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	Titolo	Cross-rhythms [[electronic resource]] : jazz aesthetics in African-American literature / / Keren Omry
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	Collana	Continuum literary studies series
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	Soggetti	American literature - African American authors - History and criticism
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	Lingua di pubblicazione	Inglese
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	Livello bibliografico	Monografia
	Note generali	Includes discography.
	Nota di bibliografia	Includes bibliographical references (p. [178]-184) and index.
	Nota di contenuto	Contents; Acknowledgements; Introduction; 1. Blues notes: a discourse of race in the poetry of Langston Hughes, in Their Eyes Were Watching God by Zora Neale Hurston and in Corregidora by Gayl Jones; 2. Bebop spoken here: performativity in Ralph Ellison, James Baldwin and Toni Morrison; 3. Modes of experience: modal jazz and the authority of experience in Ishmael Reed's Mumbo Jumbo, Toni Morrison's The Bluest Eye and Song of Solomon; 4. Free jazz: postracialism and collectivity in Toni Morrison's 'Recitatif' and Paradise; Conclusion; Notes; Bibliography; Discography; Index
	Sommario/riassunto	Cross-Rhythms investigates the literary uses and effects of blues and jazz in African-American literature of the twentieth century. Texts by James Baldwin, Ralph Ellison, Langston Hughes, Zora Neale Hurston, Gayl Jones, Toni Morrison and Ishmael Reed variously adopt or are consciously informed by a jazz aesthetic; this aesthetic becomes part of a strategy of ethnic identification and provides a medium with which to consider the legacy of trauma in African-American history. These diverse writers are all thoroughly immersed in a socio-cultural context and a literary aesthetic that embodies shift