

ZANE GREY'S **THE VANISHING AMERICAN**

WITH
RICHARD DIX
LOIS WILSON, NOAH BEERY
and **MALCOLM MCGREGOR**

DIRECTED BY GEORGE B. SEITZ
ADAPTED BY LUCIEN HUBBLARD
SCREEN PLAY BY ETHEL DOHERTY



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Return Of The Vanishing American

Benjamin Hufbauer



Return Of The Vanishing American:

The Return of the Vanishing American Leslie A. Fiedler, 1971 **The Return of the Vanishing American, By Leslie A. Fiedler** Leslie A. Fiedler, 1968 **Johnny Cash and the Paradox of American Identity** Leigh H. Edwards, 2009-02-25 Throughout his career Johnny Cash has been depicted and has depicted himself as a walking contradiction social protestor and establishment patriot drugged wildman and devout Christian crusader rebel outlaw hillbilly thug and elder statesman Leigh H Edwards explores the allure of this paradoxical image and its cultural significance She argues that Cash embodies irresolvable contradictions of American identity that reflect foundational issues in the American experience such as the tensions between freedom and patriotism individual rights and nationalism the sacred and the profane She illustrates how this model of ambivalence is a vital paradigm for American popular music and for American identity in general Making use of sources such as Cash s autobiographies lyrics music liner notes and interviews Edwards pays equal attention to depictions of Cash by others such as Vivian Cash s publication of his letters to her documentaries and music journalism about him Walk the Line and fan club materials found in the archives at the Country Music Foundation in Nashville to create a full portrait of Cash and his significance as a cultural icon The National Uncanny Ren e L. Bergland, 2015-05-01 Although spectral Indians appear with startling frequency in US literary works until now the implications of describing them as ghosts have not been thoroughly investigated In the first years of nationhood Philip Freneau and Sarah Wentworth Morton peopled their works with Indian phantoms as did Charles Brocken Brown Washington Irving Samuel Woodworth Lydia Maria Child James Fenimore Cooper William Apess Nathaniel Hawthorne and others who followed During the late 19th and early 20th centuries Native American ghosts figured prominently in speeches attributed to Chief Seattle Black Elk and Kicking Bear Today Stephen King and Leslie Marmon Silko plot best selling novels around ghostly Indians and haunted Indian burial grounds Ren e L Bergland argues that representing Indians as ghosts internalizes them as ghostly figures within the white imagination Spectralization allows white Americans to construct a concept of American nationhood haunted by Native Americans in which Indians become sharers in an idealized national imagination However the problems of spectralization are clear since the discourse questions the very nationalism it constructs Indians who are transformed into ghosts cannot be buried or evaded and the specter of their forced disappearance haunts the American imagination Indian ghosts personify national guilt and horror as well as national pride and pleasure Bergland tells the story of a terrifying and triumphant American aesthetic that repeatedly transforms horror into glory national dishonor into national pride Killing the Indian Maiden M. Marubbio, 2006-12-15 Killing the Indian Maiden examines the fascinating and often disturbing portrayal of Native American women in film M Elise Marubbio examines the sacrificial role in which a young Native woman allies herself with a white male hero and dies as a result of that choice In studying thirty four Hollywood films from the silent period to the present she draws upon theories of colonization gender race and film studies to

ground her analysis in broader historical and sociopolitical context and to help answer the question What does it mean to be an American The book reveals a cultural iconography embedded in the American psyche As such the Native American woman is a racialized and sexualized other A conquerable body she represents both the seductions and the dangers of the American frontier and the Manifest Destiny of the American nation to master it Tempests after Shakespeare C. Zabus,2016-04-30 Tempests After Shakespeare shows how the rewriting of Shakespeare's play serves as an interpretative grid through which to read three movements postcoloniality postpatriarchy and postmodernism via the Tempest characters of Caliban Miranda Sycorax and Prospero as they vie for the ownership of meaning at the end of the twentieth century Covering texts in three languages from four continents and in the last four decades this study imaginatively explores the collapse of empire and the emergence of independent nation states the advent of feminism and other sexual liberation movements that challenged patriarchy and the varied critiques of representation that make up the postmodern condition Gary Snyder and the American Unconscious T. Dean,1991-01-31 This book presents a new theory of American culture based not on the phenomenologically and existentially derived vocabularies of consciousness which have dominated earlier accounts but rather on a revitalized notion of the unconscious Drawing on the writings of the French psychoanalyst Jacques Lacan Dean develops a theory of the constitution of the very notion of America itself as based on a complicated relation to the American landscape **Frontiers of Historical Imagination** Kerwin Lee Klein,2023-11-15 The American frontier a potent symbol since Europeans first stepped ashore on North America serves as the touchstone for Kerwin Klein's analysis of the narrating of history Klein explores the traditions through which historians philosophers anthropologists and literary critics have understood the story of America's origin and the way those understandings have shaped and been shaped by changing conceptions of history The American West was once the frontier space where migrating Europe collided with Native America where the historical civilizations of the Old World met the nonhistorical wilds of the New It was not only the cultural combat zone where American democracy was forged but also the ragged edge of History itself where historical and nonhistorical defied and defined each other Klein maintains that the idea of a collision between people with and without history still dominates public memory But the collision he believes resounds even more powerfully in the historical imagination which creates conflicts between narration and knowledge and carries them into the language used to describe the American frontier In Klein's words We remain obscurely entangled in philosophies of history we no longer profess and the very idea of America balances on history's shifting frontiers The American frontier a potent symbol since Europeans first stepped ashore on North America serves as the touchstone for Kerwin Klein's analysis of the narrating of history Klein explores the traditions through which historians philosophers anthropol Reading Brokeback Mountain Jim Stacy,2015-03-12 This collection offers 15 critical essays on Annie Proulx's short story *Brokeback Mountain* and its controversial film adaptation by screenwriters Larry McMurtry and Diana Ossana and director Ang Lee Each essay explores the short story the film and the

