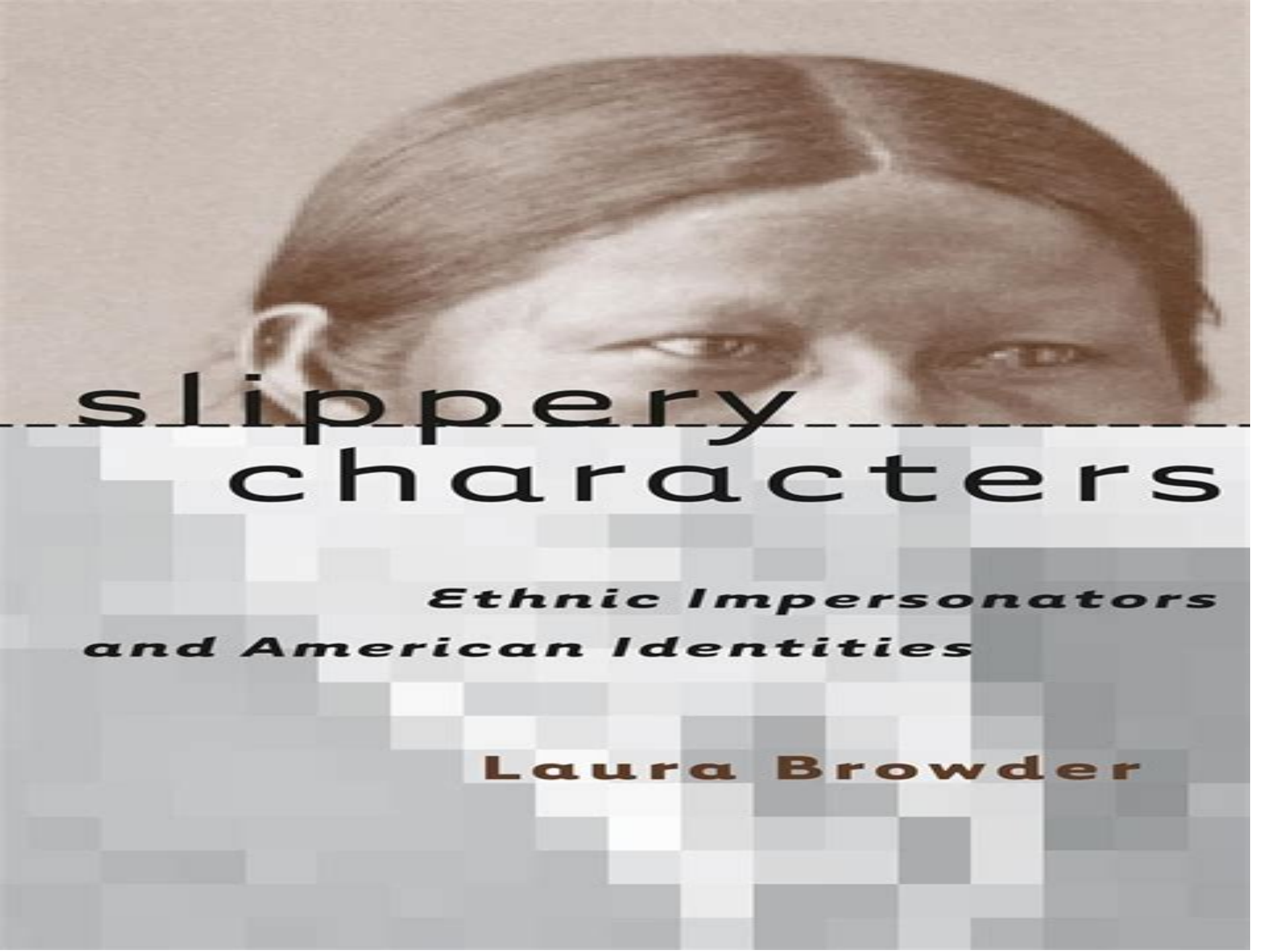




slippery characters

*Ethnic Impersonators
and American Identities*

Laura Browder

Slippery Characters Ethnic Impersonators And American Identities

Tao Wei



Slippery Characters Ethnic Impersonators And American Identities:

Slippery Characters Laura Browder, 2003-06-20 In the 1920s black janitor Sylvester Long reinvented himself as Chief Buffalo Child Long Lance and Elizabeth Stern the native born daughter of a German Lutheran and a Welsh Baptist authored the immigrant s narrative I Am a Woman and a Jew in the 1990s Asa Carter George Wallace s former speechwriter produced the fake Cherokee autobiography The Education of Little Tree While striking these examples of what Laura Browder calls ethnic impersonator autobiographies are by no means singular Over the past 150 years a number of American authors have left behind unwanted identities by writing themselves into new ethnicities Significantly notes Browder these ersatz autobiographies have tended to appear at flashpoints in American history in the decades before the Civil War when immigration laws and laws regarding Native Americans were changing in the 1920s and during the civil rights era for example Examining the creation and reception of such works from the 1830s through the 1990s against a background ranging from the abolition movement and Wild West shows to more recent controversies surrounding blackface performance and jazz music Browder uncovers their surprising influence in shaping American notions of identity *The Imposter as Social Theory* Steve Woolgar, Else Vogel, David Moats, Claes-Fredrik Helgesson, 2022-08 Edited by expert scholars this volume explores the imposter through empirical cases including click farms bikers business leaders and fraudulent scientists providing insights into the social relations and cultural forms from which they emerge

