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KEY=TOOMER - VAUGHAN KANE

Cane *Graphic Arts Books* 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 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. **Cane** The novel is structured as a series of vignettes revolving around the origins and experiences of African Americans in the United States. **Cane** *Open Road Media* 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. **The Collected Poems of Jean Toomer** *UNC Press Books* 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 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. **Teaching Jean Toomer's 1923 Cane** *Peter Lang* 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 «Saccarharum 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. **Cane** *Dover Publications* "[Cane] has been reverberating in me to an astonishing degree. I love it passionately; could not possibly exit without it." — Alice Walker "A breakthrough in prose and poetical writing This book should be on all readers' and writers' desks and in their minds." — Maya Angelou Hailed by critics for its literary experimentation and vivid portrayal of African-American characters and culture, Cane represents one of the earliest expressions of the Harlem Renaissance. Combining poetry, drama, and storytelling, it contrasts life in an African-American community in the rural South with that of the urban North. Author Jean Toomer (1894-1967) drew upon his experiences as a teacher in rural Georgia to create a variety of Southern psychological realism that ranks alongside the best works of William Faulkner. The book's three-part structure, ranging from South to North and back again, is united by its focus on the lives of African-American men and women in a world of bigotry, violence, passion, and tenderness. **Cane (New Edition)** *W. W. Norton & Company* "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. 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. **Cane** Poems, sketches, and stories portray the lives of Blacks in the rural South and the urban North

Beauty in Jean Toomer's 'Cane' GRIN Verlag 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," "Rhoert," "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 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. [...] **Cane Reading Jean Toomer's 'Cane'** Lulu.com Jean Toomer's *Cane* (1923) is regarded by many as a seminal work in the history of African American writing. It is 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. **Jean Toomer Race, Repression, and Revolution** University of Illinois Press 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. **An Interpretation of Friends Worship (Start Classics)** Simon and Schuster Religious text written by American novelist and poet, Jean Toomer **A Jean Toomer Reader Selected Unpublished Writings** Oxford University Press on Demand Jean Toomer achieved instant recognition as a critic and thinker in 1923 with the publication of his novel *Cane*, a harsh, eloquent vision of black American hardship and suffering. But because of his reclusive, introspective nature, Toomer's fame waned in later years, and today his other contributions to American thought and literature are all but forgotten. Now, this collection of unpublished writings restores a crucial dimension to our understanding of this important African American author. Thematically arranging letters, sketches, poems, autobiography, short stories, a play, and a children's story, Frederik Rusch offers insight into Toomer's mind and spirituality, his feelings on racial identity in America, and his attitudes toward and ideas about *Cane*. Rusch highlights Toomer's reflections on America, its people, landscape, and politics, reveals his significance for the problems and issues of today, and helps us understand Toomer not only as writer, but also as social critic, prophet, mystic, and idealist. Exploring Toomer's attempts to find self-realization and transcend social and cultural definitions of race, this book offers a unique view of the United States through the life of one of its most significant and fascinating intellectuals. **Cane By Jean Toomer Hardcover Book** **Novel** *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. As a result, the novel has been classified as a composite novel or as a short story cycle. Though some characters and situations recur between vignettes, the vignettes are mostly freestanding, tied to the other vignettes thematically and contextually more than through specific plot details. The ambitious, nontraditional structure of the novel - and its later influence on future generations of writers - have helped *Cane* gain status as a classic of modernism. Several of the vignettes have been excerpted or anthologized in literary collections; the poetic passage "Harvest Song" has been included in multiple Norton poetry anthologies. The poem opens with the line: "I am a reaper whose muscles set at sundown. **The Letters of Jean Toomer, 1919-1924** Univ. of Tennessee Press "Mark Whalen's compilation offers a vital document for understanding the contexts, intellectual debates, and tensions undergirding Toomer's work, including his simultaneous feelings of attraction to and estrangement from rural southern life, the influence of technology on race and urban existence in America and the contradictory pulls of folk culture and modernist experimentation. The collection also charts the motives underlying Toomer's abandonment of the style that distinguished *Cane*, and his growing fascination with the teachings of the mystic G. I. Gurdjieff in 1924."--BOOK JACKET. **Brother Mine**

