



RACECHANGES

White Skin, Black Face in American Culture

SUSAN GUBAR

# Racechanges White Skin Black Face In American Culture

**Robert F. Reid-Pharr**



## **Racechanges White Skin Black Face In American Culture:**

**Racechanges** Susan Gubar, 2000-04-20 When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast he ignited a firestorm of protest that landed him on the front pages of the newspapers rebuked by everyone from talk show host Montel Williams to New York City's then mayor David Dinkins Danson's use of blackface was shocking but was the furious pitch of the response a triumphant indication of how far society has progressed since the days when blackface performers were the toast of vaudeville or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America In *Racechanges White Skin Black Face in American Culture* Susan Gubar who fundamentally changed the way we think about women's literature as co author of the acclaimed *The Madwoman in the Attic* turns her attention to the incendiary issue of race Through a far reaching exploration of the long overlooked legacy of minstrelsy cross racial impersonations or racechanges throughout modern American film fiction poetry painting photography and journalism she documents the indebtedness of mainstream artists to African American culture and explores the deeply conflicted psychology of white guilt The fascinating racechanges Gubar discusses include whites posing as blacks and blacks passing for white blackface on white actors in *The Jazz Singer* *Birth of a Nation* and other movies as well as on the faces of black stage entertainers African American deployment of racechange imagery during the Harlem Renaissance including the poetry of Anne Spencer the black and white prints of Richard Bruce Nugent and the early work of Zora Neale Hurston white poets and novelists from Vachel Lindsay and Gertrude Stein to John Berryman and William Faulkner writing as if they were black white artists and writers fascinated by hypersexualized stereotypes of black men and nightmares and visions of the racechanged baby Gubar shows that unlike African Americans who often are forced to adopt white masks to gain their rights white people have chosen racial masquerades which range from mockery and mimicry to an evolving emphasis on inter racial mutuality and mutability Drawing on a stunning array of illustrations including paintings film stills computer graphics and even magazine morphings *Racechanges* sheds new light on the persistent pervasiveness of racism and exciting aesthetic possibilities for lessening the distance between blacks and whites [Whiteness of a Different Color](#) Matthew Frye Jacobson, 1999-09-01 America's racial odyssey is the subject of this remarkable work of historical imagination Matthew Frye Jacobson argues that race resides not in nature but in the contingencies of politics and culture In ever changing racial categories we glimpse the competing theories of history and collective destiny by which power has been organized and contested in the United States Capturing the excitement of the new field of whiteness studies and linking it to traditional historical inquiry Jacobson shows that in this nation of immigrants race has been at the core of civic assimilation ethnic minorities in becoming American were re racialized to become Caucasian [Higher Education for African Americans Before the Civil Rights Era, 1900-1964](#) Craig LaMay, Marybeth Gasman, 2017-07-12 This volume examines the evolution of higher education opportunities for African Americans in the early and mid twentieth century It contributes to understanding how

African Americans overcame great odds to obtain advanced education in their own institutions how they asserted themselves to gain control over those institutions and how they persisted despite discrimination and intimidation in both northern and southern universities Following an introduction by the editors are contributions by Richard M Breaux Louis Ray Lauren Kientz Anderson Timothy Reese Cain Linda M Perkins and Michael Fultz Contributors consider the expansion and elevation of African American higher education Such progress was made against heavy odds the separate but equal policies of the segregated South less overt but pervasive racist attitudes in the North and legal obstacles to obtaining equal rights

**Inside Shakespeare** Paul Menzer, 2006-05 This collection of essays addresses questions peculiar to the Blackfriars and indoor playing Did the Blackfriars have its own repertory What was the place of the Blackfriars in the urban economy What qualities did the Blackfriars share with the long tradition of great hall performances The essays span a range of approaches from performative to historical to textual Publisher's description *The Ambiguous Legacy* Michael J. Hogan, 1999-11-13 This collection of essays assesses the record of American foreign policy over the course of the twentieth century The essays comprise the work of political scientists as well as historians conservatives as well as liberals foreign scholars as well as Americans Taking off from Henry Luce's vision of an American century the authors discuss such important topics as the American conception of the national interest the tension between democracy and capitalism the US role in both the developed and underdeveloped worlds party politics and foreign policy the significance of race in American foreign relations and the cultural impact of American diplomacy on the world at large The result is a lively collection of essays by authors who often disagree but who nonetheless provide the reader with keen insights about the past and provocative views of the future