The “White Other” in American Intermarriage Stories, 1945-2008 L. Cardon, 2012-12-23 Fictional depictions of intermarriage can illuminate perceptions of both ethnicity and whiteness at any given historical moment Popular examples such as Lucy and Ricky in I Love Lucy 1951 1957 Joanna and John in Guess Who s Coming to Dinner 1967 Toula and Ian in My Big Fat Greek Wedding 2002 helped raise questions about national identity does American mean white or a blending of ethnicities Building on previous studies by scholars of intermarriage and identity this study is an ambitious endeavor to discern the ways in which literature and films from the 1960s through 2000s rework nineteenth and early twentieth century intermarriage tropes Unlike earlier stories these narratives position the white partner as the other and serve as useful frameworks for assessing ethnic and American identity Lauren S Cardon sheds new light on ethno racial solidarity and the assimilation of different ethnicities into American dominant culture

Writing Deafness Christopher Krentz, 2012-09-01 Taking an original approach to American literature Christopher Krentz examines nineteenth century writing from a new angle that of deafness which he shows to have surprising importance in identity formation The rise of deaf education during this period made deaf people much more visible in American society Krentz demonstrates that deaf and hearing authors used writing to explore their similarities and differences trying to work out the invisible boundary analogous to Du Bois s color line that Krentz calls the hearing line Writing Deafness examines previously overlooked literature by deaf authors who turned to writing to find a voice in public discourse and to demonstrate their intelligence and humanity to the majority Hearing authors such as James Fenimore

Cooper Lydia Huntley Sigourney Herman Melville and Mark Twain often subtly took on deaf related issues using deafness to define not just deaf others but also themselves as competent and rational helping form a self consciously hearing identity Offering insights for theories of identity physical difference minority writing race and postcolonialism this compelling book makes essential reading for students of American literature and culture deaf studies and disability studies Indians Playing Indian Monika Siebert,2015-02-27 In Indians Playing Indian Monika Siebert explores the appropriation or misappropriation of Native American cultural heritage for political and commercial ends and the innovative ways in which indigenous artists in a range of media have responded to these developments Contemporary indigenous people in North America confront a unique predicament As legal and diplomatic practice in the early twenty first century returns to the recognition of their status as citizens of historic sovereign nations popular culture continues to depict them as cultural minorities on the par with other ethnic Americans This popular misperception of indigeneity as culture rather than as a historically developed political status sustains the myth of America as a refuge to the world s immigrants and a home to successful multicultural democracies But it fundamentally misrepresents indigenous people who have experienced a history of colonization rather than a tradition of immigration on the continent Contemporary indigenous cultural production is caught up in this phenomenon of multicultural misrecognition as well The current flowering of indigenous literature cinema and visual arts is typically taken as evidence that Canada and the United States have successfully broken with their colonial pasts to become thriving nations of many cultures where Native Americans along other minorities enjoy full freedom to represent their cultural difference **Framing Monsters** Joshua David Bellin,2005 Beginning with celebrated classics the author locates *King Kong* 1933 within the era of lynching to evince how the film protects whiteness against supposed aggressions of a black predator and reviews *The Wizard of Oz* 1939 as a product of the Depression s economic anxieties From there the study moves to the cult classic animated *Sinbad Trilogy* 1958 1977 of Ray Harryhausen films rampant with xenophobic fears of the Middle East as relevant today as when the series was originally produced Advancing to more recent subjects the author focuses on the image of the monstrous woman and the threat of reproductive freedom found in *Aliens* 1986 *Jurassic Park* 1993 and *Species* 1995 and on depictions of the mentally ill as dangerous deviants in *12 Monkeys* 1996 and *The Cell* 2000 An investigation into physical freakishness guides his approach to *Edward Scissorhands* 1990 and *Beauty and the Beast* 1991 *Reworlding America* John Muthyala,2006 By emphasizing transnational migration border crossing and colonial modernity *Reworlding America* exposes how national ethnic linguistic religious and cultural boundaries have been continually created and transgressed with profound consequences for the peoples of the Americas **BOOK JACKET** Enacting Others Cherise Smith,2011-03-07 An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper Eleanor Antin Anna Deavere Smith and Nikki S Lee **The Great White Way** Warren Hoffman,2020-02-14 Broadway musicals are one of America s most beloved art forms and play to millions of people

