

Screen Savors Hollywood Fictions Of Whiteness

*There is no teasing apart what interracial couples think of themselves from what society shows them about themselves. Following on her earlier ground-breaking study of the social worlds of interracial couples, Erica Chito Childs considers the larger context of social messages, conveyed by the media, that inform how we think about love across the color line. Examining a range of media, from movies to music to the web, *Fade to Black and White* offers an informative and provocative account of how the perception of interracial sexuality as "deviant" has been transformed in the course of the 20th century and how race relations are understood today.*

Screening Scarlett Johansson: Gender, Genre, Stardom provides an account of Johansson's persona, work and stardom, extending from her breakout roles in independent cinema, to contemporary blockbusters, to her self-parodying work in science-fiction. Screening Scarlett Johansson is more than an account of Johansson's career; it positions Johansson as a point of reference for interrogating how femininity, sexuality, identity and genre play out through a contemporary woman star and the textual manipulations of her image. The chapters in this collection cast a critical eye over the characters Johansson has portrayed, the personas she has inhabited, and how the two intersect and influence one another. They draw out the multitude of meanings generated through and inherent to her performances, specifically looking at processes of transformation, metamorphosis and self-deconstruction depicted in her work.

*This second edition of *Historical Dictionary of African American Cinema* covers its history through a chronology, an introductory essay, appendixes, and an extensive bibliography. This book is an excellent access point for students, researchers, and anyone wanting to know more about African American cinema.*

*A Companion to Steven Spielberg provides an authoritative collection of essays exploring the achievements and legacy of one of the most influential film directors of the modern era. Offers comprehensive coverage of Spielberg's directorial output, from early works including *Duel*, *The Sugarland Express*, and *Jaws*, to recent films *Explores Spielberg's contribution to the development of visual effects and computer games, as well as the critical and popular reception of his films Topics include in-depth analyses of Spielberg's themes, style, and filming techniques; commercial and cultural significance of the Spielberg 'brand' and his parallel career as a producer; and collaborative projects with artists and composers Brings together an international team of renowned scholars and emergent voices, balancing multiple perspectives and critical approaches Creates a timely and illuminating resource which acknowledges the ambiguity and complexity of Spielberg's work, and reflects its increasing importance to film scholarship**

Perspectives on Society and Organized Sports

Historical Dictionary of African American Cinema

Imagining Race in Science Fiction Film

Focus On: 100 Most Popular 1990s Science Fiction Films

White Writers, Race Matters

Focus On: 100 Most Popular American Romantic Drama Films

Scandinavian Identities in Classical Hollywood Cinema

Films possess virtually unlimited power for crafting broad interpretations of American history. Nineteenth-century America has proven especially conducive to Hollywood imaginations, producing indelible images like the plight of Davy Crockett and the defense of the Alamo, Pickett's doomed charge at Gettysburg, the proliferation and destruction of plantation slavery in the American South, Custer's fateful decision to divide his forces at Little Big Horn, and the onset of immigration and industrialization that saw Old World lifestyles and customs dissolve amid rapidly changing environments. Balancing historical nuance with passion for cinematic narratives, *Writing History with Lightning* confronts

movies about nineteenth-century America influence the ways in which mass audiences remember, understand, and envision the nation's past. In these twenty-six essays—divided by the editors into sections on topics like frontiers, slavery, the Civil War, the Lost Cause, and the West—notable historians engage with films and the historical events they ostensibly depict. Instead of just separating fact from fiction, the essays contemplate the extent to which movies generate and promulgate collective memories of American history. Along with new takes on familiar classics like *Young Mr. Lincoln* and *They Died with Their Boots On*, the volume covers several films released in recent years, including *The Revenant*, *12 Years a Slave*, *Birth of a Nation*, *Free State of Jones*, and *The Hateful Eight*. The authors address Hollywood epics like *The Alamo* and *Amistad*, arguing that these movies flatten the historical record to promote nationalist visions. The contributors also examine overlooked films like *Hester Street* and *Daughters of the Dust*, considering their portraits of marginalized communities as transformative perspectives on American culture. By surveying films about nineteenth-century America, *Writing History with Lightning* analyzes how movies create popular understandings of American history and why those interpretations change over time. This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. • Views the films via a historical approach in which every subject is considered both through a contemporary lens and in terms of the context of its production and initial reception • Provides up-to-date information on recent movies such as *Selma* (2014), *The Fast and The Furious* (2001–2015), *12 Years a Slave* (2013), *Django Unchained* (2012), and *Lone Survivor* (2013) • Provides readers with the information and background necessary to form informed views about racial representation in film—an important "hot-button" subject today • Edited by top scholars in the field, Daniel Bernardi and Michael Green, and contains entries by other important experts, such as Andrew Ross and Priscilla Ovalle

This book argues that the US is a great colonial power and that this is clearly evident in network television's treatment of minorities and colonized peoples. This book argues that televised representations of Native Americans fit neatly into what would be called 'colonial discourse.'

