

REALISM

**and the Birth of the
Modern United States**



STANLEY CORKIN

CINEMA, LITERATURE, AND CULTURE

Realism And The Birth Of The Modern United States

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Realism And The Birth Of The Modern United States:

Realism and the Birth of the Modern United States Stanley Corkin, 1996 This book offers an interdisciplinary view of American culture in the late nineteenth and early twentieth centuries Using the conventions of historical study Stanley Corkin draws out the ways in which the works of writers and filmmakers from 1885 to 1925 shaped and were shaped by the business politics and social life of the period Corkin traces the entrance of the United States into the modern age by considering the historical dimension of cinema and literary aesthetics first of realism then naturalism and finally modernism He begins with the work of writer William Dean Howells and the advent of American cinema under the stewardship of Thomas Edison arguing that realism was complexly involved in Progressive political and economic reform Next analyses of Theodore Dreiser's novel *Sister Carrie* and the films of the Edison Company's star director Edwin S Porter detail the relationships of naturalism to the increasingly abstract presentation of the material commodity through mass marketing The study culminates with an examination of the parallels between Ernest Hemingway's *In Our Time* and the D W Griffith film *The Birth of a Nation* These two modernist works Corkin contends illustrate strategies of expression that attempt to move the material commodity away from its economic base and into a pristine apolitical realm These literary and cinematic works both reflect and participate in the economic political and social reorganization of American life from the top down The result Corkin concludes is a world in which a conception of a human being is asserted as differing little from that of a machine a tree or an animal

Realism and the birth of the modern United States : cinema, literature, and culture Stanley Corkin, 1996 This book offers an interdisciplinary view of American culture in the late nineteenth and early twentieth centuries Using the conventions of historical study Stanley Corkin draws out the ways in which the works of writers and filmmakers from 1885 to 1925 shaped and were shaped by the business politics and social life of the period Corkin traces the entrance of the United States into the modern age by considering the historical dimension of cinema and literary aesthetics first of realism then naturalism and finally modernism

Mark Twain and Male Friendship Peter Messent, 2009-10-30 Biographies of America's greatest humorist abound but none have charted the overall influence of the key male friendships that profoundly informed his life and work Combining biography literary history and gender studies *Mark Twain and Male Friendship* presents a welcome new perspective as it examines three vastly different friendships and the stamp they left on Samuel Clemens's life With accessible prose informed by impressive research the study provides an illuminating history of the friendships it explores and the personal and cultural dynamic of the relationships In the case of Twain and his pastor Joseph Twichell emphasis is put on the latter's role as mentor and spiritual advisor and on Twain's own waning sense of religious belonging Messent then shifts gears to consider Twain's friendship with fellow author and collaborator William Dean Howells Fascinating in its own right this relationship also serves as a prism through which to view the literary marketplace of nineteenth century America A third seemingly unlikely friendship between Twain and Standard Oil executive

H H Rogers focuses on Twain's attitude toward business and shows how Rogers and his wife served as a surrogate family for the novelist after the death of his own wife. As he charts these relationships, Messent uses existing work on male friendship, gender roles, and cultural change as a framework in which to situate altered conceptions of masculinity and of men's roles not just in marriage but in the larger social networks of their time. In sum, *Mark Twain and Male Friendship* is not only a valuable new resource on the great novelist but also a lively cultural history of male friendship in nineteenth-century America.

A Companion to Mark Twain Peter Messent, Louis J. Budd, 2015-08-17 This broad-ranging companion brings together respected American and European critics and a number of up-and-coming scholars to provide an overview of Twain, his background, his writings, and his place in American literary history. One of the most broad-ranging volumes to appear on Mark Twain in recent years. Brings together respected Twain critics and a number of younger scholars in the field to provide an overview of this central figure in American literature. Places special emphasis on the ways in which Twain's works remain both relevant and important for a twenty-first-century audience. A concluding essay evaluates the changing landscape of Twain criticism.

The Cambridge Introduction to American Literary Realism Phillip J. Barrish, 2011-10-06 Between the Civil War and the First World War, realism was the most prominent form of American fiction. Realist writers of the period include some of America's greatest, such as Henry James, Edith Wharton, and Mark Twain, but also many lesser-known writers whose work still speaks to us today, for instance Charles Chesnut, Zitkala, and Sarah Orne Jewett. Emphasizing realism's historical context, this introduction traces the genre's relationship with powerful, often violent social conflicts involving race, gender, class, and national origin. It also examines how the realist style was created, the necessarily ambiguous relationship between realism produced on the page and reality outside the book, and the different, often contradictory forms realism took in literary works by different authors. The most accessible yet sophisticated account of American literary realism currently available, this volume will be of great value to students, teachers, and readers of the American novel.

United States in Pictures Thomas Streissguth, 2008-01-01 The United States, one of the wealthiest nations on earth, is one of the world's most active trading states and a leading economic power. This book examines the contrast and diversity inherent in the land, its history, people, and government.

