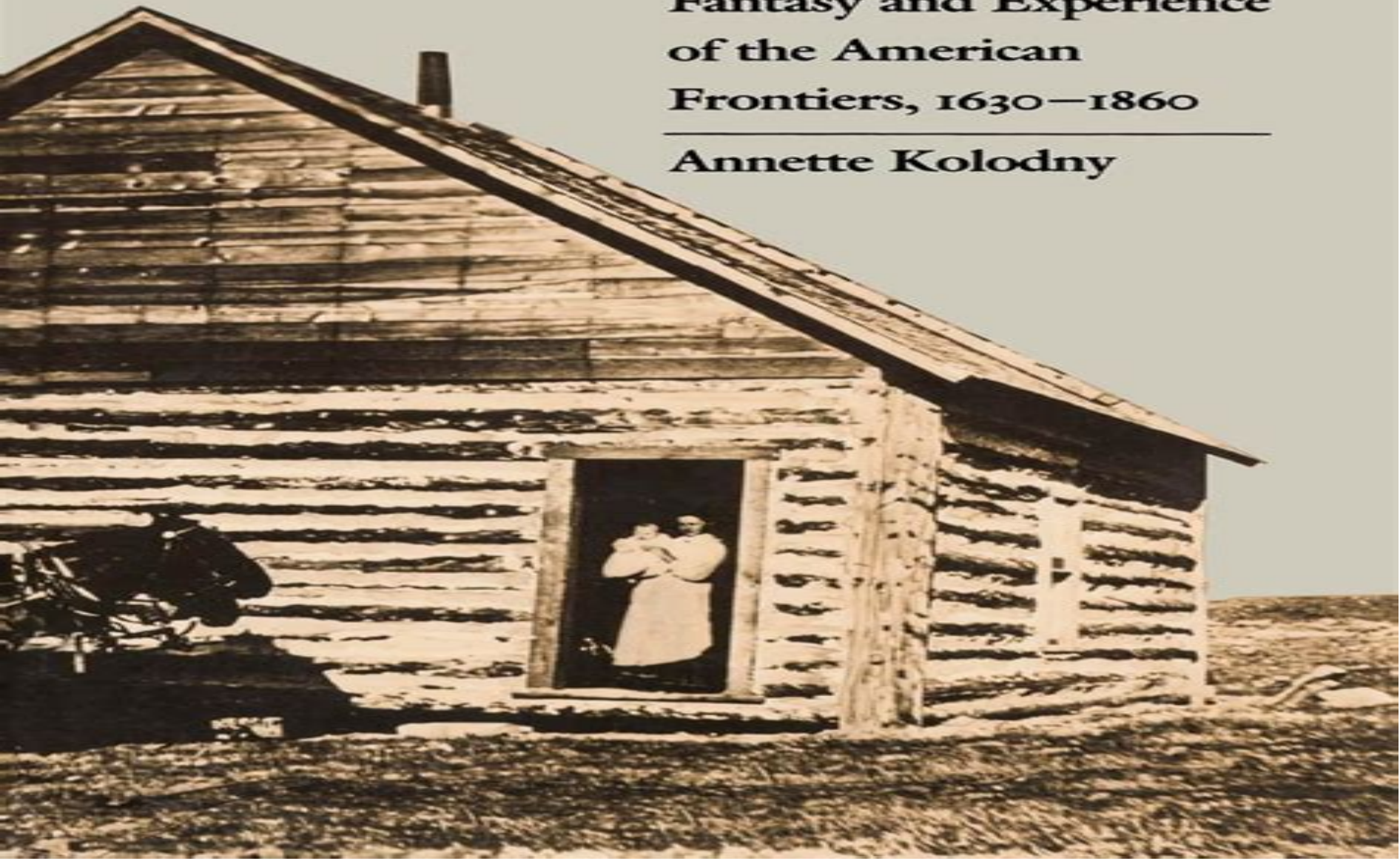


The Land Before Her

Fantasy and Experience
of the American
Frontiers, 1630–1860

Annette Kolodny



The Land Before Her Fantasy And Experience Of The American Frontiers 1630 186

Timothy J. Lukes



The Land Before Her Fantasy And Experience Of The American Frontiers 1630 186:

