influenced the development of literature and criticism in Africa, the West Indies, the Pacific Rim, and South America. In addition to identifying how these circulations and exchanges worked, Bulson also addresses equally formative moments of disconnection and immobility. British and American writers who fled to Europe to escape Anglo-American provincialism, refugees from fascism, wandering surrealists, and displaced communists all contributed to the proliferation of print. Yet the little magazine was equally crucial to literary production and consumption in the postcolonial world, where it helped connect newly independent African nations. Bulson concludes with reflections on the |

digitization of these defunct little magazines and what it means for our ongoing desire to understand modernism's global dimensions in the past and its digital afterlife.