The Oxford Handbook of Global Realisms Vaysman, 2025-11-04 Realism is an artistic practice that aims to faithfully represent reality. Historically, it has been practiced across different media, from early pictorial art and epic oral narratives through literature and visual arts to film, music, and digital media. However, an understanding of what it means to faithfully represent reality is not universal; rather, it varies from culture to culture. *The Oxford Handbook of Global Realisms* approaches realism as a transnational, transhistorical, and intermedial global phenomenon. It brings the diversity of global realisms to the fore, showcasing previously underrepresented and marginalized theories, practices, forms, and media of realist cultural production.

Research Guide to American Literature Benjamín Franklin, 2010 Presents American literature from the beginnings to the Revolutionary War, including essays, narratives, and more.

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 that race Consequently Paul Laurence Dunbar s Negro dialect poems were prized in the first part of the century because written by a black man they were not imitation black while the dialect performances by Zora Neale Hurston were celebrated because written by a real black they were not imitation white The second half of the century in its dismissal of material segregation sanctions a notion of black racial meaning as internal and psychological and thus promotes a version of black racial truth as invisible and interior yet fixed within a stable conception of difference The Real Negro foregrounds how investments in black racial specificity illuminate the dynamic terms that define what makes a text and a person black while it also reveals how blackness spoken and authentic guards a more fragile because unspoken commitment to the purity and primacy of whiteness as a stable uncontested ideal

Hollywood's America Steven Mintz,Randy W. Roberts,David Welky,2016-01-04 Fully revised updated and extended the fifth edition of Hollywood s America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

Hollywood Cinema and the Real Los Angeles Mark Shiel,2013-02-15 Hollywood cinema and Los Angeles cannot be understood apart Hollywood Cinema and the Real Los Angeles traces the interaction of the real city its movie business and filmed image focusing on the crucial period from the construction of the first studios in the 1910s to the decline of the studio system fifty years later As Los Angeles gradually became one of the ten largest cities in the world the film industry made key contributions to its rapid growth and frequent crises in economic social political and cultural life Whether filmmakers engaged with the real city on location or recreated it on a studio set Los Angeles shaped the films that were made there and circulated influentially worldwide The book pays particular attention to early cinema slapstick comedy movies about the movies and film noir which are each explored in new ways with an emphasis on urban and architectural space and its representation as well as filmmaking style and technique Including many previously unpublished photographs and new historical evidence Hollywood Cinema and the Real Los Angeles gives us a never before seen view of the City of Angels

Law and Popular Culture Michael Asimow,Kathryn Brown,David Papke,2014-06-12 Commentators have noted the extraordinary impact of popular culture on legal practice courtroom proceedings police departments and government as a whole and it is no exaggeration to say that most people

derive their basic understanding of law from cultural products Movies television programs fiction children s literature online games and the mass media typically influence attitudes and impressions regarding law and legal institutions more than law and legal institutions themselves Law and Popular Culture International Perspectives enhances the appreciation of the interaction between popular culture and law by underscoring this interaction s multinational and international features Two dozen authors from nine countries invite readers to consider the role of law related popular culture in a broad range of nations socio political contexts and educational environments Even more importantly selected contributors explore the global transmission and reception of law related cultural products and in particular the influence of assorted works and media across national borders and cultural boundaries The circulation and consumption of law related popular culture are increasing as channels of mass media become more complex and as globalization runs its uncertain course Law and Popular Culture International Perspectives adds to the critical understanding of the worldwide interaction of popular culture and law and encourages reflection on the wider implications of this mutual influence across both time and geography

American Beasts Roman Bartosch,Keridiana Chez,Brigitte Fielder,Katherine C. Grier,Andrew Howe,Michael Malay,Neill Matheson,Dominik Ohrem,Olaf Stieglitz,Aimee Swenson,2017-01-18 In American history animals are everywhere They are a ubiquitous presence in myriad historical literary biographical scientific and other documents and narratives of the American past a past that just like the present was shaped by a multiplicity of relations between humans and other creatures ranging from coexistence and conviviality to hostility subjugation and extermination While such quintessentially American species as the bison the mustang or the grizzly continue to roam the discursive imaginary and now to a much lesser degree the geographical spaces of the nation the less iconic creatures of civilization the various species of domesticated working and companion animals have arguably played an even more critical role in the genesis of modern American culture and society throughout the long nineteenth century Until recently however despite their ubiquity in historical documents social relations and cultural productions animals have rarely been of serious interest to mainstream historians American Beasts argues that an adequate understanding of American history and indeed of human history more broadly requires a sustained engagement with its multifaceted more than human dimensions The contributions collected here offer various insights into the broad relevance of animality and human animal relations from the culture of pet keeping and the role of animals and animality in the context of slavery and abolition to the emergence of animal athletes at the turn of the twentieth century as aspects that have always influenced all areas of American society In addition by highlighting the ways in which human animal relations crucially shaped the relations of power between different groups of humans American Beasts shows that a stronger concern with animals and animality also allows us to address the complex intersections between the history of human animal relations and the histories of for example race class and gender in the United States in the time from the early national period to the Progressive Era