The Land Before Her Annette Kolodny, 2014-07-01 To discover how women constructed their own mythology of the West Kolodny examines the evidence of three generations of women's writing about the frontier She finds that although the American frontiersman imagined the wilderness as virgin land an unspoiled Eve to be taken the pioneer woman at his side dreamed more modestly of a garden to be cultivated Both intellectual and cultural history this volume continues Kolodny's study of frontier mythology begun in *The Lay of the Land* Literature of Nature Patrick D. Murphy, Terry Gifford, Katsunori Yamazato, 1998 First Published in 1999 Routledge is an imprint of Taylor Francis an informa company *The Politics of Women's Studies* Florence Howe, 2000-08-01 The true stories of those bold women who espoused feminism in the world of academia and forever changed our educational system and culture In the patriarchal halls of 1970s academe women who spoke their minds risked their careers Yet intrepid women students faculty administrators members of the community persisted in collaborating on women's studies programs In doing so they created a movement that altered paradigms curricula teaching styles and content across disciplines In these original essays we hear the voices of feminists exhilarated by the opportunities and challenges of creating women's studies programs in American colleges and universities nurtured by the women's movement of the 1970s from young graduate students and newly hired faculty to tenured professors in search of ways to improve their students capacities to learn veteran academics at last witnessing change and even a few administrators Library Journal In all of these programs these founding mothers grappled not only with issues of gender but with those of class race and sexuality in a decade infused with political unrest and questioning when civil rights and anti war activism as well as feminism shaped academic worlds **Sentimental Materialism** Lori Merish, 2000 Examines the constructions of feminine consumption in the nineteenth century in relation to capitalism and domesticity **Judith Merrill** Dianne Newell, Victoria Lamont, 2014-01-10 Remembered as one of science fiction's best editors Judith Merrill 1923 1997 also wrote prolifically and stands as one of the genre's central figures in the United States and Canada This work offers a much needed literary biography and critical commentary on Merrill's groundbreaking science fiction anthologies reviews memoir and other endeavors A thorough account of Merrill's 50 year career it is a valuable source for students of science fiction women's life writing women's contributions to frontier mythology and women's activism Approaches to American Cultural Studies Antje Dallmann, Eva Boesenberg, Martin Klepper, 2016-05-20 Approaches to American Cultural Studies provides an accessible yet comprehensive overview of the diverse range of subjects encompassed within American Studies familiarising students with the history and shape of American Studies as an academic subject as well as its key theories methods and concepts Written and edited by an international team of authors based primarily in Europe the book is divided into four thematically organised sections The first part delineates the evolution of American Studies over the course of the twentieth century the second elaborates on how American Studies as a field is positioned within the wider humanities and

the third inspects and deconstructs popular tropes such as myths of the West the self made man Manifest Destiny and representations of the President of the United States The fourth part introduces theories of society such as structuralism and deconstruction queer and transgender theories border and hemispheric studies and critical race theory that are particularly influential within American Studies This book is supplemented by a companion website offering further material for study www.routledge.com/cw/dallmann Specifically designed for use on courses across Europe it is a clear and engaging introductory text for students of American culture

Undomesticated Ground Stacy Alaimo, 2000 Alaimo urges feminist theorists to rethink the concept of nature by probing the vastly different meanings that it carries She discusses its significance for Americans engaged in social and political struggles from for example the Indian Wars of the early nineteenth century to the birth control movement in the 1920s to contemporary battles against racism and heterosexism Reading works by Catherine Sedgwick Mary Austin Emma Goldman Nella Larsen Donna Haraway Toni Morrison and others Alaimo finds that some of these writers strategically invoke nature for feminist purposes while others cast nature as a postmodern agent of resistance in the service of both environmentalism and the women's movement

