

Real Folks Race And Genre In The Great Depression

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Real Folks: Race and Genre in the Great Depression. by. Sonnet H. Retman. it was amazing 5.00 · Rating details · 1 rating · 1 review. During the Great Depression, people from across the political spectrum sought to ground American identity in the rural know-how of “the folk.”. At the same time, certain writers, filmmakers, and intellectuals combined documentary and satire into a hybrid genre that revealed the folk as an anxious product of corporate capitalism, rather than an antidote ...

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In *Real Folks*, Sonnet Retman analyzes the invention of the folk as figures of authenticity in the political culture of the 1930s, as well as the critiques that emerged in response. Diverse artists and intellectuals—including the novelists George Schuyler and Nathanael West, the filmmaker Preston Sturges, and the anthropologist Zora Neale Hurston—illuminated the fabrication and exploitation of folk authenticity in New Deal and commercial narratives.

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This criterion extends the category of literature concerned with capitalism and race relations beyond the parameters of the social protest genre and its explicitly proletariat focus to include works that traverse new labor processes and class forces through a deeply satirical or ironic lens, texts such as Schuyler's novel, Rudolph Fisher's *The Walls of Jericho* (1928), Nella Larsen's *Quicksand* (1928), Wallace Thurman's *Infants of the Spring* (1932), Langston Hughes's own *The Ways of White ...*

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Real Folks: Race and Genre in the Great Depression. By Sonnet Retman. Sonnet Retman Sonnet Retman is Associate Professor of African American Studies and Adjunct Associate Professor of Women's Studies and English at the University of Washington. Search for other works by this author on: ...

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