Film Noir Homer B. Pettey,2014-11-11 Explores the development of film noir as a cultural and artistic

phenomenon This book traces the development of what we know as film noir from the proto noir elements of Feuillade's silent French crime series and German Expressionism to the genre's mid twentieth century popularization and influence on contemporary global media By employing experimental lighting effects oblique camera angles distorted compositions and shifting points of view film noir's style both creates and comments upon a morally adumbrated world where the alienating effects of the uncanny the fetishistic and the surreal dominate What drew original audiences to film noir is an immediate recognition of this modern social and psychological reality Much of the appeal of film noir concerns its commentary on social anxieties its cynical view of political and capitalist corruption and its all too brutal depictions of American modernity This book examines the changing often volatile shifts in representations of masculinity and femininity as well as the genre's complex relationship with Afro American culture observable through noir's musical and sonic experiments Key features Traces the history of film noir from its aesthetic antecedents through its mid century popularization to its influence on contemporary global media Discusses the influence of literary and artistic sources on the development of film noir Includes extensive bibliographies filmographies and recommended noir film viewing Concludes with a reflective chapter by Alain Silver and James Ursini on their own influential studies and collections on film noir criticism Hollywood Modernism Saverio Giovacchini, 2001 Features a history of the Hollywood community and its wartime films Seeing Hollywood as a forcefield the author examines the social networks working relationships and political activities of artists intellectuals and film workers who flocked to Hollywood from Europe and the eastern United States before and during the second world war

Representing Religion in World Cinema S. Plate, 2016-04-30 Religious traditions have provided a seemingly endless supply of subject matter for film from the Ten Commandments to the Mahabharata At the same time film production has engendered new religious practices and has altered existing ones from the cult following of The Rocky Horror Picture Show to the 2001 Australian census in which 70 000 people indicated their religion to be Jedi Knight Representing Religion in World Cinema begins with these mutual transformations as the contributors query the two way interrelations between film and religion across cinemas of the world Cross cultural and interdisciplinary by nature this collection by an international group of scholars draws on work from religious studies film studies and anthropology as well as theoretical impulses in performance gender ethnicity colonialism and postcolonialism **Cowboys As Cold Warriors** Stanley Corkin, 2004-06 Though the United States emerged from World War II with superpower status and quickly entered a period of economic prosperity the stresses and contradictions of the Cold War nevertheless cast a shadow over American life The same period marked the heyday of the western film Cowboys as Cold Warriors shows that this was no coincidence It examines many of the significant westerns released between 1946 and 1962 analyzing how they responded to and influenced the cultural climate of the country Author Stanley Corkin discusses a dozen films in detail connecting them to each other and to numerous others He considers how these cultural productions both embellished the myth of the American frontier and reflected the era in

which they were made Films discussed include My Darling Clementine Red River Duel in the Sun Pursued Fort Apache Broken Arrow The Gunfighter High Noon Shane The Searchers Gunfight at the OK Corral The Magnificent Seven The Alamo Lonely Are the Brave Ride the High Country and The Man Who Shot Liberty Valance *Bitter Tastes* Donna M. Campbell,2016 Challenging the conventional understandings of literary naturalism defined primarily through its male writers Donna M Campbell examines the ways in which American women writers wrote naturalistic fiction and redefined its principles for their own purposes Bitter Tastes looks at examples from Edith Wharton Kate Chopin Willa Cather Ellen Glasgow and others and positions their work within the naturalistic canon that arose near the turn of the twentieth century Campbell further places these women writers in a broader context by tracing their relationship to early film which like naturalism claimed the ability to represent elemental social truths through a documentary method Women had a significant presence in early film and constituted 40 percent of scenario writers in many cases they also served as directors and producers Campbell explores the features of naturalism that assumed special prominence in women s writing and early film and how the work of these early naturalists diverged from that of their male counterparts in important ways **Manly Arts** David A Gerstner,2006-03-06 Examines the anxieties of class and race and the conflicts between New and Old Worlds that attend the elevation of masculinity as a defining characteristic of early American cinema and visual culture **Capture** Antoine Traisnel,2020-09-29 Reading canonical works of the nineteenth century through the modern transformation of human animal relations From Audubon s still life watercolors to Muybridge s trip wire locomotion studies from Melville s epic chases to Poe s detective hunts the nineteenth century witnessed a surge of artistic literary and scientific treatments that sought to capture the truth of animals at the historical moment when animals were receding from everyday view In Capture Antoine Traisnel reveals how the drive to contain and record disappearing animals was a central feature and organizing pursuit of the nineteenth century U S cultural canon Capture offers a critical genealogy of the dominant representation of animals as elusive precarious and endangered that came to circulate widely in the nineteenth century Traisnel argues that capture is deeply continuous with the projects of white settler colonialism and the biocapitalist management of nonhuman and human populations demonstrating that the desire to capture animals in representation responded to and normalized the systemic disappearance of animals effected by unprecedented changes in the land the rise of mass slaughter and the new awareness of species extinction Tracking the prototyping of biopolitical governance and capitalist modes of control Traisnel theorizes capture as a regime of vision by which animals came to be seen over the course of the nineteenth century as at once unknowable and yet understood in advance a frame by which we continue to encounter animals today

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