"Through the heart of Hollywood cinema runs a surprising current of progressive politics. Sports movies, a genre that has flourished since the mid-seventies, evoke the American dream and represent the nation to itself. Once considered mere credos for Reaganism, on close view, movies from *Rocky* (1976) to *Ali* (2001) dream of democratic participation and recognition more than individual success. In every case, off-field relationships take precedence over on-field competition. Arranged chronologically, this critical study of sixty major sports films also tells the story of multiculturalism's gradual adoption. The mainstream's first minority heroes are paradoxically white ethnic, rural, working-class men, exemplified by *Rocky*, *Slap Shot* (1977) and *The Natural* (1984); Black, brown, and women characters follow in *White Men Can't Jump* (1992), *A League of Their Own* (1992), and *Boyz n the City*. But despite their insistence on community and diversity these popular dramas show little faith in civic institutions. Hannah Arendt, Jeffrey Alexander, and others inform original analysis and commentary on the political significance of popular culture. Reading these familiar movies from another angle paints a fresh picture of how the United States has imagined democracy since its bicentennial"--

White Out

The Myth of Colorblindness

Blackness and the Films of Quentin Tarantino

An Encyclopedia of the American Mosaic

Native Americans on Network TV

Mixed Race Hollywood

Learning Culture through Sports

This volume explores and clarifies the complex intersection of race and media in the contemporary United States. Due to the changing dynamics of how racial politics are played out in the contemporary US (as seen with debates of the "post-racial" society), as well as the changing dynamics of the media itself ("new vs. old" media debates), an interrogation of the role of the media and its various institutions within this area of social inquiry is necessary.

Contributors contend that race in the United States is dynamic, connected to social, economic, and political structures which are continually altering themselves. The book seeks to highlight the contested space that the media provides for changing dimensions of race, examining the ways that various representations can both hinder or promote positive racial views, considering media in relation to other institutions, and moving beyond thinking of media as a passive and singular institution.

*In *Slave Revolt on Screen: The Haitian Revolution in Film and Video Games* author Alyssa Goldstein Sepinwall analyzes how films and video games from around the world have depicted slave revolt, focusing on the Haitian Revolution (1791–1804). This event, the first successful revolution by enslaved people in modern history, sent shock waves throughout the Atlantic World. Regardless of its historical significance however, this revolution has become less well-known—and appears less often on screen—than most other revolutions; its story, involving enslaved Africans liberating themselves through violence, does not match the suffering-slaves-waiting-for-a-white-hero genre that pervades Hollywood treatments of Black history. Despite Hollywood's near-silence on this event, some films on the Revolution do exist—from directors in Haiti, the US, France, and elsewhere. *Slave Revolt on Screen* offers the first-ever comprehensive analysis of Haitian Revolution cinema, including completed films and planned projects that were never made. In addition to studying cinema, this book also breaks ground in examining video games, a pop-culture form long neglected by historians. Sepinwall scrutinizes video game depictions of Haitian slave revolt that appear in games like the *Assassin's Creed* series that have reached millions more players than comparable films. In analyzing films and games on the revolution, *Slave Revolt on Screen* calls attention to the ways that economic legacies of slavery and colonialism warp pop-culture portrayals of the past and leave audiences with distorted understandings.*