*Race & Resistance* Viet Thanh Nguyen, 2002 Viet Nguyen argues that Asian American intellectuals need to examine their own assumptions about race culture and politics and makes his case through the example of literature Laughing Fit to Kill Glenda Carpio, 2008-07-01 Reassessing the meanings of black humor and dark satire *Laughing Fit to Kill* illustrates how black comedians writers and artists have deftly deployed various modes of comedic conjuring the absurd the grotesque and the strategic expression of racial stereotypes to redress not only the past injustices of slavery and racism in America but also their legacy in the present Focusing on representations of slavery in the post civil rights era Carpio explores stereotypes in Richard Pryor's groundbreaking stand up act and the outrageous comedy of Chappelle's Show to demonstrate how deeply indebted they are to the sly social criticism embedded in the profoundly ironic nineteenth century fiction of William Wells Brown and Charles W Chesnutt Similarly she reveals how the iconoclastic literary works of Ishmael Reed and Suzan Lori Parks use satire hyperbole and burlesque humor to represent a violent history and to take on issues of racial injustice With an abundance of illustrations Carpio also extends her discussion of radical black comedy to the visual arts as she reveals how the use of subversive appropriation by Kara Walker and Robert Colescott cleverly lampoons the iconography of slavery Ultimately *Laughing Fit to Kill* offers a unique look at the bold complex and just plain funny ways that African American

artists have used laughter to critique slavery's dark legacy

### **Re-membering Masculinity in Early Modern Florence**

Allison Levy, 2017-03-02 From Pliny to Petrarch to Pope Hennessy and beyond many have understood the obvious connection between portraiture and commemorative practice This book expands and nuances our understanding of Renaissance portraiture the author shows it to be complexly generated within a discourse of male anxiety and pre mortuary mourning She argues that portraiture could defer memory loss or at the very least pictorially console the subject against his own potentially unmourned death This book recognizes a socio cultural anxiety the fear not merely of death but also of being forgotten and identifies a set of pictorial literary and theoretical strategies consequently formulated to ensure memory To explore this phenomenon this interdisciplinary but fundamentally art historical project merges early modern visual culture and critical theories of the body The author examines an extensive selection of fifteenth and sixteenth century male and female portraits primarily associated with the Medici family circle and court in and against both historical writings and contemporary discourses including literary and cultural theory psychoanalysis feminism and gender studies and critical theories of race and disability Re membering Masculinity generates new ideas about both male and female portraiture in early modern Florence raises even more questions about the experiences and representations of widowhood and mourning and re configures our understanding of masculinity from the early modern male body to Renaissance Man to postmodern manhood After

Whiteness Mike Hill, 2004-01-01 View the Table of Contents Read the Introduction Beautifully written and rigorously argued After Whiteness is the most important theoretical statement on white racial formation since whiteness studies began its current academic sojourn By reading debates about multiculturalism ethnicity and the desire for difference as part of the material practices of the U S university system it engages questions of race humanistic inquiry intellectual labor and the democratic function of critical thought The result is a critically nuanced analysis that promises to solidify Mike Hill's reputation as one of the finest thinkers of his generation Robyn Wiegman Duke University Mike Hill's After Whiteness is an important provocative and timely book Against the Current A lucid fiercely argued brilliantly conceived richly provocative work in an emergent and growing area of cultural studies After Whiteness sets new directions in American literary and cultural studies and will become a landmark in the field Sacvan Bercovitch Harvard University Americanists across the disciplines will find Hill's analysis insightful and brilliant A must for any scholar who wishes to in Ralph Ellison's words go to the territory Sharon Holland University of Illinois at Chicago As each new census bears out the rise of multiracialism in the United States will inevitably result in a white minority In spite of the recent proliferation of academic studies and popular discourse on whiteness however there has been little discussion of the future what comes after whiteness On the brink of what many are now imagining as a post white American future it remains a matter of both popular and academic uncertainty as to what will emerge in its place After Whiteness aims to address just that exploring the remnants of white identity to ask how an emergent post white national imaginary figure into public policy issues into the habits of sexual intimacy and into

changes within public higher education Through discussions of the 2000 census and debates over multiracial identity the volatile psychic investments that white heterosexual men have in men of color as illustrated by the Christian men s group the Promise Keepers and the neo fascist organization the National Alliance and the rise of identity studies and diversity within the contemporary public research university Mike Hill surveys race among the ruins of white America At this crucial moment when white racial change has made its ambivalent cultural debut Hill demonstrates that the prospect of an end to whiteness haunts progressive scholarship on race as much as it haunts the paranoid visions of racists      *Staging Habla de Negros*

