
Invisible Natives Myth And Identity In The America

Graphic Indigeneity

'Injuns!'

Robert Redford and the American West

The Western in the Global Literary Imagination

The Philosophy of the Western

Hollywood's West

Race and Secularism in America

Native Americans on Film

Native Recognition

Myth of the Western

The Films of Walter Hill

Making the White Man's Indian

The Extraordinary Book of Native American Lists

Otherness in Hollywood Cinema

Cinematic Geographies and Multicultural Spectatorship in America

Ralph Ellison's Invisible Theology

A History of Western American Literature

Hollywood's Native Americans: Stories of Identity and Resistance

Critical Companion to Native American and First Nations Theatre and Performance

Reading Biblical Texts Together

Indians in Unexpected Places

Cinematic Comanches

Violence and War in Culture and the Media

Native Apparitions

Imagining Native America in Music

Re-Imagining Nature

Ride, Boldly Ride

Invisible Natives

Captivating Westerns

Picturing Indians

Visualities

Injun Joe's Ghost

Borderland Films

Killing the Indian Maiden

Smoke Signals

The Geopolitics of Spectacle

Cinematic Settlers

The Psychology of the Western

Authenticity in North America

The A to Z of Westerns in Cinema

*Invisible Natives Myth And Identity In
The America*

Downloaded from tafayor.com by guest

PHILLIPS SHERLYN

Graphic Indigeneity NYU Press

The American West is a complex region that has inspired generations of writers and artists. Often portrayed as a quintessential landscape that symbolizes promise and progress for a developing nation, the American West is also a diverse space that has experienced conflicting and competing hopes and expectations. While it is frequently imagined as a place enabling dreams of new beginnings for settler communities, it is likewise home to long-standing indigenous populations as well as many other ethnic and racial groups who have often produced different visions of the land. This History encompasses the intricacy of Western American literature by exploring myriad genres and cultural movements, from ecocriticism, settler colonial studies and transnational theory, to race, ethnic, gender and sexuality studies. Written by a host of leading historians and literary critics, this book offers readers insight into the West as a site that sustains canonical and emerging authors alike, and as a region

that exceeds national boundaries in addressing long-standing global concerns and developments.

'Injuns!' State University of New York Press

"This book is a survey of the movie Western that covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. The authors provide fresh perspectives on landmark films such *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, and they also pay tribute to many underappreciated Westerns including *3 Bad Men*, *The Wind*, *The Big Trail*, *Ruggles of Red Gap*, *Northwest Passage*, *The Westerner*, *The Furies*, *Jubal*, and *Comanche Station*. The book explores major phases of the Western's development--silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex presentations of the Westerner that emerged in the post-World War II period.. They examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. Central themes of the book include the inner life of the Western hero, the importance of the natural landscape, the

tension between myth and history, the depiction of the Native American, and the juxtaposing of comedy and tragedy"--Provided by publisher.

Robert Redford and the American West U of Nebraska Press
This incisive, provocative, and wide-ranging book casts a critical eye on the representation of Native Americans in the Western film since the genre's beginnings. Armando José Prats shows the ways in which film reflects cultural transformations in the course of America's historical encounter with "the Indian." He also explores the relation between the myth of conquest and American history. Among the films he discusses at length are Northwest Passage, Stagecoach, The Searchers, Hombre, Hondo, Ulzana's Raid, The Last of the Mohicans, and Dances With Wolves. Throughout, Prats emphasizes the irony that the Western seems to be able to represent Native Americans only by rendering them absent. In addition, he points out that Native Americans who appear in Westerns are almost always male; Native women rarely figure into the plot, and are often portrayed by white women rendered "Indian" by narrative necessity. *Invisible Natives* offers an intriguing view of the possibilities and consequences—as well as the historical sources and cultural origins—of the Western's strategies for evading the actual portrayal of Native Americans.

The Western in the Global Literary Imagination Scarecrow Press

The indispensable sage, fierce enemy, silent sidekick: the role of Native Americans in film has been largely confined to identities defined by the "white" perspective. Many studies have analyzed these simplistic stereotypes of Native American cultures in film, but few have looked beyond the Hollywood Western for further examples. Distinguished film scholar Edward Buscombe offers here an incisive study that examines cinematic depictions of Native Americans from a global perspective. Buscombe opens with a historical survey of American Westerns and their controversial portrayals of Native Americans: the wild redmen of nineteenth-century Wild West shows, the more sympathetic depictions of Native Americans in early Westerns, and the shift in the American film industry in the 1920s to hostile characterizations of Indians. Questioning the implicit assumptions of prevailing critiques, Buscombe looks abroad to reveal a distinctly different portrait of Native Americans. He focuses on the lesser known Westerns made in Germany—such as East Germany's *Indianerfilme*, in which Native Americans were Third World freedom fighters battling against Yankee imperialists—as well as the films based on the novels of nineteenth-century German writer Karl May. These alternative portrayals of Native Americans offer a vastly different view of their cultural position in American society. Buscombe offers nothing less than a wholly original and readable account of the cultural images of Native Americans through history and around the globe, revealing new and complex issues in our understanding of how oppressed peoples have been represented in mass culture.