Nordic Exposures explores how Scandinavian whiteness and ethnicity functioned in classical Hollywood cinema between and during the two world wars. Scandinavian identities could seem mutable and constructed at moments, while at other times they were deployed as representatives of an essential, biological, and natural category. As Northern European Protestants, Scandinavian immigrants and emigres assimilated into the mainstream rights and benefits of white American identity with comparatively few barriers or obstacles. Yet Arne Lunde demonstrates that far from simply manifesting a normative unmarked whiteness, Scandinavianness in mass-immigration America and in Hollywood cinema of the twentieth century could be hyperwhite, provisionally off-white, or not even white at all. Lunde investigates key silent films, such as Technicolor's *The Viking* (1928), Victor Sjöström's *He Who Gets Slapped* (1924), and Mauritz Stiller's *Hotel Imperial* (1927). The crises of Scandinavian foreign

voice and the talkie revolution are explored in Greta Garbo's first sound film, Anna Christie (1930). The author also examines Warner Oland's long career of Asian racial masquerade (most famously as Chinese detective Charlie Chan), as well as Hollywood's and Third Reich Cinema's war over assimilating the Nordic female star in the personae of Garbo, Sonja Henie, Ingrid Bergman, Kristina Soderbaum, and Zarah Leander.

Christian popular culture has tremendous influence on many American churchgoers. When we have a choice between studying the Bible and reading novels, downloading movies, or watching television, we become less familiar with Numbers than with Narnia. This book examines popular Christian narratives with rigorous scholarly methods and assumes that they are just as complex, fascinating, and worthy of investigation as the latest secular Netflix series or dystopian novel. While most scholars focus on the religious aspects of Christian texts, this study takes a new approach by analyzing their social responsibility in portraying the complex dynamics of race, class, and gender in a profoundly unequal America. Close readings of six case studies—The Chronicles of Narnia, Francine Rivers's Redeeming Love, Jan Karon's Mitford novels, Left Behind, the films of the Sherwood Baptist Church, and Duck Dynasty—uncover both harmful stereotypes and Christians serving as leaders in social justice.

Philip Roth

American Pastoral, The Human Stain, The Plot Against America

The "White Other" in American Intermarriage Stories, 1945–2008

Visual Economies Of/in Motion

Hollywood Sports Movies and the American Dream

Christian Popular Culture from The Chronicles of Narnia to Duck Dynasty

Black Space

A Kansas City Star 2008 Notable Book Since the early days of Hollywood film, portrayals of interracial romance and of individuals of mixed racial and ethnic heritage have served to highlight and challenge fault lines within Hollywood and the nation's racial categories and borders. Mixed Race Hollywood is a pioneering compilation of essays on mixed-race romance, individuals, families, and stars in U.S. film and media culture. Situated at the cutting-edge juncture of ethnic studies and media studies, this collection addresses early mixed-race film characters, Blaxploitation, mixed race in children's television programming, and the "outing" of mixed-race stars on the Internet, among other issues and contemporary trends in mixed-race representation. The contributors explore this history and current trends from a wide range of disciplinary perspectives in order to better understand the evolving conception of race and ethnicity in contemporary culture. This book explores representations of race and ethnicity in contemporary cinema and the ways in which these depictions all too often promulgate an important racial ideology: the myth of colorblindness. Colorblindness is a discursive framework employed by mainstream, neoliberal media to celebrate a

multicultural society while simultaneously disregarding its systemic and institutionalized racism. This collection is unique in its examination of such films as Ex Machina, The Lone Ranger, The Blind Side, Zootopia, The Fast and the Furious franchise, and Dope, which celebrate the myth of colorblindness, yet perpetuate and entrench the racism and racial inequities that persist in contemporary society. While the #OscarsSoWhite movement has been essential to bringing about structural changes to media industries and offers the opportunity for a wide diversity of voices to alter and transform the dominant, colorblind narratives continue to proliferate. As this book demonstrates, Hollywood still has a long way to go.

What does it mean to be white? This remains the question at large in the continued effort to examine how white racial identity is constructed and how systems of white privilege operate in everyday life. White Out brings together the original work of leading scholars across the disciplines of sociology, philosophy, history, and anthropology to give readers an important and cutting-edge study of "whiteness".

How, as historians, should we 'read' a film? Histories on Screen answers this and other questions in a crucial volume for any history student keen to master source use. The book begins with a theoretical 'Thinking about Film' section that explores the ways in which films can be analyzed and interrogated as either primary sources, secondary sources or indeed as both. The much larger 'Using Film' segment of the book then offers engaging case studies which put this theory into practice. Topics including gender, class, race, war, propaganda, national identity and memory all receive good coverage in what is an eclectic multi-contributor volume. Documentaries, films and television from Britain and the United States are examined and there is a jargon-free emphasis on the skills and methods needed to analyze films in historical study featuring prominently throughout the text. Histories on Screen is a vital resource for all history students as it enables them to understand film as a source and empowers them with the analytical tools needed to use that knowledge in their own work.

