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the real thing

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IMITATION AND
AUTHENTICITY IN
AMERICAN CULTURE,
1880-1940



chapel hill



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Real Thing Imitation And Authenticity In American Culture 1880 1940

David Krasner



Real Thing Imitation And Authenticity In American Culture 1880 1940:

The Real Thing Miles Orvell, 2014 **The Real Negro** Shelly Eversley, 2004-03-29 In this book Shelly Eversley historicizes the demand for racial authenticity what Zora Neale Hurston called the real Negro in twentieth century American literature Eversley argues that the modern emergence of the interest in the real Negro transforms the question of what race an author belongs into a question of what it takes to belong to **Theatre of the Real** C. Martin, 2012-10-23 This book proposes a new way to consider theatre and performance that claims a special relationship to reality truth and authenticity It documents innovations in devising and staging theatre and performance that takes reality as its subject cultural shifts that have generated theatre of the real some of its problems and some possibilities **A History of Modern Drama, Volume I** David Krasner, 2011-11-07 Covering the period 1879 to 1959 and taking in everything from Ibsen to Beckett this book is volume one of a two part comprehensive examination of the plays dramatists and movements that comprise modern world drama Contains detailed analysis of plays and playwrights connecting themes and offering original interpretations Includes coverage of non English works and traditions to create a global view of modern drama Considers the influence of modernism in art music literature architecture society and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices design concepts and acting styles informed the construction of the dramas

"Women and Things, 1750?950 " MaureenDaly Goggin, 2017-07-05 In contrast to much current scholarship on women and material culture which focuses primarily on women as consumers this essay collection provides case studies of women who produced material objects The essays collected here make an original contribution to material culture studies by focusing on women s social practices in relation to material culture The essays as a whole are concerned with women s complex and active engagement with material culture in the various stages of the material object s life cycle from design and production to consumption use and redeployment Also theorized and described are the ways in which women engaged in meaning making identity formation and commemoration through their manipulation of materials and techniques ranging from taxidermy and shell work to collecting autographs and making scrapbooks This volume takes as its object of investigation the overlooked and often despised categories of women s decorative and craft activities as sites of important cultural and social work This volume is interdisciplinary with essays by art historians social historians literary critics rhetoricians and museum curators The scope of the volume is international with essays on eighteenth century German silhouettes Australian aboriginal ritual practices Brittany mourning rites and Soviet era recipes that provide a comparative framework for the majority of essays which focus on British and North American women who lived and worked in the long nineteenth century This volume will appeal to a broad range of students and scholars in women s history art history cultural studies museum studies anthropology cultural and social history literature rhetoric and material culture studies **Buffalo Bill in Bologna** Robert

W. Rydell, Rob Kroes, 2010-06-15 When it comes to the production and distribution of mass culture no country in modern times has come close to rivaling the success of America From blue jeans in central Europe to Elvis Presley's face on a Republic of Chad postage stamp the reach of American mass culture extends into every corner of the globe Most believe this is a twentieth century phenomenon but here Robert W Rydell and Rob Kroes prove that its roots are far deeper Buffalo Bill in Bologna reveals that the process of globalizing American mass culture began as early as the mid nineteenth century In fact by the end of World War I the United States already boasted an advanced network of culture industries that served to promote American values Rydell and Kroes narrate how the circuses amusement parks vaudeville mail order catalogs dime novels and movies developed after the Civil War tools central to hastening the reconstruction of the country actually doubled as agents of American cultural diplomacy abroad As symbols of America's version of the good life cultural products became a primary means for people around the world especially in Europe to reimagine both America and themselves in the context of America's growing global sphere of influence Paying special attention to the role of the world's fairs the exporting of Buffalo Bill's Wild West show to Europe the release of *The Birth of a Nation* and Woodrow Wilson's creation of the Committee on Public Information Rydell and Kroes offer an absorbing tour through America's cultural expansion at the turn of the century Buffalo Bill in Bologna is thus a tour de force that recasts what has been popularly understood about this period of American and global history