The Philosophy of the Western ABC-CLIO

Despite the passage of time, our vision of Native Americans remains locked up within powerful stereotypes. That's why some images of Indians can be so unexpected and disorienting: What is Geronimo doing sitting in a Cadillac? Why is an Indian woman in beaded buckskin sitting under a salon hairdryer? Such images startle and challenge our outdated visions, even as the latter continue to dominate relations between Native and non-Native Americans. Philip Deloria explores this cultural discordance to show how stereotypes and Indian experiences have competed for ascendancy in the wake of the military conquest of Native America and the nation's subsequent embrace of Native "authenticity." Rewriting the story of the national encounter with

modernity, Deloria provides revealing accounts of Indians doing unexpected things—singing opera, driving cars, acting in Hollywood—in ways that suggest new directions for American Indian history. Focusing on the late nineteenth and early twentieth centuries—a time when, according to most standard American narratives, Indian people almost dropped out of history itself—Deloria argues that a great many Indians engaged the very same forces of modernization that were leading non-Indians to reevaluate their own understandings of themselves and their society. He examines longstanding stereotypes of Indians as invariably violent, suggesting that even as such views continued in American popular culture, they were also transformed by the violence at Wounded Knee. He tells how Indians came to represent themselves in Wild West shows and Hollywood films and also examines sports, music, and even Indian people's use of the automobile—an ironic counterpoint to today's highways teeming with Dakota pick-ups and Cherokee sport utility vehicles. Throughout, Deloria shows us anomalies that resist pigeonholing and force us to rethink familiar expectations. Whether considering the Hollywood films of James Young Deer or the Hall of Fame baseball career of pitcher Charles Albert Bender, he persuasively demonstrates that a significant number of Indian people engaged in modernity—and helped shape its anxieties and its textures—at the very moment they were being defined as "primitive." These "secret histories," Deloria suggests, compel us to reconsider our own current expectations about what Indian people should be, how they should act, and even what they should look like. More important, he shows how such seemingly harmless (even if unconscious) expectations contribute to the racism and injustice that still haunt the experience of many Native American people today.

Hollywood's West BRILL

"Develops a geographic approach to the politics of spectacle and its unspectacular Others through examining recent spectacular capital city development projects in seven authoritarian, resource-rich states of Central Asia, the Arabian Peninsula, and East Asia"--

Race and Secularism in America U of Nebraska Press

Honorable Mention Recipient for the Comics Studies Society Prize for Edited Book Collection Contributions by Joshua T. Anderson, Chad A. Barbour, Susan Bernardin, Mike Borkent, Jeremy M. Carnes, Philip Cass, Jordan Clapper, James J. Donahue, Dennin Ellis, Jessica Fontaine, Jonathan Ford, Lee Francis IV, Enrique García, Javier García Liendo, Brenna Clarke Gray, Brian Montes, Arij Ouweneel, Kevin Patrick, Candida Rifkind, Jessica Rutherford, and Jorge Santos Cultural works by and about Indigenous identities, histories, and experiences circulate far and wide. However, not all films, animation, television shows, and comic books lead to a nuanced understanding of Indigenous realities. Acclaimed comics scholar Frederick Luis Aldama shines light on how mainstream comics have clumsily distilled and reconstructed Indigenous identities and experiences. He and contributors emphasize how Indigenous comic artists are themselves clearing new visual-verbal narrative spaces for articulating more complex histories, cultures, experiences, and narratives of self. To that end, Aldama brings together scholarship that explores both the representation and misrepresentation of Indigenous subjects and experiences as well as research that analyzes and highlights the extraordinary work of Indigenous comic artists. Among others, the book examines Daniel Parada's *Zotz*, Puerto Rican comics *Turey el Taíno* and *La Borinqueña*, and *Moonshot: The Indigenous Comics Collection*. This volume's wide-armed embrace of comics by and about Indigenous peoples of the Americas and Australasia is a first step to understanding how the histories of colonial and imperial domination connect the violent wounds that still haunt

across continents. Aldama and contributors resound this message: Indigeneity in comics is an important, powerful force within our visual-verbal narrative arts writ large.