each year But what do these shows which are often thought to be just frothy entertainment really have to say about our country and who we are as a nation Now in a new second edition *The Great White Way* is the first book to reveal the racial politics content and subtexts that have haunted musicals for almost one hundred years from *Show Boat* 1927 to *Hamilton* 2015 This revised edition includes a new introduction and conclusion updated chapters as well as a brand new chapter that looks at the blockbuster musicals *The Book of Mormon* and *Hamilton* Musical mirror their time periods and reflect the political and social issues of their day Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level allowing them to simultaneously present and hide their racial agendas in plain view of their audiences While the musical is informed by the cultural contributions of African Americans and Jewish immigrants Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States Presented chronologically *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway 1927 1960s then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century He offers entirely new and surprising takes on shows from the American musical canon *Show Boat* 1927 *Oklahoma* 1943 *Annie Get Your Gun* 1946 *The Music Man* 1957 *West Side Story* 1957 *A Chorus Line* 1975 and *42nd Street* 1980 among others In addition to a new chapter on *Hamilton* and *The Book of Mormon* this revised edition brings *The Great White Way* fully into the twenty first century with an examination of jukebox musicals and the role of off Broadway and regional theaters in the development of the American musical New archival research on the creators who produced and wrote these shows including Leonard Bernstein Jerome Robbins Stephen Sondheim and Edward Kleban will have theater fans and scholars rethinking forever how they view this popular American entertainment

[Real Native Genius](#) Angela Pulley Hudson, 2015-07-16 In the mid 1840s Warner McCary an ex slave from Mississippi claimed a new identity for himself traveling around the nation as Choctaw performer Okah Tubbee He soon married Lucy Stanton a divorced white Mormon woman from New York who likewise claimed to be an Indian and used the name Laah Ceil Together they embarked on an astounding sometimes scandalous journey across the United States and Canada performing as American Indians for sectarian worshippers theater audiences and patent medicine seekers Along the way they used widespread notions of Indianness to disguise their backgrounds justify their marriage and make a living In doing so they reflected and shaped popular ideas about what it meant to be an American Indian in the mid nineteenth century Weaving together histories of slavery Mormonism popular culture and American medicine Angela Pulley Hudson offers a fascinating tale of ingenuity imposture and identity While illuminating the complex relationship between race religion and gender in nineteenth century North America Hudson reveals how the idea of the Indian influenced many of the era s social movements Through the remarkable lives of Tubbee and Ceil Hudson uncovers both the complex and fluid nature of antebellum identities and the place of Indianness at the very heart of

American culture

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Table of Contents Slippery Characters Ethnic Impersonators And American Identities

1. Understanding the eBook Slippery Characters Ethnic Impersonators And American Identities
 - The Rise of Digital Reading Slippery Characters Ethnic Impersonators And American Identities
 - Advantages of eBooks Over Traditional Books
2. Identifying Slippery Characters Ethnic Impersonators And American Identities
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Slippery Characters Ethnic Impersonators And American Identities
 - User-Friendly Interface
4. Exploring eBook Recommendations from Slippery Characters Ethnic Impersonators And American Identities
 - Personalized Recommendations
 - Slippery Characters Ethnic Impersonators And American Identities User Reviews and Ratings

- Slippery Characters Ethnic Impersonators And American Identities and Bestseller Lists
- 5. Accessing Slippery Characters Ethnic Impersonators And American Identities Free and Paid eBooks
 - Slippery Characters Ethnic Impersonators And American Identities Public Domain eBooks
 - Slippery Characters Ethnic Impersonators And American Identities eBook Subscription Services
 - Slippery Characters Ethnic Impersonators And American Identities Budget-Friendly Options
- 6. Navigating Slippery Characters Ethnic Impersonators And American Identities eBook Formats
 - ePub, PDF, MOBI, and More
 - Slippery Characters Ethnic Impersonators And American Identities Compatibility with Devices
 - Slippery Characters Ethnic Impersonators And American Identities Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Slippery Characters Ethnic Impersonators And American Identities
 - Highlighting and Note-Taking Slippery Characters Ethnic Impersonators And American Identities
 - Interactive Elements Slippery Characters Ethnic Impersonators And American Identities
- 8. Staying Engaged with Slippery Characters Ethnic Impersonators And American Identities
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Slippery Characters Ethnic Impersonators And American Identities
- 9. Balancing eBooks and Physical Books Slippery Characters Ethnic Impersonators And American Identities
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Slippery Characters Ethnic Impersonators And American Identities
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Slippery Characters Ethnic Impersonators And American Identities
 - Setting Reading Goals Slippery Characters Ethnic Impersonators And American Identities
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Slippery Characters Ethnic Impersonators And American Identities
 - Fact-Checking eBook Content of Slippery Characters Ethnic Impersonators And American Identities
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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