The Correspondence of Jean Toomer and Waldo Frank *University of Illinois Press* "Unusually valuable for the history of modernism. This fascinating correspondence will create further interest in Toomer, Frank, and the mixed-race environment of the 1920s."---Linda Wagner-Martin, author of *Telling Women's Lives: The New Biography* -- **The Lives of Jean Toomer A Hunger for Wholeness** *LSU Press* ? **Cane By Jean Toomer Book Novel** *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. As a result, the novel has been classified as a composite novel or as a short story cycle. Though some characters and situations recur between vignettes, the vignettes are mostly freestanding, tied to the other vignettes thematically and contextually more than through specific plot details. The ambitious, nontraditional structure of the novel - and its later influence on future generations of writers - have helped *Cane* gain status as a classic of modernism. Several of the vignettes have been excerpted or anthologized in literary collections; the poetic passage "Harvest Song" has been included in multiple Norton poetry anthologies. The poem opens with the line: "I am a reaper whose muscles set at sundown." **Jean Toomer Selected Essays and Literary Criticism** Brings together some 20 pieces written between 1921 and 1945, most published for the first time, by an author often grouped with the figures of the Harlem Renaissance. His later writings suggest an affinity with the Lost Generation. Essay topics include race relations and the philosophy of Gurdjieff, with literary criticism of authors including Eugene O'Neill and Zona Gale. Annotation copyright by Book News, Inc., Portland, OR **A Gathering of Old Men** *Vintage* A powerful depiction of racial tensions arising over the death of a Cajun farmer at the hands of a black man--set on a Louisiana sugarcane plantation in the 1970s. The *Village Voice* called *A Gathering of Old Men* "the best-written novel on Southern race relations in over a decade." **Cane Annotated** *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. **What We Lose A Novel** *Penguin* A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by *Vogue*, NPR, *Elle*, *Esquire*, *Buzzfeed*, *San Francisco Chronicle*, *Cosmopolitan*, *The Huffington Post*, *The A.V. Club*, *The Root*, *Harper's Bazaar*, *Paste*, *Bustle*, *Kirkus Reviews*, *Electric Literature*, *LitHub*, *New York Post*, *Los Angeles Review of Books*, and *Bust* "The debut novel of the year." —*Vogue* "Like so many stories of the black diaspora, *What We Lose* is an examination of haunting." —Doreen St. Félix, *The New Yorker* "Raw and ravishing, this novel pulses with vulnerability and shimmering anger." —Nicole Dennis-Benn, *O, the Oprah Magazine* "Stunning. . . . Powerfully moving and beautifully wrought, *What We Lose* reflects on family, love, loss, race, womanhood, and the places we feel home." —*Buzzfeed* "Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like *What We Lose*. . . . The book is a remarkable journey." —*Essence* From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother's childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi's life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman's understanding of absence and identity that spans continents and decades, *What We Lose* heralds the arrival of a virtuosic new voice in fiction. **Cane** The novel is structured as a series of vignettes revolving around the origins and experiences of African Americans in the United States. **A Chosen Exile A History of Racial Passing in American Life** *Harvard University Press* Countless African Americans have passed as white, leaving behind families and friends, roots and communities. It was, as Allyson Hobbs writes, a chosen exile. This history of passing explores the possibilities, challenges, and losses that racial indeterminacy presented to men and women living in a country obsessed with racial distinctions. **A Drama of the Southwest The Critical Edition of a Forgotten Play** *UNM Press* Jean Toomer (1894–1967) was a modernist writer, a member of the Harlem Renaissance, and briefly part of the literary and artistic community that grew up around Mabel Dodge Luhan in Taos, New Mexico. This book, a critical edition of a previously unpublished 1935 manuscript, makes *A Drama of the Southwest* available to readers for the first time. The play provides a vivid glimpse into the social world of the artists who mined Taos for creative and spiritual renewal in the early twentieth century, and editor Dekker provides cultural and literary historical context, arguing for Toomer's continuing creative power and significance at a time in his career that has been largely overlooked by critics. **Invisible Darkness Jean Toomer & Nella Larsen Tropic Death Jean Toomer, "Cane"** *Didier-Erudition* *Cane* is a difficult book in many ways: it is apparently sui generis, a collage of various genres, from prose to theater; it is one of the first books to have been written by a black author in the twentieth century and it roots the notion of black literature in black culture, while at the same time claiming the right to be provocatively avant-garde and confusing in its use of ellipsis, ellision, broken syntax, and at times, surrealistic imagery. The purpose of this reading is to show that indeterminacy and obscurity of *Cane* are deliberate, and meaningful. Without punning facetiously on darkness, it seems clear that Toomer sought to create a difficult aesthetic to represent the black subject in American literature, in part to elevate the subject from the stereotyped and debasing representations which had been the general rule, and in part to mark out his own place in the American canon. The challenge of reading *Cane* is to accept that it is a work bursting, like Toomer himself, with unresolved contradictions, but that this tension is precisely the source of its seduction, and ambivalent sweetness. **Harlem Renaissance Novels The Library of America Collection** Presents classic novels from the 1920s and 1930s that offer insight into the cultural dynamics of the Harlem Renaissance era and celebrate the period's diverse literary styles. **Essentials** 2022 Reprint of the 1931 Edition. Exact facsimile of the original edition and not reproduced with Optical Recognition Software. "Jean Toomer was one of the great literary figures from the Harlem Renaissance of the 1920's. His signature work, *Cane*, is familiar to most people who have studied African-American literature. Lesser known to readers is this brilliant work, *Essentials*, published in 1931. After his success with *Cane*, Toomer disappeared from the literary scene to pursue his own philosophical and psychological inquiries. Toomer sought enlightenment in the teachings of George Gurdjieff. During this time (1924-1935), Toomer published this slim volume offering his attempts to grapple with the experience of what it means to be human. *Essentials* is a collection of Toomer's ponderings in his search for wholeness in a fragmented world. Drawing on modern psychology and eastern religious belief Toomer falls into the company of