Native Americans on Film Edinburgh University Press

This edited volume examines theoretical and empirical issues relating to violence and war and its implications for media, culture and society. Over the last two decades there has been a proliferation of books, films and art on the subject of violence and war. However, this is the first volume that offers a varied analysis which has wider implications for several disciplines, thus providing the reader with a text that is both multi-faceted and accessible. This book introduces the current debates surrounding this topic through five particular lenses: the historical involves an examination of historical patterns of the communication of violence and war through a variety sources the cultural utilises the cultural studies perspective to engage with issues of violence, visibility and spectatorship the sociological focuses on how terrorism, violence and war are remembered and negotiated in the public sphere the political offers an exploration into the politics of assigning blame for war, the influence of psychology on media actors, and new media political communication issues in relation to the state and the media the gender-studies perspective provides an analysis of violence and war from a gender studies viewpoint. Violence and War in Culture and the Media will be of much interest to students of war and conflict studies, media and communications studies, sociology, security studies and political science.

Native Recognition Routledge

Looks at the history of depictions and treatment of Native Americans in movies from the silent era through the present day.

Myth of the Western University of Nebraska Press

Exploration, intertwined with home-seeking, has always defined America. Corbin argues that films about significant cultural landscapes in America evoke a sense of travel for their viewers. These virtual travel experiences from the mid-1970s through the 1990s built a societal map of "popular multiculturalism" through a movie-going experience.

The Films of Walter Hill MSU Press

What is the nature of the relationship between the Hollywood Western and American frontier mythology? How have Western films helped develop cultural and historical perceptions, attitudes and beliefs towards the frontier? Is there still a place for the genre in light of revisionist histories of the American West? Myth of the Western re-invigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre's socio-cultural, historical and political dimensions. Taking a number of critical-theoretical and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has - and continues to reveal - the complexities and contradictions at the heart of US society. With its clear analyses of and intellectual challenges to the film scholarship that has developed around the Western over a 65-year period, this book adds new depth to our understanding of specific film texts and of the genre as a whole - a welcome resource for students and scholars in both Film Studies and American Studies.

Making the White Man's Indian Univ. Press of Mississippi

For centuries Comanches have captivated imaginations. Yet their story in popular accounts abruptly stops with the so-called fall of the Comanche empire in 1875, when Quanah Parker led Comanches onto the reservation in southwestern Oklahoma. In *Cinematic Comanches*, the first tribal-specific history of

Comanches in film and media, Parker descendant Dustin Tahmahkera examines how Comanches represent themselves and are represented by others in recent media. Telling a story of Comanche family and extended kin and their relations to film, Tahmahkera reframes a distorted and defeated history of Comanches into a vibrant story of cinematic traditions, agency, and cultural continuity. Co-starring a long list of Comanche actors, filmmakers, consultants, critics, and subjects, *Cinematic Comanches* moves through the politics of tribal representation and history to highlight the production of Comanchería cinema. From early silent films and 1950s Westerns to Disney's *The Lone Ranger* and the story of how Comanches captured its controversial Comanche lead Johnny Depp, Tahmahkera argues that Comanche nationhood can be strengthened through cinema. Tahmahkera's extensive research includes interviews with elder LaDonna Harris, who adopted Depp during filming in one of the most contested films in recent Indigenous cinematic history. In the fragmented popular narrative of the rise and fall of Comanches, *Cinematic Comanches* calls for considering mediated contributions to the cultural resurgence of Comanches today. *The Extraordinary Book of Native American Lists* Bloomsbury Publishing USA

This foundational study offers an accessible introduction to Native American and First Nations theatre by drawing on critical Indigenous and dramaturgical frameworks. It is the first major survey book to introduce Native artists, plays, and theatres within their cultural, aesthetic, spiritual, and socio-political contexts. *Native American and First Nations theatre* weaves the spiritual and aesthetic traditions of Native cultures into diverse, dynamic, contemporary plays that enact Indigenous human rights through the plays' visionary styles of dramaturgy and performance. The book begins by introducing readers to historical and cultural contexts helpful for reading Native American and First Nations drama, followed by an overview of Indigenous plays and theatre artists from across the century. Finally, it points forward to the ways in which Native American and First Nations theatre artists are continuing to create works that advocate for human rights through transformative Native performance practices. Addressing the complexities of this dynamic field, this volume offers critical grounding in the historical development of Indigenous theatre in North America, while analysing key Native plays and performance traditions from the mainland United States and Canada. In surveying Native theatre from the late 19th century until today, the authors explore the cultural, aesthetic, and spiritual concerns, as well as the political and revitalization efforts of Indigenous peoples. This book frames the major themes of the genre and identifies how such themes are present in the dramaturgy, rehearsal practices, and performance histories of key Native scripts.

