

Jean Toomer Cane

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Cane is a 1923 novel by noted Harlem Renaissance author Jean Toomer. The novel is structured as a series of vignettes revolving around the origins and experiences of African Americans in the United States. The vignettes alternate in structure between narrative prose, poetry, and play-like passages of dialogue.

Cane (novel) - Wikipedia

First published in 1923, Jean Toomer's Cane is an innovative literary work—part drama, part poetry, part fiction—powerfully evoking black life in the South. Rich in imagery, Toomer's impressionistic, sometimes surrealistic sketches of Southern rural and urban life are permeated by visions of smoke, sugarcane, dusk, and fire; the northern world is pictured as a harsher reality of asphalt streets.

Amazon.com: Cane (New Edition) (8601419834914): Toomer

...

Jean Toomer 3.87 · Rating details · 8,395 ratings · 522 reviews A literary masterpiece of the Harlem Renaissance, Cane is a powerful work of innovative fiction evoking black life

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in the South. The sketches, poems, and stories of black rural and urban life that make up Cane are rich in imagery.

Cane by Jean Toomer - Goodreads

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Cane, by Jean Toomer A Project Gutenberg eBook

Cane, experimental novel by Jean Toomer, published in 1923 and reprinted in 1967, about the African American experience. This symbolic, poetic work comprises a variety of literary forms, including poems and short stories, and incorporates elements from both Southern black folk culture and the contemporary white avant-garde.

Cane | work by Toomer | Britannica

Jean Toomer's Cane is one of the most influential works in the history of African-American literature. A "literary work" is truly the most appropriate term for Cane, certainly more appropriate than "novel." Cane is comprised of sketches written in prose, poems, and even a play.

Cane Study Guide | GradeSaver

Cane is a 1923 novel by African-American novelist and poet Jean Toomer, an author of the Harlem Renaissance movement. Consisting of a multitude of disconnected vignettes, the novel casts a wide net over African Americans' experiences in the United States during Toomer's day.

Cane Summary | SuperSummary

Cane is notoriously difficult to summarize because it is not exactly a novel; rather, it is a collection of short prose pieces,

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poems, and a longer short-story/drama hybrid. However, there are a few ways to look at the overarching work, especially as it comes in three parts. Part I is set in the South (Georgia, specifically).

Cane Summary | GradeSaver

A poet, playwright, and novelist, Toomer's most famous work, *Cane*, was published in 1923 and was hailed by critics for its literary experimentation and portrayal of African-American characters and culture. As a child, Toomer attended both all-white and all-black segregated schools, and from early on in his life he resisted being classified by race, preferring to call himself simply American.

Jean Toomer | Poetry Foundation

Jean Toomer (born Nathan Pinchback Toomer, December 26, 1894 – March 30, 1967) was an American poet and novelist commonly associated with the Harlem Renaissance, though he actively resisted the association, and modernism. His reputation stems from his novel *Cane* (1923), which Toomer wrote during and after a stint as a school principal at a black school in rural Sparta, Georgia.

Jean Toomer - Wikipedia

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Jean Toomer / Cane 1994 | eBay

Jean Toomer's *Cane* was greeted in 1923 by influential critics as the brilliant beginning of a literary career. Many stressed the "authenticity" of Toomer's African Americans and the lyrical voice with which he conjured them into being.

Jean Toomer's "*Cane*" and the Ambiguity of Identity | by ...

Cane is a slim miscellany composed of fifteen poems, six brief prose vignettes, seven stories, and a play—all about black life in the 1920s.

Cane Summary - eNotes.com

Born in 1894, Jean Toomer is the author of *Cane*, a book of prose and poetry describing the people and landscape of Georgia. - The Academy of American Poets is the largest membership-based nonprofit organization fostering an appreciation for contemporary poetry and supporting American poets.

About Jean Toomer | Academy of American Poets

In an era distinguished by movement and change, Jean Toomer's dedication to the analysis of self-identity characterized modernist literature of the twentieth century. As he wrote in *Cane*, "There is no such thing as happiness. Life bends joy and pain, beauty and ugliness, in such a way that no one may isolate them. No one should want to.

Jean Toomer: The Fluidity of Racial Identity | National ...

Jean Toomer's "*Cane*" This is a bare-bones digital edition of Jean Toomer's "*Cane*" (1923). The edition was put together in January 2019 by Amardeep Singh of Lehigh University using a version digitized by Google Books. A proper introduction to the text and Jean Toomer will hopefully be coming soon.

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Jean Toomer's "Cane" (1923): Jean Toomer's "Cane"

Jean Toomer's Cane is one of the most significant works to come out of the Harlem Renaissance, and is considered to be a masterpiece in American modernist literature because of its distinct structure and style.