Manhood and the American Renaissance David Leverenz, 2019-06-30 In the view of David Leverenz such nineteenth century American male writers as Emerson Hawthorne Melville Thoreau and Whitman were influenced more profoundly by the popular model of the entrepreneurial man of force than they were by their literary precursors and contemporaries Drawing on the insights of feminist theory gender studies psychoanalytical criticism and social history *Manhood and the American Renaissance* demonstrates that gender pressures and class conflicts played as critical a role in literary creation for the male writers of nineteenth century America as they did for the women writers Leverenz interprets male American authors in terms of three major ideologies of manhood linked to the social classes in the Northeast patrician artisan and entrepreneurial He asserts that the older ideologies of patrician gentility and of artisan independence were being challenged from 1820 to 1860 by the new middle class ideology of competitive individualism The male writers of the American Renaissance patrician almost without exception in their backgrounds and self expectations were fascinated yet horrified by the aggressive materialism and the rivalry for dominance they witnessed in the undeferential new men In close readings of the works both of well known male literary figures and of then popular authors such as Richard Henry Dana Jr and Francis Parkman Leverenz discovers a repressed center of manhood beset by fears of humiliation and masochistic fantasies He discerns different patterns in the works of Whitman with his artisan's background and Frederick Douglass who rose from artisan freedom to entrepreneurial power Emphasizing the interplay of class and gender Leverenz also considers how women viewed manhood He concludes that male writers portrayed manhood as a rivalry for dominance but contemporary female writers saw it as patriarchy Two chapters contrast the work of the genteel writers Sarah Hale and Caroline Kirkland with the evangelical works of Susan Warner and Harriet Beecher Stowe A bold and imaginative work *Manhood and the American Renaissance* will enlighten and

inspire controversy among all students of American literature nineteenth century American history and the relation of gender and literature Indiana Magazine of History, 1913 **Unknown No More** Joanne Dearcopp, Christine Hill Smith, 2021-07-29 Thanks in part to the Ken Burns documentary *The Dust Bowl* Sanora Babb is perhaps best known today for her novel *Whose Names Are Unknown* 2004 which might have been published in 1939 had her publisher not thought the market too small for two Dust Bowl novels hers and Steinbeck's *The Grapes of Wrath* Into the twenty first century Babb wrote and published lyrical prose and poetry that revealed her prescient ideas about gender race and the environment The essays collected in *Unknown No More* recover and analyze her previously unrecognized contributions to American letters Editors Joanne Dearcopp and Christine Hill Smith have assembled a group of distinguished scholars who for the first time in book length form explore the life and work of Sanora Babb This collection of pathbreaking essays addresses Babb's position within the literature of the Great Plains and American West her leftist political odyssey as a card carrying Communist who ultimately broke with the Party and her ecofeminist leanings as reflected in the environmental themes she explored in her fiction and nonfiction With literary sensibilities reminiscent of Willa Cather Ralph Ellison and Meridel LeSueur Babb's work revealed gender based environmental and working class injustices from the Depression era to the late twentieth century No longer unknown Sanora Babb's life and work form a prism through which the peril and promise of twentieth century America may be seen **Roads of Her Own** Alexandra Ganser, 2009 Reading Jack Kerouac's classic *On the Road* through Virginia Woolf's canonical *A Room of One's Own* the author of this book examines a genre in North American literature which despite its popularity has received little attention in literary and cultural criticism women's road narratives The study shows how women's literature has inscribed itself into the American discourse of the Whitmanesque open road or more generally the freedom of the road Women writers have participated in this powerful American myth yet at the same time also have rejected that myth as fundamentally based on gendered and racial ethnic hierarchies and power structures and modified it in the process of writing back to it The book analyzes stories about female runaways outlaws questers adventurers kidnappees biker chicks travelling saleswomen and picaras and makes theoretical observations on the debates regarding discourses of spatiality and mobility debates which have defined the so called spatial turn in the humanities The analytical concept of transdifference is introduced to theorize the dissonant plurality of social and cultural affiliations as well as the narrative tensions produced by such pluralities in order to better understand the textual worlds of women's multiple belongings as they are present in these writings *Roads of Her Own* is thus not only situated in the broader context of a constructivist cultural studies but also by discussing narrative mobility under the sign of gender combines insights from social theory and philosophy feminist cultural geography and literary studies Key names and concepts Doreen Massey Rosi Braidotti Literary Studies Spatial Turn Gendered Space and Mobility Nomadism Road writing Transdifference American Culture Popular Culture Women's Literature after the Second Wave Quest Picara *The Private Self* Shari Benstock, 1988 This collection of

twelve essays discusses the principles and practices of women s autobiographical writing in the United States England and France from the eighteenth to the twentieth centuries Employing feminist and poststructuralist methodologies t