**Race and Ethnicity in American Cinema
AfroAsian Encounters
The Continuing Significance of Racism
Slave Revolt on Screen**

Interracial Images in Popular Culture

Hollywood Fictions of Whiteness

Race and Labor in Post-Civil Rights Hollywood

In today's culture, sports wield a weight influence; this influence, however, is rarely examined. Similar to the first edition, this second edition of Learning Culture Through Sports provides coaches, educators, parents, and others dealing with students and athletes with an engaging and critical context for probing the sociological basis of this influence. The book's sections each address a particular issue in sport: youth and sport; gender and sexuality; race and ethnicity; sport, media, and big business; and international perspectives on sport and participation. Leading experts in the field present new and exciting avenues for exploring sport in our world, allowing us to recognize its tremendous influence, both positive and negative, in our lives and in our world. This new edition also includes cutting-edge research examining contemporary issues and controversies surrounding sport today. These issues, analyzed from multiple perspectives, will inspire readers to change the game in positive ways.

Known for their violence and prolific profanity, including free use of the n-word, the films of Quentin Tarantino, like the director himself, chronically blurt out in polite company what is extremely problematic even when deliberated in private. Consequently, there is an uncomfortable and often awkward frankness associated with virtually all of Tarantino's films, particularly when it comes to race and blackness. Yet beyond the debate over whether Tarantino is or is not racist is the fact that his films effectively articulate racial anxieties circulating in American society as they engage longstanding racial discourses and hint at emerging trends. This radical racial politics—always present in Tarantino's films but kept very much on the quiet—is the subject of Race on the QT. Adilifu Nama concisely deconstructs and reassembles the racial dynamics woven into Reservoir Dogs, True Romance, Pulp Fiction, Jackie Brown, Kill Bill: Vol. 1, Kill Bill: Vol. 2, Death Proof, Inglourious Basterds, and Django Unchained, as they relate to historical and current racial issues in America. Nama's eclectic fusion of cultural criticism and film analysis looks beyond the director's personal racial attitudes and focuses on what Tarantino's filmic body of work has said and is saying about race in America symbolically, metaphorically, literally, impolitely, cynically, sarcastically, crudely, controversially, and brilliantly.

With a Foreword by Vijay Prashad and an Afterword by Gary Okihiro How might we understand yellowface performances by African Americans in 1930s swing adaptations of Gilbert and Sullivan's The Mikado, Paul Robeson's support of Asian and Asian American struggles, or the absorption of hip hop by Asian American youth culture? AfroAsian Encounters is the first anthology to look at the mutual influence of and relationships between members of the African and Asian diasporas. While these two groups have often been thought of as occupying incommensurate, if not opposing, cultural and political positions, scholars from history, literature, media, and

the visual arts here trace their interconnections and interactions, as well as the tensions between the two groups that sometimes arise. AfroAsian Encounters probes beyond popular culture to trace the historical lineage of these coalitions from the late nineteenth century to the present. A foreword by Vijay Prashad sets the volume in the context of the Bandung conference half a century ago, and an afterword by Gary Okihiro charts the contours of a "Black Pacific." From the history of Japanese jazz composers to the current popularity of black/Asian "buddy films" like Rush Hour, AfroAsian Encounters is a groundbreaking intervention into studies of race and ethnicity and a crucial look at the shifting meaning of race in the twenty-first century.

Dive into the world of The Matrix ahead of the 2021 release of Lana Wachowski's The Matrix Resurrections! Taking the Red Pill is a thought-provoking, mind-expanding thrill ride through The Matrix, examining the technological challenges, religious symbolism, and philosophical dilemmas the film presents. Renowned scientists, technologists, philosophers, scholars, social commentators, and science fiction authors provide engaging and provocative perspectives:

- *Inventor and technologist Ray Kurzweil reveals the technological trends that make The Matrix more prophetic than anyone suspects*
- *Sun chief scientist Bill Joy's classic essay "Why the Future Doesn't Need Us" describes the horrors that await as these technologies are developed*
- *Yale philosopher and occasional standup comic Nick Bostrom calculates the odds that we are in the Matrix*
- *Best-selling science fiction author Robert J. Sawyer explores the history of artificial intelligence in science fiction culminating with The Matrix*
- *Economist and philosopher of science Robin Hanson shows how we are controlled by a power as malevolent as that of the Matrix*

Taking the Red Pill will change how you view The Matrix—and the world around you.