Cane by Jean Toomer: 9780143133674 | PenguinRandomHouse ...

Cane (1923; reprinted 1967) is an experimental novel which celebrates African Americans through the symbol of the title. It is considered his best work. Toomer also wrote extensively for the Dial and other little magazines and was the author of several experimental plays.

A series of vignettes exploring African American life as it relates to social, political and family dynamics. For many, Cane is considered a literary masterpiece from visionary writer, Jean Toomer. He presents a diverse collection of tales with distinct and vibrant characters who populate a world that's all too familiar. HEADLINE: Jean Toomer delivers a vivid depiction of America in the early twentieth century that centers the Black experience, consisting of family, religion, romance and race. It's a detailed work of fiction that's closely rooted in reality. A collection of disparate stories illustrating the challenges and motivations of Black people in the United States. The author uses poetry and imagery to create a world that's recognizable but also unique. In "Seventh Street," the narrative follows the happenings of a historic neighborhood with links to World War I and Prohibition. There's also "Blood Burning Moon," which highlights a volatile love triangle that leads to tragic results. It's an insightful read that introduces

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outsiders to a different point of view. Jean Toomer's *Cane* is highly revered for its unique structure and compelling storytelling. It presents a brilliant contrast of rural and urban living, while acknowledging the racial disparities of both. This modern classic was crucial in establishing and cementing Toomer's literary legacy. With an eye-catching new cover, and professionally typeset manuscript, this edition of *Cane* is both modern and readable.

The novel is structured as a series of vignettes revolving around the origins and experiences of African Americans in the United States.

A lyrical "groundbreaking work" of the Harlem Renaissance, praised by writers from Langston Hughes to Maya Angelou and Alice Walker (*The Washington Post*). "It would be good to hear their songs . . . reapers of the sweet-stalked cane, cutters of the corn . . . even though their throats cracked, and the strangeness of their voices deafened me." "Harvest Song," Jean Toomer Published in 1923, Jean Toomer's *Cane* has long been recognized as a pioneering work in African American literature. Employing a modernist, nontraditional structure of thematically linked prose vignettes, poems, and dialogue presented in evocative, often mournful lyrical tones, Toomer created a unique impressionistic mosaic of the inner lives of African Americans in the early twentieth century, encompassing the rural South and the urban North. Deeply felt and beautifully expressed, Toomer's masterpiece continues to resonate almost a century after it was written. This ebook has been professionally proofread to ensure accuracy and readability on all devices.

Jean Toomer's *Cane* (1923) is regarded by many as a seminal work in the history of African American writing. It is

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generally called a novel, but it could more accurately be described as a collection of short stories, poems and dramatic pieces whose stylistic indeterminacy is part of its unique appeal. The ambiguities and seeming oddities of Toomer's text make *Cane* a difficult work to understand, which is why this lucid, accessible guide is so valuable. Exploring some of the difficulties that both the writer and his work embody, Gerry Carlin offers an enthralling account of Toomer's eloquent and exquisite expression of the African American experience. The Author Dr Gerry Carlin is a Senior Lecturer in English at the University of Wolverhampton. He teaches, researches and has published in the areas of modernism, critical theory, and the literature and culture of the 1960s.

Cane one of the major works of the Harlem Renaissance and Jean Toomer's imagist masterpiece, is now a part of the canon in Afro-American literature. Teaching Jean Toomer's 1923 *Cane* is a unique literary tool that explores the brilliance and far-sighted vision of Toomer, allowing *Cane* to be taught holistically as a discovery process, using the blues motif and the poetic essay. This book's text and figures ground a discussion of *Cane*'s enigmatic and figurative language, connecting the Harlem Renaissance to the Negritude Movement and to later Afro-centric literary movements. This book also reviews P.B.S. Pinchback's legacy as a non-Negro, able to pass easily in white society, the influence of Ouspensky, H. L. Mencken's critical work, *The Paris Brotherhood*, and «Saccarum officinarum-G.» Like the lunar arcs dividing *Cane*, the book works as an instructional map. The pictures from the first complete production also tell a remarkable story.