Nicholas R. Jones,2019-05-01 In this volume Nicholas R Jones analyzes white appropriations of black African voices in Spanish theater from the 1500s through the 1700s when the performance of Africanized Castilian commonly referred to as habla de negros black speech was in vogue Focusing on Spanish Golden Age theater and performative poetry from authors such as Calder n de la Barca Lope de Rueda and Rodrigo de Reinosa Jones makes a strong case for revising the belief long held by literary critics and linguists that white appropriations and representations of habla de negros language are racist buffoonery or stereotype Instead Jones shows black characters who laugh sing and shout ultimately combating the violent desire of white supremacy By placing early modern Iberia in conversation with discourses on African diaspora studies Jones showcases how black Africans and their descendants who built communities in early modern Spain were rendered legible in performative literary texts Accessibly written and theoretically sophisticated Jones s groundbreaking study elucidates the ways that habla de negros animated black Africans agency empowered their resistance and highlighted their African cultural retentions This must read book on identity building performance and race will captivate audiences across disciplines

*America on Film* Harry M. Benshoff,Sean Griffin,2011-08-26 *America on Film Representing Race Class Gender and Sexuality in the Movies* 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema Provides a comprehensive overview of the industrial socio cultural and aesthetic factors that contribute to cinematic representations of race class gender and sexuality Includes over 100 illustrations glossary of key terms questions for discussion and lists for further reading viewing Includes new case studies of a number of films including Crash Brokeback Mountain and Quincea era      **Poetry and Cultural Studies** Maria Damon,Ira Livingston,2009 A collection of critical texts exploring poetry s engagement with the social

*Film Quarterly Fall 2014* B. Ruby Rich,2014-10-14 *Film Quarterly* has published substantial peer reviewed writing on cinema and media for nearly sixty years earning a reputation as the most authoritative academic film journal in the United States as well as an important English language voice of cinema studies abroad      **Conjugal Union** Robert F. Reid-Pharr,1999-07-22 In *Conjugal Union* Robert F Reid Pharr argues that during the antebellum period a community of free black northeastern intellectuals sought to establish the stability of a Black American subjectivity by figuring the black body as the necessary antecedent to any intelligible Black American public presence Reid Pharr goes on to argue that the fact of the black body s constant and often spectacular display demonstrates an incredible

uncertainty as to that body's status. Thus antebellum black intellectuals were always anxious about how a stable relationship between the black community might be maintained. Paying particular attention to Black American novels written before the Civil War, the author shows how the household was utilized by these writers to normalize this relationship of body to community such that a person could enter a household as a white and leave it as a black.

**F.Scott Fitzgerald's Racial Angles and the Business of Literary Greatness** M. Nowlin, 2016-09-23 This book charts Fitzgerald's use of racial stereotypes to encode the dual nature of his literary ambition: his desire to be on the one hand a popular American entertainer and on the other to make his mark in an elite international literary field.

**Race and the Writing of History** Maghan Keita, 2000-11-30 Despite increased interest in recent years in the role of race in Western culture, scholars have neglected much of the body of work produced in the nineteenth and twentieth centuries by black intellectuals. For example, while DuBois' thoughts about Africa may be familiar to contemporary academics, those of his important precursors and contemporaries are not widely known. Similarly, although contemporary figures such as Martin Bernal, Molefi Assante, and other Afrocentrists are the subject of heated debate, such debates are rarely illuminated by an awareness of the traditions that preceded them. *Race and the Writing of History* redresses this imbalance using Bernal's *Black Athena* and its critics as an introduction to the historical inquiries of African American intellectuals and many of their African counterparts. Keita examines the controversial legacy of writing history in America and offers a new perspective on the challenge of building new historiographies and epistemologies. As a result, this book sheds new light on how ideas about race and racism have shaped the stories we tell about ourselves.

**The Racialization of the Occult in Nineteenth Century British Literature** John Bliss, 2023-07-19 This book focuses on the representation of the practitioner of the occult in mid to late nineteenth century British literature. The occult was a source of emotional support and scientific curiosity during this time of change and uncertainty because it seemed to offer answers to both spiritual and scientific questions through measurable, albeit unconventional, means. However, the occult was also viewed as a threat to British society, an assault on its values and a fundamental danger to emerging scientific enterprise. By examining the ways in which the occult and its practitioners are represented in British novels from 1850-1900, this book traces the ways that the novels commented on, participated in, and contributed to the racialization of the occult that occurred throughout the nineteenth century in Britain. The representations of the occult characters in these novels interpreted and transmitted the social, political, economic, and scientific discourses about race in the nineteenth century to the reading public, as well as participating in the discourse surrounding race and the occult.