Environmentalism David Pepper, Frank Webster, George Revill, 2003 **Iconicity in Cognition and across Semiotic Systems** Sara Lenninger, Olga Fischer, Christina Ljungberg, Elżbieta Tabakowska, 2022-11-15 This volume investigates iconicity as to both comprehension and production of meaning in language gesture pictures art and literature It highlights iconic processes in meaning making and interpretation across different semiotic systems at structurally historically and pragmatically different levels of iconicity with special focus on Cognitive Semiotics Exploring the ubiquity of iconicity in verbal visual and gestural communication these contributions discuss it from the point of view of human meaning making examined as a phenomenon that is experienced embodied and often polysemiotic in nature *The Western Landscape in Cormac McCarthy and Wallace Stegner* Megan Riley McGilchrist, 2012-06-25 The western American landscape has always had great significance in American thinking requiring an unlikely union between frontier mythology and the reality of a fragile western environment Additionally it has borne the burden of being a gendered space seen by some as the traditional virgin land of the explorers and pioneers subject to masculine desires and by others as a masculine space in which the feminine is neither desired nor appreciated Both Wallace Stegner and Cormac McCarthy focus on this landscape and environment its spiritual narrative symbolic imaginative and ideological force is central to their work In this study McGilchrist shows how their various treatments of these issues relate to the social climates pre and post Vietnam era in which they were written and how despite historical discontinuities both Stegner and McCarthy reveal a similar unease about the effects of the myth of the frontier on American thought and life The gendering of the landscape is revealed as indicative of the attempts to deny the failure of the myth and to force the often numinous western landscape into parameters which will never contain it Stegner s pre Vietnam sensibility allows the natural world to emerge tentatively triumphant from the ruins of frontier mythology whereas McCarthy s conclusions suggest a darker future for the West in particular and America in general However McGilchrist suggests that the conclusion of McCarthy s Border Trilogy upon which her arguments regarding McCarthy are largely based offers a gleam of hope in its final conclusion of acceptance of the feminine Women Studies Abstracts , 1985 **Hollywood's Frontier Captives** Barbara A. Mortimer, 2018-10-24 The captivity narrative the earliest genre of American popular literature continues to be of cultural significance in late 20th century Hollywood Many popular films of the last four decades incorporate the most common elements of the captivity narrative tradition including a politically contested frontier setting and a plot involving innocent family oriented white Americans held captive by hostile culturally alien natives At the same time these films offer something new to the narrative tradition they focus on the captive who resists rescue and the challenge this resistance poses to American cultural self confidence By focusing on the lost captive these films beginning with *The Searchers* 1956 deal with questions about American identity raised by a white

American's cultural and potentially political transformation. Films as diverse as *Little Big Man*, *Taxi Driver*, and *The Deer Hunter* adapted the captivity narrative's conventions to criticize aspects of contemporary American society and reject outworn models of male heroism at the same time; however, they retained the genre's traditional assumption of white superiority and its fear of female sexuality.