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Seminar paper from the year 2003 in the subject English Language and Literature Studies - Literature, grade: A (1), Southern Connecticut State University (English Department), course: The Harlem Renaissance, language: English, abstract: Jean Toomer is one of the leading figures in the Harlem Renaissance. His major contribution to literature is *Cane*, a novel comprised of poetry and prose. *Cane*'s structure is of three parts. The first third of the book is devoted to the black experience in the Southern farmland. The characters inhabiting this portion of the book are faced with an inability to succeed. The second part of *Cane* is more urban oriented and concerned with Northern life. The writing style throughout is much the same as the initial section with poetry interspersed with stories. The concluding third of the novel is a prose piece entitled "Kabnis" and can be regarded as a synthesis of the earlier sections. *Cane* is therefore designed as a circle. Aesthetically, it goes from simple forms to complex ones and then back to simple forms. Regionally, it goes from the South up into the North, and back into the South again. The emphasis of *Cane* is on characters as well as on setting. The sections entitled "Karintha," "Becky," "Carma," "Fern," "Esther," "Rhobert," "Avey," and "Bona and Paul" illustrate psychological realism and truths about human nature. The reader is drawn into the characters' lives, and learns by sharing their everyday trials and feelings. Their characterizations become indistinguishably merged with the landscape that surrounds them. Characteristically, beauty functions as a deceptive tool in *Cane*. Flowers, women, and the word, all of which generally represent beauty, are reduced to emblems lacking dimension in Toomer's text. Meaning is flawed and violated. The reader is intentionally deceived by the forms of beauty and left with absence instead of significance. By means of linking beautiful images with violent, explosive, and disturbing thematic openings, Toomer

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confuses his readers' sense of meaning. In *Cane*, Toomer moves the reader with deeply beautiful and intricate language by exploring many different kinds of beauty, such as the abstract qualities of aestheticism, the intimacy of nature's beauty and the immediacy of human beauty. However, though Toomer begins many of his pictures with seemingly beautiful imagery or qualifies a female character in his writing by her beauty, the breakdown of the aesthetic within his work is widespread. Although beauty seems to be in proportion with reality it is rather distorted. It gives way to nightmarish images and relationships. [...]

This volume is the only collected edition of poems by Jean Toomer, the enigmatic American writer, Gurdjieffian guru, and Quaker convert who is perhaps best known for his 1923 lyrical narrative *Cane*. The fifty-five poems here -- most of them previously unpublished -- chart a fascinating evolution of artistic consciousness. The book is divided into sections reflecting four distinct periods of creativity in Toomer's career. The Aesthetic period includes Imagist, Symbolist, and other experimental pieces, such as "Five Vignettes," while "Georgia Dusk" and the newly discovered poem "Tell Me" come from Toomer's Ancestral Consciousness period in the early 1920s. "The Blue Meridian" and other Objective Consciousness poems reveal the influence of idealist philosopher Georges Gurdjieff. Among the works of this period the editor presents a group of local color poems picturing the landscape of the American Southwest, including "Imprint for Rio Grande." "It Is Everywhere," another newly discovered poem, celebrates America and democratic idealism. The Quaker religious philosophy of Toomer's final years is demonstrated in such Christian Existential works as "They Are Not Missed" and "To Gurdjieff Dying." Robert Jones's clear and comprehensive introduction examines the

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major poems in this volume and serves as a guide through the stages of Toomer's evolution as an artist and thinker. The Collected Poems of Jean Toomer will prove essential to Toomer's admirers as well as to scholars and students of modern poetry, Afro-American literature, and American studies.

The 1923 publication of *Cane* established Jean Toomer as a modernist master and one of the key literary figures of the emerging Harlem Renaissance. Though critics and biographers alike have praised his artistic experimentation and unflinching eyewitness portraits of Jim Crow violence, few seem to recognize how much Toomer's interest in class struggle, catalyzed by the Russian Revolution and the post-World War One radical upsurge, situate his masterwork in its immediate historical context. In *Jean Toomer: Race, Repression, and Revolution*, Barbara Foley explores Toomer's political and intellectual connections with socialism, the New Negro movement, and the project of Young America. Examining his rarely scrutinized early creative and journalistic writings, as well as unpublished versions of his autobiography, she recreates the complex and contradictory consciousness that produced *Cane*. Foley's discussion of political repression runs parallel with a portrait of repression on a personal level. Examining family secrets heretofore unexplored in Toomer scholarship, she traces their sporadic surfacing in *Cane*. Toomer's text, she argues, exhibits a political unconscious that is at once public and private.

“A breakthrough in prose and poetical writing. . . . This book should be on all readers’ and writers’ desks and in their minds.”—Maya Angelou
First published in 1923, Jean Toomer’s *Cane* is an innovative literary work—part drama, part poetry, part fiction—powerfully evoking black life in the South.

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Rich in imagery, Toomer's impressionistic, sometimes surrealistic sketches of Southern rural and urban life are permeated by visions of smoke, sugarcane, dusk, and fire; the northern world is pictured as a harsher reality of asphalt streets. This iconic work of American literature is published with a new afterword by Rudolph Byrd of Emory University and Henry Louis Gates Jr. of Harvard University, who provide groundbreaking biographical information on Toomer, place his writing within the context of American modernism and the Harlem Renaissance, and examine his shifting claims about his own race and his pioneering critique of race as a scientific or biological concept.

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