Otherness in Hollywood Cinema Reaktion Books

Smoke Signals is a historical milestone in Native American filmmaking. Released in 1998 and based on a short-story collection by Sherman Alexie, it was the first wide-release feature film written, directed, coproduced, and acted by Native Americans. The most popular Native American film of all time, *Smoke Signals* is also an innovative work of cinematic storytelling that demands sustained critical attention in its own right. Embedded in *Smoke Signals*'s universal story of familial loss and renewal are uniquely Indigenous perspectives about political sovereignty, Hollywood's long history of misrepresentation, and the rise of Indigenous cinema across the twentieth and twenty-first centuries. Joanna Hearne's work foregrounds the voices of the filmmakers and performers—in interviews with Alexie and director Chris Eyre, among others—to explore the film's audiovisual and narrative strategies for speaking to multiple

audiences. In particular, Hearne examines the filmmakers' appropriation of mainstream American popular culture forms to tell a Native story. Focusing in turn on the production and reception of the film and issues of performance, authenticity, social justice, and environmental history within the film's text and context, this in-depth introduction and analysis expands our understanding and deepens our enjoyment of a Native cinema landmark.

Cinematic Geographies and Multicultural Spectatorship in America U of Nebraska Press

Western films are often considered sprawling reflections of the American spirit. This book analyzes the archetypes, themes, and figures within the mythology of the western frontier. Western themes are interpreted as expressions of cultural needs that perform specific psychological functions for the audience. Chapters are devoted to the frontier hero character, the roles of women and Native Americans, and the work of the genre's most prolific directors, Anthony Mann and John Ford. The book includes a filmography and movie stills. Instructors considering this book for use in a course may request an examination copy here.

Ralph Ellison's Invisible Theology Cambridge University Press

Re-Imagining Nature: Environmental Humanities and Eco-semiotics explores new horizons in environmental studies, which consider communication and meaning as core definitions of ecological life, essential to deep sustainability. It considers landscape as narrative, and applies theoretical frameworks in eco-phenomenology and eco-semiotics to literary, historical, and philosophical study of the relationship between text and landscape. It considers in particular examples and lessons to be drawn from case studies of medieval and Native American cultures, to illustrate in an applied way the promise of environmental humanities today. In doing so, it highlights an environmental future for the humanities, on the cutting edge of cultural endeavor today.

A History of Western American Literature SBL Press

The film industry and mainstream popular culture are notorious for promoting stereotypical images of Native Americans: the noble and ignoble savage, the pronoun-challenged sidekick, the ruthless warrior, the female drudge, the princess, the sexualized maiden, the drunk, and others. Over the years, Indigenous filmmakers have both challenged these representations and moved past them, offering their own distinct forms of cinematic expression. *Native Americans on Film* draws inspiration from the Indigenous film movement, bringing filmmakers into an intertextual conversation with academics from a variety of disciplines. The resulting dialogue opens a myriad of possibilities for engaging students with ongoing debates: What is Indigenous

film? Who is an Indigenous filmmaker? What are Native filmmakers saying about Indigenous film and their own work? This thought-provoking text offers theoretical approaches to understanding Native cinema, includes pedagogical strategies for teaching particular films, and validates the different voices, approaches, and worldviews that emerge across the movement.

Hollywood's Native Americans: Stories of Identity and Resistance Routledge

Offers a new interpretation of the century-long relationship between the Western film genre and Native American filmmaking.

Critical Companion to Native American and First Nations Theatre and Performance Springer

Liza Black critically examines the inner workings of post-World War II American films and production studios that cast American Indian extras and actors as Native people, forcing them to come face to face with mainstream representations of "Indianness."

Reading Biblical Texts Together Xlibris Corporation

In Cherokee, the term for motion picture is a-da-yv-la-ti or a-da-yu-la-ti, meaning "something that appears." In essence, motion pictures are machine-produced apparitions. While the Cherokee language recognizes that movies are not reality, Western audiences may on some level assume that film portrayals offer sincere depictions of imagined possibilities, creating a logic where what is projected must in part be true, stereotype or not. *Native Apparitions* offers a critical intervention and response to Hollywood's representations of Native peoples in film, from historical works by director John Ford to more contemporary works, such as *Apocalypto* and *Avatar*. But more than a critique of stereotypes, this book is a timely call for scholarly activism engaged in Indigenous media sovereignty. The collection clusters around three approaches: retrospective analysis, individual film analysis, and Native- and industry-centered testimonials and interviews, which highlight indigenous knowledge and cultural context, thus offering a complex and multilayered dialogic and polyphonic response to Hollywood's representations. Using an American Indian studies framework, *Native Apparitions* deftly illustrates the connection between Hollywood's representations of Native peoples and broader sociopolitical and historical contexts connected to colonialism, racism, and the Western worldview. Most importantly, it shows the impact of racializing stereotypes on Native peoples, and the resilience of Native peoples in resisting, transcending, and reframing Hollywood's Indian tropes. CONTRIBUTORS Chadwick Allen Richard Allen Joanna Hearne Tom Holm Jan-Christopher Horak Jacqueline Land Andrew Okpeaha MacLean M. Elise Marubbio Steve Pavlik Rose Roberts Myrton Running Wolf Richard M. Wheelock