Children in the Films of Steven Spielberg

Taking the Red Pill

Falling Down

The Politics of Race and Ethnicity in Matthew's Passion Narrative

Fictions of Racial Liberalism from Stowe to Stockett

Cinematic Representations of Nineteenth-Century America

Nordic Exposures

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.

How is race defined and perceived in America today, and how do these definitions and perceptions compare to attitudes 100 years ago... or 200 years ago? This four-volume set is the definitive source for every topic related to race in the United States.

Falling Down (1993) caused controversy because of its depiction of violence and vigilantism, and was accused of racism in its portrayal of a Korean shopkeeper. Jude Davies explores the film's production and reception context, arguing that it was marketed as a deliberate provocation to a growing 'uncivility' in American society.

The organization 'Genocide Watch' estimates that 100 million civilians around the globe have lost their lives as a result of genocide in only the past sixty years. Over the same period, the visual arts in the form of documentary footage has aided international efforts to document genocide and prosecute those responsible, but this book argues that fictional representation occupies an equally important and problematic place in the process of shaping minds on the subject. Edited by two of the leading experts in the field, The History of Genocide in Cinema analyzes fictional and semi-fictional portrayals of genocide, focusing on, amongst others, the repression of indigenous populations in Australia, the genocide of Native Americans in the 19th century, the Herero genocide, Armenia, the Holodomor (Stalin's policy of starvation in Ukraine), the Nazi Holocaust, Nanking and Darfur.

Comprehensive and unique in its focus on fiction films, as opposed to documentaries, The History of Genocide in Cinema is an essential resource for students and researchers in the fields of cultural history, holocaust studies and the history of film.

Atrocities on Screen

Fade to Black and White

The Past and Present in Anglo-American Cinema and Television

The History of Genocide in Cinema

Race and Racism in the United States: An Encyclopedia of the American Mosaic [4 volumes]

Stereotypes, Myths, and the "Good Indian"

The Haitian Revolution in Film and Video Games

Media & Minorities looks at the media's racial tendencies with an eye to identifying the system supportive messages conveyed and offering challenges to them. The book covers all major media--including television, film, newspapers, radio, magazines, and the Internet--and systematically analyzes their representation of the four largest minority groups in the U.S.: African Americans, Native Americans, Latinos, and Asian Americans. Entertainment media are compared and contrasted with news media, and special attention is devoted to coverage of social movements for racial justice and politicians of color.

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.

In Matthew's passion narrative, the ethnoracial identity of Jesus comes into sharp focus. The repetition of the title "King of the Judeans" foregrounds the politics of race and ethnicity. Despite the explicit use of terminology, previous scholarship has understood the title curiously in non-ethnoracial ways. This book takes the peculiar omission in the history of interpretation as its point of departure. It provides an expanded ethnoracial reading of the text, and poses a fundamental ideological question that interrogates the pattern in the larger context of modern biblical scholarship. Wongi Park issues a critique of the dominant narrative and presents an alternative reading of Matthew's passion narrative. He identifies a critical vocabulary and framework of analysis to decode the politics of race and ethnicity implicit in the history of interpretation. Ultimately, the book lends itself to a broader research agenda: the destabilization of the dominant narrative of early Christianity's non-ethnoracial origins.

Science fiction film offers its viewers many pleasures, not least of which is the possibility of imagining other worlds in which very different forms of society exist. Not surprisingly, however, these alternative worlds often become spaces in which filmmakers and film audiences can explore issues of concern in our own society. Through an analysis of over thirty canonic science fiction (SF) films, including Logan's Run, Star Wars, Blade Runner, Back to the Future, Gattaca, and Minority Report, Black Space offers a thorough-going investigation of how SF film since the 1950s has dealt with the issue of race and specifically with the representation of blackness. Setting his study against the backdrop of America's ongoing racial struggles and complex socioeconomic histories, Adilifu Nama pursues a number of themes in Black Space. They include the structured absence/token presence of blacks in SF film; racial contamination and racial paranoia; the traumatized black body as the ultimate signifier of difference, alienness, and "otherness"; the use of class and economic issues to subsume race as an issue; the racially subversive pleasures and allegories encoded in some mainstream SF films; and the ways in which independent and extra-filmic productions are subverting the SF genre of Hollywood filmmaking. The first book-length study of African American representation in science fiction film, Black Space demonstrates that SF cinema has become an important field of racial analysis, a site where definitions of race can be contested and post-civil rights race relations (re)imagined.