sociocultural phenomenon that followed the release of the motion picture in December 2005 This anthology includes selections from traditional perspectives and from postmodern angles including women s studies gender studies queer studies sexuality studies ethnic studies and American studies Many of the essays focus primarily on the film its critical reception its stars its director its soundtrack and its cultural implications **Leslie Fiedler** Prem Kumari Srivastava,2014-04-28 The controversial Leslie Fiedler 1917 2003 was one of the first critics of popular culture as well as an early proponent of queer theory This book traces the evolution of this larger than life figure through an extensive examination of his works Beginning with his homoerotic reading of the relationship between Jim and Huck Finn in the Mark Twain novel this book covers how his many contributions have been provocative outrageous novel and enduring Reconstructing the Native South Melanie Benson Taylor,2012-01-15 In *Reconstructing the Native South* Melanie Benson Taylor examines the diverse body of Native American literature in the contemporary U S South literature written by the descendants of tribes who evaded Removal and have maintained ties with their southeastern homelands In so doing Taylor advances a provocative even counterintuitive claim that the U S South and its Native American survivors have far more in common than mere geographical proximity Both cultures have long been haunted by separate histories of loss and nostalgia Taylor contends and the moments when those experiences converge in explicit and startling ways have yet to be investigated by scholars These convergences often bear the scars of protracted colonial antagonism appropriation and segregation and they share preoccupations with land sovereignty tradition dispossession subjugation purity and violence Taylor poses difficult questions in this work In the aftermath of Removal and colonial devastation what remains for Native and non Native southerners to be recovered Is it acceptable to identify an Indian lost cause Is a deep sense of hybridity and intercultural affiliation the only coherent way forward both for the New South and for its oldest inhabitants And in these newly entangled postcolonial environments has global capitalism emerged as the new enemy for the twenty first century *Reconstructing the Native South* is a compellingly original work that contributes to conversations in Native American southern and transnational American studies

Gunfighter Nation Richard Slotkin,1998 Examines the ways in which the frontier myth influences American culture and politics drawing on fiction western films and political writing *Echoes From The Set Volume II (1967- 1977) Shadows From the Underground* Katherine Wilson,2021-09-22 With the help of University of Oregon professors as well as professors from CU Boulder and University of Cincinnati this book ties together the author s personal experiences and interviews of members of the New Hollywood and those that influenced them such as the Merry Pranksters and their film crew Poetic Cinema Filmmakers still living members of the Beat Generation and through academic articles and books from Plato to Yeats and the time s literary theory deconstructionists answers the question of what created them **Still in the Saddle** Andrew Patrick Nelson,2015-08-03 By the end of the 1960s the Hollywood West of Tom Mix Randolph Scott and even John Wayne was pass or so the story goes Many film historians and critics have argued that movies portraying a mythic American West

gave way to revisionist films that influential filmmakers such as Sam Peckinpah and Robert Altman made as violent critiques of the Western's golden years. Yet rumors surrounding the death of the Western have been greatly exaggerated, says film historian Andrew Patrick Nelson. Even as *The Wild Bunch* and *John McCabe* rode forth, John Wayne remained the Western's number one box office draw. How then could there have been a revisionist reckoning at a time when the Duke was still in the saddle? In *Still in the Saddle*, Nelson offers readers a new history of the Hollywood Western in the 1970s, a time when filmmakers tried to revive the genre by appealing to a diverse audience that included a new generation of socially conscious viewers. Nelson considers a comprehensive filmography of releases from 1969 to 1980 in light of the visual tropes and narratives developed and reworked in the genre from the 1930s to the present. In so doing, he reveals the complexity of what is probably the most interesting period in Western movie history. His incisive reevaluations of such celebrated or infamous films as *The Wild Bunch* and *Heaven's Gate* and examinations of dozens of forgotten and neglected Westerns, including the final films of John Wayne, demonstrate that there was more to the 1970s Western than simple revision. Instead, we see not only important connections between canonical and lesser-known films of the period but also continuities between these and older Westerns. Nelson believes an ongoing cyclical process of regeneration thus transcends established divisions in the genre's history. Among the books currently challenging the prevailing evolutionary account of the Western, *Still in the Saddle* thoroughly revises our understanding of this exciting and misunderstood period in the Western's history and adds innovatively and substantially to our knowledge of the genre as a whole.