Bibliography Index

Reading Black, Reading Feminist Henry Louis Gates, 1990-10-30. A unique and comprehensive collection of 26 literary essays that explore the rich cultural history of black women in America. Black women's writing has finally emerged as one of the most dynamic fields of American literature. Here leading literary critics, both male and female, black and white, look at fiction, nonfiction, poetry, slave narratives, and autobiographies in a totally new way. In essence, they reconstruct a literary history that documents black women as artists, intellectuals, symbol makers, teachers, and survivors. Important writers whose work and lives are explored include Toni Morrison, Gloria Gaynor, Maya Angelou, and Alice Walker, and the fascinating list of essays range from Nellie Y. McKay's *The Souls of Black Women* to W. E. B. Du Bois's *Writings* to Jewelle L. Gomez's very personal tribute to Lorraine Hansberry as a dramatist and crusader for social justice. Henry Louis Gates Jr., the editor of this anthology and a noted authority on African American literature, has provided a thought-provoking introduction that celebrates the experience of reading black, reading feminist. A penetrating look at women's writing from a unique perspective, this superb collection brings to light the rich heritage of literary creativity among African American women. Why is the fugitive slave the fiery orator, the political activist, the abolitionist, always represented as a black man? How does the heroic voice and heroic image of the black woman get suppressed in a culture that depended on her heroism for survival? Mary Helen Washington, from her essay in *Reading Black, Reading Feminist*.

Sisters on Screen Eva Rueschmann, 2000. Perhaps the most vital, emotionally complex, and lasting attachments between women occur between sisters. Whether as best friends or antagonists, sisters remain entangled in a common tapestry of mutual experience and remembrance, family and history, according to author Eva Rueschmann. Although many of the women-centered films in the last three decades depict the relationship between sisters as a pivotal aspect of a character's psychological development, the now substantial body of feminist film criticism has not taken up this theme in any sustained way. In *Sisters on Screen*, Eva Rueschmann explores the sister bond in a wide range of modernist feature films that depart from the conventional cinematic rendering of women's lives. Drawing on the psychoanalytic concept of intersubjectivity, this book emphasizes the role of a woman's relationship and inner world in her continual quest for self-knowledge. Offering an original and absorbing perspective on women's filmic images, *Sisters on Screen* reveals how post-1960s cinema has articulated the ways in which biological sisters negotiate mutuality and difference, co-author family histories, and profoundly shape each other's political and personal identities. The films in focus question standards of femininity as they probe into memory, fantasy, and desire, bringing women's realities into view in the process. Structuring her discussion in terms of life-cycle stages: adolescence and adulthood, Rueschmann offers an in-depth discussion

of such films as *An Angel at My Table*, *Double Happiness*, *Eve's Bayou*, *Gas Food Lodging*, *Heavenly Creatures*, *Little Women*, *Marianne and Julianne*, *Paura e amore*, *Peppermint Soda*, *The Silence*, *Sweetie*, and *Welcome to the Dollhouse*. Rueschmann draws upon the works of filmmakers from the 1970s to the 1990s. Some of the directors included in her study are Allison Anders, Gillian Armstrong, Ingmar Bergman, Jane Campion, Peter Jackson, Mina Shum, Diane Kurys, Kasi Lemmons, Todd Solondz, and Margarethe von Trotta. *Sisters on Screen* will appeal to anyone interested in women's studies, film studies, psychology, psychoanalytic readings of cinema, women directors, and international modern film. Author note: Eva Rueschmann is Assistant Professor of Cultural Studies at Hampshire College.

Politics and Beauty in America Timothy J. Lukes, 2016-06-28. This book holds classical liberalism responsible for an American concept of beauty that centers upon women, wilderness, and machines. For each of the three beauty components, a cultural entrepreneur supremely sensitive to liberalism's survival agenda is introduced. P. T. Barnum's exhibition of Jenny Lind is a masterful combination of female elegance and female potency in the subsistence realm. John Muir's Yosemite Valley is surely exquisite but only after a rigorous liberal education prepares for its experience. And Harley Earl's 1955 Chevrolet Bel Air is a dreamy expressionist sculpture but with a practical 265 cubic inch V 8 underneath. Not that American beauty has been uniformly pragmatic. The 1950s are reconsidered for having temporarily facilitated a relaxation of the liberal survival priorities, and the creations of painter Jackson Pollock and jazz virtuoso Ornette Coleman are evaluated for their resistance to the pressures of pragmatism. The author concludes with a provocative speculation regarding a future liberal habitat where Emerson's admonition to attach stars to wagons is rescinded.

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