**The Prettiest Girl on Stage Is a Man** Kathleen B. Casey, 2024-01-12 In this highly readable book, Kathleen Casey makes an important intervention into the study of early twentieth century American vaudeville and some of its most infamous stars. She pinpoints the blind spot in current scholarship by demonstrating how race, as much as gender, charges the meanings in vaudeville performance. Linda Mizejewski, author of *Pretty Funny Women: Comedians and Body Politics* and

Ziegfeld Girl From the 1890s through the 1920s vaudeville reigned as one of the most popular entertainment forms in urban America Through drama humor and satire it invited its socially economically and ethnically diverse audiences to turn a self conscious eye upon themselves and their culture which was being rapidly transformed by such forces as immigration racial discord and new conceptions of gender roles It was no coincidence that acts featuring cross dressing performers and racial impersonators were among vaudeville s biggest attractions In this lively and enlightening study Kathleen B Casey explores the ways in which the gender and race bending spectacles of vaudeville dramatized the economic technological social and cultural upheaval that gripped the United States in the early twentieth century She focuses on four key performers Eva Tanguay known as The I Don t Care Girl was loved for her defiance of Victorian decorum linking white womanliness to animalistic savagery at a time when racial and gender ideologies were undergoing significant reconstruction In contrast Julian Eltinge the era s foremost female impersonator used race to exaggerate notions of manliness and femininity in a way that reinforced traditional norms more than it undermined them Lillyn Brown a biracial woman who portrayed a cosmopolitan black male dandy while singing about an antebellum southern past offered her audiences black and white starkly different visual and aural messages about race and gender Finally Sophie Tucker who often performed in blackface during the early years of her long and heralded career strategically played with prevailing ideologies by alternately portraying herself as white Jewish black manly and womanly while managing remarkably to convince audiences that these identities could coexist within one body Analyzing a wide assortment of primary materials advertisements recordings lyrics sheet music costumes photographs reviews and press accounts from the era Casey looks not only at gender and racial impersonation but also at how spectators reacted to these performances Kathleen B Casey is an assistant professor of history at Virginia Wesleyan College

Performing Whiteness Gwendolyn Audrey Foster, 2012-02-01 2003 CHOICE Outstanding Academic Title Performing Whiteness crosses the boundaries of film study to explore images of the white body in relation to recent theoretical perspectives on whiteness Drawing on such diverse critical methodologies as postcolonial studies feminist film criticism anthropology and phenomenology Gwendolyn Audrey Foster examines a wide variety of films from early cinema to the present day in order to explore the ways in which American cinema imposes whiteness as a cultural norm even as it exposes its inherent instability In discussions that range from The Philadelphia Story to Attack of the 50 Foot Woman Foster shows that though American cinema is an all white construct there exists the possibility of a healthy resistance to cultural norms of race gender sexuality and class

**Runaway Genres** Yogita Goyal, 2019-10-29 Winner 2021 Ren Wellek Prize given by the American Comparative Literature Association Winner 2021 Barbara Perkins and George Perkins Award given by the International Society for the Study of Narrative Honorable Mention 2020 James Russell Lowell Prize given by the Modern Language Association Argues that the slave narrative is a new world literary genre In Runaway Genres Yogita Goyal tracks the emergence of slavery as the defining template through which current forms of human rights abuses are understood The



post black satire of Paul Beatty and Mat Johnson modern slave narratives from Sudan to Sierra Leone and the new Afropolitan diaspora of writers like Teju Cole and Chimamanda Ngozi Adichie all are woven into Goyal's argument for the slave narrative as a new world literary genre exploring the full complexity of this new ethical globalism From the humanitarian spectacles of Kony 2012 and BringBackOurGirls through gothic literature Runaway Genres unravels for instance how and why the African child soldier has now appeared as the afterlife of the Atlantic slave Goyal argues that in order to fathom forms of freedom and bondage today from unlawful detention to sex trafficking to the refugee crisis to genocide we must turn to contemporary literature which reveals how the literary forms used to tell these stories derive from the antebellum genre of the slave narrative Exploring the ethics and aesthetics of globalism the book presents alternative conceptions of human rights showing that the revival and proliferation of slave narratives offers not just an occasion to revisit the Atlantic past but also for re narrating the global present In reassessing these legacies and their ongoing relation to race and the human Runaway Genres creates a new map with which to navigate contemporary black diaspora literature

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