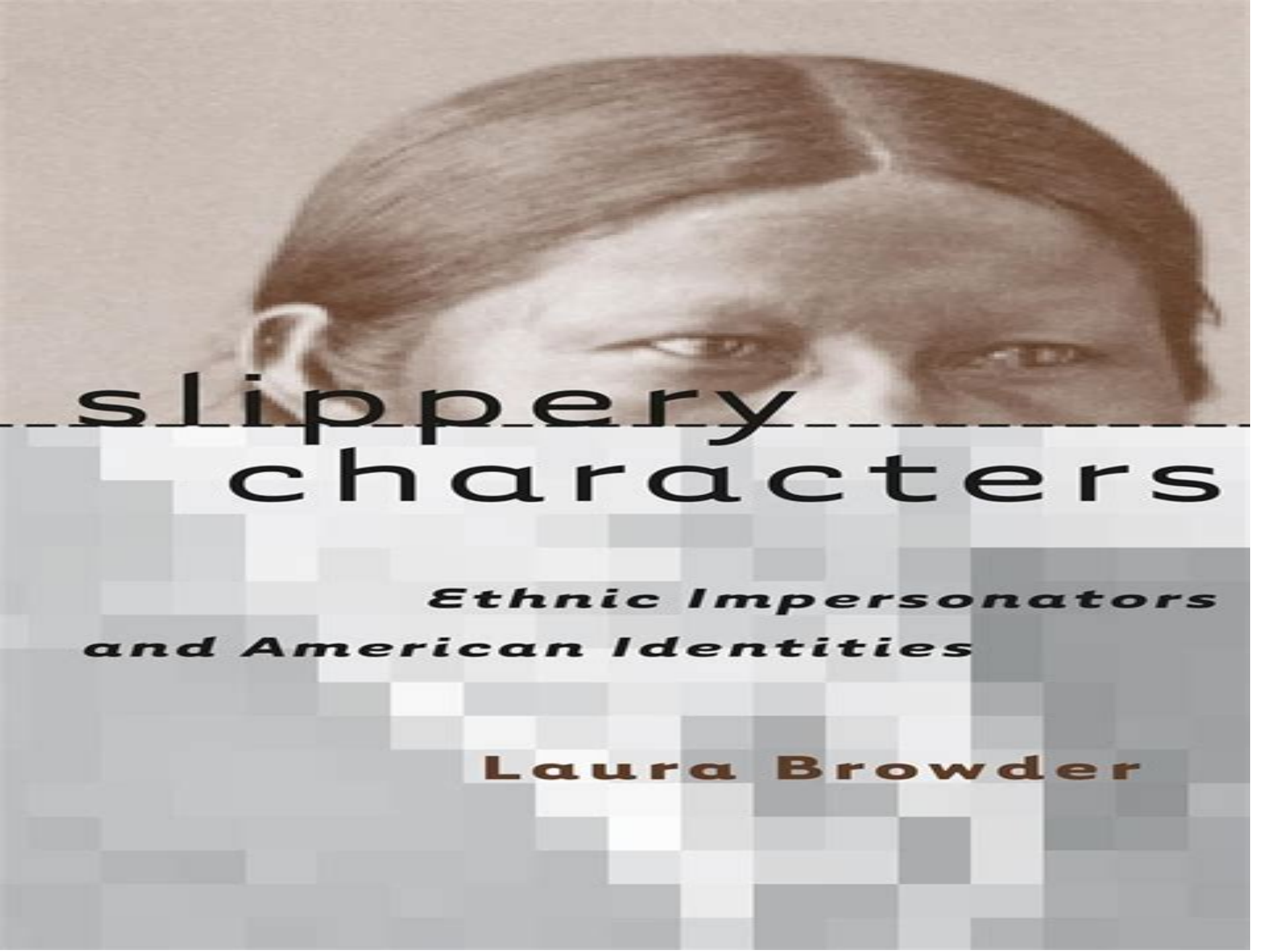




slippery characters

*Ethnic Impersonators
and American Identities*

Laura Browder

Slippery Characters Ethnic Impersonators And American Identities

Shasha Hu



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 Slippery Characters Laura Browder, 2000 Examining the creation and reception of ethnic impersonator autobiographies from the 1830s through the 1990s Browder uncovers their surprising influence in shaping American notions of identity *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 with 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

Reading Autobiography Now Sidonie Smith, Julia Watson, 2024-07-09 A user friendly guide to reading writing and theorizing autobiographical texts and practices for students scholars and practitioners of life narrative The boom in autobiographical narratives continues apace It now encompasses a global spectrum of texts and practices in such media as graphic memoir auto photography performance and plastic arts film and video and online platforms Reading Autobiography Now offers both a critical engagement with life narrative in historical perspective and a theoretical framework for interpreting texts and practices in this wide ranging field Hailed upon its initial publication as the Whole Earth Catalog of autobiography studies this essential book has been updated reorganized and expanded in scope to serve as an accessible and contemporary guide for scholars students and practitioners Sidonie Smith and Julia Watson explore definitions of life narrative probe issues of subjectivity and outline salient features of autobiographical acts and practices In this updated edition they address emergent topics such as autotheory autofiction and

autoethnography expand the discussions of identity relationality and agency and introduce new material on autobiographical archives and the profusion of I s in contemporary works Smith and Watson also provide a helpful toolkit of strategies for reading life narrative and an extensive glossary of mini essays analyzing key theoretical concepts and dozens of autobiographical genres An indispensable exploration of this expansive transnational multimedia field Reading Autobiography Now meticulously unpacks the heterogeneous modes of life narratives through which people tell their stories from traditional memoirs and trauma narratives to collaborative life narrative and autobiographical comics

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