Pure Adulteration Benjamin R. Cohen, 2019-12-23 Benjamin R Cohen uses the pure food crusades at the turn of the twentieth century to provide a captivating window onto the origins of manufactured foods in the United States In the latter nineteenth century extraordinary changes in food and agriculture gave rise to new tensions in the ways people understood obtained trusted and ate their food This was the Era of Adulteration and its concerns have carried forward to today How could you tell the food you bought was the food you thought you bought Could something manufactured still be pure Is it okay to manipulate nature far enough to produce new foods but not so far that you question its safety and health How do you know where the line is And who decides In *Pure Adulteration* Benjamin R Cohen uses the pure food crusades to provide a captivating window onto the origins of manufactured foods and the perceived problems they wrought Cohen follows farmers manufacturers grocers hucksters housewives politicians and scientific analysts as they struggled to demarcate and patrol the ever contingent always contested border between purity and adulteration and as at the end of the nineteenth century the very notion of a pure food changed In the end there is and was no natural prehuman distinction between pure and adulterated to uncover and enforce we have to decide Today's world is different from that of our nineteenth century forebears in many ways but the challenge of policing the difference between acceptable and unacceptable practices remains central to daily decisions about the foods we eat how we produce them and what choices we make when buying them

Scripts, Grooves, and Writing Machines Lisa Gitelman, 1999 The phonograph and the typewriter may be things of the past but this book will resonate with readers who are engaged daily with computer networks hypertexts and the

forms that mass media will take in the new century

BOOK JACKET *Sounding Authentic* Joshua S. Walden, 2014 *Sounding Authentic* considers the intersecting influences of nationalism modernism and technological innovation on representations of ethnic and national identities in twentieth century art music Author Joshua S Walden discusses these forces through the prism of what he terms the rural miniature short violin and piano pieces based on folk song and dance styles This genre mostly inspired by the folk music of Hungary the Jewish diaspora and Spain was featured frequently on recordings and performance programs in the early twentieth century Furthermore *Sounding Authentic* shows how the music of urban Romany ensembles developed into nineteenth century repertoire of virtuosic works in the style hongrois before ultimately influencing composers of rural miniatures Walden persuasively demonstrates how rural miniatures represented folk and rural cultures in a manner that was perceived as authentic even while they involved significant modification of the original sources He also links them to the impulse toward realism in developing technologies of photography film and sound recording *Sounding Authentic* examines the complex ways the rural miniature was used by makers of nationalist agendas who sought folkloric authenticity as a basis for the construction of ethnic and national identities The book also considers the genre's reception in European diaspora communities in America where it evoked and transformed memories of life before immigration and traces how many rural miniatures were assimilated to the styles of American popular song and swing Scholars interested in musicology ethnography the history of violin performance twentieth century European art music the culture of the Jewish Diaspora and more will find *Sounding Authentic* an essential addition to their library

The Rhetoric of the New Political Documentary Thomas W Benson, Brian J Snee, 2008-05-23 *The Rhetoric of the New Political Documentary* explores the most visible and volatile element in the 2004 presidential campaign the partisan documentary film This collection of original critical essays by leading scholars and critics including Shawn J and Trevor Parry Giles Jennifer L Borda and Martin J Medhurst analyzes a selection of political documentaries that appeared during the 2004 election season The editors examine the new political documentary with the tools of rhetorical criticism combining close textual analysis with a consideration of the historical context and the production and reception of the films The essays address the distinctive rhetoric of the new political documentary with the films typically having been shot with relatively low budgets in video and using interviews and stock footage rather than observation of uncontrolled behavior The quality was often good enough and interest was sufficiently intense that the films were shown in theaters and on television which provided legitimacy and visibility before they were released soon afterwards on DVD and VHS and marketed on the Internet The volume reviews such films as Michael Moore's *Fahrenheit 9/11* two refutations of Moore's film *Fahrenheit 9/11* and *Celsius 41.11* Unprecedented The 2000 Presidential Election and George W Bush *Faith in the White House* films that experimented with a variety of angles and rhetorics from a mix of comic disparagement and earnest confrontation to various emulations of traditional news and documentary voices *The Rhetoric of the New Political Documentary* represents the continued transformation of American

political discourse in a partisan and contentious time and showcases the independent voices and the political power brokers that struggled to find new ways to debate the status quo and employ surrogate independents to create a counterrhetoric

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