Emerson, Thoreau and Gibran as he deals with that which is transcendent. He revives the use of aphorisms to convey timeless truths in a world which is incapable of moving beyond its limited definitions of life. Long ignored, this work gives us a glimpse of Toomer's metaphysical tendencies. Through it we capture another alternative view of dealing with reality. It is essential reading for anyone interested in metaphysics, African-American literature, and Toomer; it also serves as an example of a Black writer who refused to be limited by definitions of race for his life. Think on his words. Grow in the wisdom shared by a great literary giant of the 20th century." Amazon Review by Bonita L. Davis, on November 28, 2000 **Cane Illustrated** Cane is a 1923 novel by Jean Toomer focused on the origins and experiences of African Americans in the United States, told alternately in prose, poetry, and play-like passages. Although at the time it was published it was not widely read, it was generally praised by both black and white critics. **Cane Authoritative Text, Contexts, Criticism** *W W Norton & Company Incorporated* The introduction to this revised edition provides biographical information on Jean Toomer and collects a wealth of autobiographic writing including 30 of Toomer's personal letters. **Split-Gut Song Jean Toomer and the Poetics of Modernity** *University of Alabama Press* A deft study of the evolving literary aesthetic of one of the first avant-garde black writers in America. **My Mother's House A novel** *Vintage* One of the Best Books of the Year: Elle, Harper's Bazaar, Vulture • This uncompromising look at the immigrant experience, and the depravity of one man, is an electrifying page-turner rooted in a magical reality • "Impossible to stop reading" —Vulture When Lucien flees Haiti with his wife, Marie-Ange, and their three children to New York City's South Ozone Park, he does so hoping for reinvention, wealth, and comfort. He buys a run-down house in a quickly changing community, and begins life anew. Lucien and Marie-Ange call their home La Kay—"my mother's house"—and it becomes a place where their fellow immigrants can find peace, a good meal, and necessary legal help. But as a severely emotionally damaged man emigrating from a country whose evils he knows to one whose evils he doesn't, Lucien soon falls into his worst habits and impulses, with La Kay as the backdrop for his lasciviousness. What he can't begin to fathom is that the house is watching, passing judgment, and deciding to put an end to all the sins it has been made to hold. But only after it has set itself aflame will frightened whispers reveal Lucien's ultimate evil. **Jean Toomer and the Harlem Renaissance** Jean Toomer's novel Cane has been hailed as the harbinger of the Harlem Renaissance and as a model for modernist writing, yet it eludes categorization and its author remains an enigmatic and controversial figure in American literature. The present collection of essays by European and American scholars gives a fresh perspective by using sources made available only in recent years, highlighting Toomer's bold experimentations, as well as his often ambiguous responses to the questions of his time. Some of the essays achieve this through close readings of the text, leading to new and challenging interpretations of Toomer's transcendence of genres and styles. Others show how the publication of Cane and his later writings placed Toomer at the heart of contemporary ideological and artistic debates: race and identity, the negro writer and the white literary world, primitivism and modernism. **Amiable with Big Teeth A Novel of the Love Affair Between the Communists and the Poor Black Sheep of Harlem** *Penguin* The unexpected discovery in 2012 of a completed manuscript of Claude McKay's final novel was hailed by Henry Louis Gates, Jr. as 'a major event which dramatically expands the canon of novels written by Harlem Renaissance writers'. Building on the already extraordinary legacy of McKay's life and work, this colourful, dramatic novel centres on the effort by Harlem intelligentsia to organize support for the liberation of Mussolini-occupied Ethiopia, a crucial but largely forgotten event in American history. At once a penetrating satire of political machinations in Depression-era Harlem and a far-reaching story of global intrigue and romance, Amiable with Big Teeth plunges into the concerns, anxieties, hopes and dreams of African-Americans at a moment of crisis for the soul of Harlem. **The Harlem Renaissance in Black and White** *Harvard University Press* By restoring interracial dimensions left out of accounts of the Harlem Renaissance--or blamed for corrupting it--George Hutchinson transforms our understanding of black (and white) literary modernism, interracial literary relations, and twentieth-century cultural nationalism in the United States. **Hemingway and the Black Renaissance** Hemingway and the Black Renaissance, edited by Gary Edward Holcomb and Charles Scruggs, explores a conspicuously overlooked topic: Hemingway's wide-ranging influence on writers from the Harlem Renaissance to the present day. An observable who's who of black writers-Ralph Ellison, James Baldwin, Langston Hughes, Claude McKay, Wallace Thurman, Chester Himes, Alex La Guma, Derek Walcott, Gayl Jones, and more-cite Hemingway as a vital influence. This inspiration extends from style, Hemingway's minimalist art, to themes of isolation and loneliness, the dilemma of the expatriate, and the terrifying experience of living in a time of war. The relationship, nevertheless, was not unilateral, as in the case of Jean Toomer's 1923 hybrid, short-story cycle Cane, which influenced Hemingway's collage-like 1925 In Our Time. **Queering the Color Line Race and the Invention of Homosexuality in American Culture** *Duke University Press* The interconnected constructions of race and sexuality at the turn of the century.