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# "Race, American Literature and Transnational Modernisms", Anita Patterson, Cambridge 2007 : [recenzja]

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Review of International American Studies 2/2, 67-68

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2007

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## BOOK PUBLICATIONS

### ***Routes and Roots: Navigating Caribbean and Pacific Island Literatures***

By Elizabeth M. Deloughrey, University of Hawai'i Press, 2007, 352 p., 4 maps.

*Routes and Roots* is the first comparative study of Caribbean and Pacific Island literatures and the first work to bring indigenous and diaspora literary studies together in a sustained dialogue. Taking the "tidaectic" between land and sea as a dynamic starting point, Elizabeth Deloughrey foregrounds geography and history in her exploration of how island writers inscribe the complex relation between routes and roots.

The book moves beyond restrictive national, colonial, and regional frameworks and makes a compelling argument to foreground how island histories are shaped by geography. It offers an innovative and interdisciplinary approach that places postcolonial islands in a dialogue with each other as well as with their continental counterparts, engaging with writers such as Kamau Brathwaite, Derek Walcott, John Hearne, Epeli Hau'ofa, Albert Wendt, Keri Hulme, Jamaica Kincaid, and Michelle Cliff. Overall, this book navigates uncharted spaces in postcolonial studies by historicizing the ways in which indigenous discourses of landfall have mitigated and contested productions of transoceanic diaspora. The result is a powerful argument for a type of postcolonial sovereignty that is global in scope yet rooted in indigenous knowledge of the land.

*Routes and Roots* engages broadly with history, anthropology, and feminist, postcolonial, Caribbean, and Pacific literary and cultural studies. It productively traverses diaspora and indigenous studies in a way that will facilitate broader discussion between these often segregated disciplines.

### ***Race, American Literature and Transnational Modernisms***

By Anita Patterson, forthcoming, Cambridge University Press, 2007.

Exploring the cross-fertilization of experimental modernism, Harlem Renaissance lyricism, the poetics of Négritude, and other revisionary modernisms in the Francophone and Anglophone Caribbean, this book considers modern poetry's complex racial boundary-crossing, as well as transatlantic contexts of empire-building and migration with their attendant cultural transformations. Patterson traces the New World poetics of the frontier in Whitman and T.S. Eliot, and considers Poe's shaping effect on reciprocal influences between Eliot and St.-John Perse that would foster the growth of poetic modernism in the Caribbean. The study's transatlantic scope is then broadened to document Eliot's affinities with Langston Hughes whose jazz representations, like Eliot's, were imbricated with European modernist precursors such as Laforgue and Baudelaire. In the Francophone context, Patterson finds echoes of Perse in Hughes's poetic rhythms, and documents their mutual influences on Négritude



poet Aimé Césaire, as well as Jacques Romain, co-founder of Les Indigènes. Turning, finally, to the Anglophone Caribbean, Patterson describes how Wilson Harris and Derek Walcott adapted the styles of Whitman, Eliot, Pound, and Crane to recover an unwritten history of their region. This book will be of interest to the scholarly audience for American and African-American literature, experimental modernism, postcolonialism, and Caribbean poetry.

***Płynność i egzystencja. Doświadczenie lądu i morza a myśl Hermana Melville'a***

[*Liquidity and Existence: The Experience of the Land and the Sea in Herman Melville's Thought*]

By Paweł Jędrzejko, forthcoming, BananaArtPI/ExMachina/M-Studio, 2007, ca. 360 p.

Liquidity and solidity, the human and the inhuman, existence and experience, philosophy and literature – these are the key concepts of the reflections of Jędrzejko's forthcoming book. In its most general dimension, his important study aims at a revision of Herman Melville's *oeuvre* in an alternative perspective from those adopted by scholars representing traditional (canonical) critical approaches. In his book, he endeavors to show Melville not only (and certainly not exclusively) as a romantic writer, but as a 19th-century thinker, who evolved a unique philosophy of existence, communicable through the language of romantic literature, and thus to present him not as an author of "creative fiction," but as a philosopher rooted in the climate of his epoch and striving to discover and communicate the truth of the world – and of the human within it.

A meticulously organized sequence of theoretical and analytical chapters allows one to locate Melville's thought within the broad spectrum of Western existentialist thought and makes the revision of the historical conditioning of the evolution of the existentialist trends in the space of the American thought of 20th and 21st centuries possible. The book's final chapter offers considerations on Herman Melville-the thinker in the context of a broad reflection on liquidity, passage of time, and tranquility born out of philosophical search for "good faith." The existentialist digression on Melville and the ultimate matters, offered in lieu of conclusions, serves as an invitation to reflect upon the art of living: the serene art of making sense of one's own existence against ubiquitous liquidity, which painfully marks the human condition with the brand of uncertainty. (<http://www.jedrzejko.eu/index.php?k=389#eng>)

***Melville w kontekstach, czyli prolegomena do studiów melvillistycznych***

[*Melville in Contexts. Prolegomena to Melvillean Studies*]

By Paweł Jędrzejko, BananaArtPI/ExMachina/M-Studio, 2007, 157 p.

In writing his *Melville in Contexts*, Jędrzejko was driven by the hope that the synthesis it offers might become the source of inspiration for Polish literary scholars and stu-