Screen Saviors Hernán Vera, Andrew M. Gordon, 2003-01-21. *Screen Saviors* studies how the self of whites is imagined in Hollywood movies by white directors featuring white protagonists interacting with people of another color. This collaboration by a sociologist and a film critic using the new perspective of critical white studies offers a bold and sweeping critique of almost a century's worth of American film from *Birth of a Nation* (1915) through *Black Hawk Down* (2001). *Screen Saviors* studies the way in which the social relations that we call race are fictionalized and pictured in the movies. It argues that films are part of broader projects that lead us to ignore or deny the nature of the racial divide in which Americans live. Even as the images of racial and ethnic minorities change across the twentieth century, Hollywood keeps portraying the ideal white American self as good-looking, powerful, brave, cordial, kind, firm, and generous, a natural-born leader worthy of the loyalty of those of another color. The book invites readers to conduct their own analyses of films by showing how this can be done in over 50 Hollywood movies. Among these are some films about the Civil War: *Birth of a Nation*, *Gone with the Wind*, and *Glory*; some about white messiahs who rescue people of another color: *Stargate*, *To Kill a Mockingbird*, *Mississippi Burning*, *Three Kings*, and *The Matrix*; the three versions of *Mutiny on the Bounty* (1935, 1962, and 1984) and interracial romance: *Guess Who's Coming to Dinner*. Forty years of Hollywood fantasies of interracial harmony from *The Defiant Ones* and *In the Heat of the Night* through the *Lethal Weapon* series and *Men in Black* are examined. This work in the sociology of knowledge and cultural studies relates the movies of Hollywood to

the large political agendas on race relation in the United States Screen Savors appeals to the general reader interested in the movies or in race and ethnicity as well as to students of communication American studies critical white studies American film cultural studies and the sociology of race relations

Presidential Temples Benjamin Hufbauer, 2005 This book explores the visual and material cultures of presidential commemoration memorials and monuments libraries and archives and the problematic ways in which presidents themselves have largely taken over their own commemoration The author sees these various commemorative sites as playing a key role in the construction of our collective political and cultural self images and as another sign of our preoccupation with celebrity culture Ultimately he contends these presidential temples reflect not only our civil religion but also the extraordinary expansion of executive authority and presidential self commemoration since FDR

Criticism and Literary Theory 1890 to the Present Chris Baldick, 2014-06-11 Presents a coherent and accessible historical account of the major phases of British and American Twentieth century criticism from decadent aestheticism to feminist deconstructionist and post colonial theories Special attention is given to new perspectives on Shakespearean criticism theories of the novel and models of the literary canon The book will help to define and account for the major developments in literary criticism during this century exploring the full diversity of critical work from major critics such as T S Eliot and F R Leavis to minor but fascinating figures and critical schools Unlike most guides to modern literary theory its focus is firmly on developments within the English speaking world

Wildlife Films Derek Bousé, 2011-11-29 If as many argue movies and television have become Western culture's premier storytelling media so too have they become for most members of society the primary source of encounters with the natural world particularly wild animals The television fare offered nightly by national and cable networks such as PBS and the Discovery Channel provides millions of viewers with their only experience of the wilderness and its inhabitants The very films that so many viewers take as accurate portrayals of wildlife however have evolved primarily as a form of entertainment following the established codes and conventions of narrative exposition The result has been not the representation of nature but its wholesale reconstruction and reconfiguration according to film and television conventions audience expectations and the demands of competition in the media marketplace Wildlife Films traces the genealogy of the nature film from its origins as the animal locomotion studies that mark the very beginnings of motion pictures themselves to the founding of the Animal Planet cable channel that boasts all animals all the time The narrative and thematic elements that unite wildlife films as a genre have their roots not in the documentary film tradition but in the older traditions of oral and written animal fables as reflections of human society Derek Bous contends that classic wildlife films often portray animal protagonists living in families modeled on an ideal of the human nuclear family and working in communities that resemble an ideal of bucolic human society In these stories presented as documentaries animals are motivated by human emotions and conduct relationships according to human customs This imposition of culturally satisfying narrative patterns upon the lives of animals has not only led to the misrepresentation of the natural world it has promoted

the notion that our values our moral vision our models of society and family structure derive from nature rather than being cultural formations The Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel, 2004-11-23
Now available in paperback for the first time Jewish Writers of the Twentieth Century is both a comprehensive reference resource and a springboard for further study This volume examines canonical Jewish writers less well known authors of Yiddish and Hebrew and emerging Israeli writers includes entries on figures as diverse as Marcel Proust Franz Kafka Tristan Tzara Eugene Ionesco Harold Pinter Tom Stoppard Arthur Miller Saul Bellow Nadine Gordimer and Woody Allen contains introductory essays on Jewish American writing Holocaust literature and memoirs Yiddish writing and Anglo Jewish literature provides a chronology of twentieth century Jewish writers Compiled by expert contributors this book contains over 330 entries on individual authors each consisting of a biography a list of selected publications a scholarly essay on their work and suggestions for further reading **Dismissing the Body** Alessandra Calanchi, 1999

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