Focus On: 100 Most Popular 1990s Action Films

Race and Contention in Twenty-First Century U.S. Media

From Mammy to Minny, what the Academy Awards Tell Us about African Americans

The Persistence of Hollywood

Science, Philosophy and the Religion in the Matrix

Race in American Film: Voices and Visions that Shaped a Nation [3 volumes]

A Political Companion to Saul Bellow

"Frederick W. Gooding, Jr. provides a thorough analysis and overview of black people that were nominated for their Hollywood roles, going decade by decade in highly accessible language. The book shows how the Oscars are a litmus test, ultimately reflecting what degree our society has truly embraced diversity

within the hallowed confines of our sacred imaginations"--

Screen Savors studies how the self of whites is imagined in Hollywood movies--by white directors featuring white protagonists interacting with people of another color. This collaboration by a sociologist and a film critic, using the new perspective of critical "white studies," offers a bold and sweeping critique of almost a century's worth of American film, from *Birth of Nation* (1915) through *Black Hawk Down* (2001). Screen Savors studies the way in which the social relations that we call "race" are fictionalized and pictured in the movies. It argues that films are part of broader projects that lead us to ignore or deny the nature of the racial divide in which Americans live. Even as the images of racial and ethnic minorities change across the twentieth century, Hollywood keeps portraying the ideal white American self as good-looking, powerful, brave, cordial, kind, firm, and generous: a natural-born leader worthy of the loyalty of those of another color. The book invites readers to conduct their own analyses of films by showing how this can be done in over 50 Hollywood movies. Among these are some films about the Civil War--*Birth of a Nation*, *Gone with the Wind*, and *Glory*; some about white messiahs who rescue people of another color--*Stargate*, *To Kill a Mockingbird*, *Mississippi Burning*, *Three Kings*, and *The Matrix*; the three versions of *Mutiny on the Bounty* (1935, 1962, and 1984) and interracial romance--*Guess Who's Coming to Dinner*. Forty years of Hollywood fantasies of interracial harmony, from *The Defiant Ones* and *In the Heat of the Night* through the *Lethal Weapon* series and *Men in Black* are examined. This work in the sociology of knowledge and cultural studies relates the movies of Hollywood to the large political agendas on race relation in the United States. Screen Savors appeals to the general reader interested in the movies or in race and ethnicity as well as to students of com

Saul Bellow is one of the twentieth century's most influential, respected, and honored writers. His novels *The Adventures of Augie March*, *Herzog*, and *Mr. Sammler's Planet* won the National Book Award, and *Humboldt's Gift* was awarded the 1976 Pulitzer Prize for fiction. In addition, his plays garnered popular and critical acclaim, and some were produced on Broadway. Known for his insights into life in a post-Holocaust world, Bellow's explorations of modernity, Jewish identity, and the relationship between art and society have resonated with his readers, but because his writing is not overtly political, his politics have largely been ignored. *A Political Companion to Saul Bellow* examines the author's novels, essays, short stories, and letters in order to illuminate his evolution from liberal to neoconservative. It investigates Bellow's exploration of the United States as a democratic system, the religious and ideological influences on his work, and his views on race relations, religious identity, and multiculturalism in the academy. Featuring a fascinating conclusion that draws from interviews with Bellow's sons, this accessible companion is an excellent resource for understanding the political thought of

one of America's most acclaimed writers.

Sport films have been central to American cinema, playing an increasingly important role in the communication of a commonsense understanding of race, gender, class, history, and social relations. Oddly, scholars have neglected sport films and their significance. Offering a comparative, theoretically grounded, and interdisciplinary approach, *Visual Economies of/in Motion* marks a novel and important point of departure in sport studies and cultural studies. It brings together a dozen essays on feature films and documentaries to probe the articulation of ideologies and identities, play and power, and sporting worlds and social fields. -- Amazon.com.

Screening Scarlett Johansson

Culture, History, Politics

Media & Minorities

Writing History with Lightning

Gender, Genre, Stardom

Histories on Screen

Black Oscars

Hollywood is often thought of—and certainly by Hollywood itself—as a progressive haven. However, in the decade after the passage of the Civil Rights Act, the film industry grew deeply conservative when it came to conflicts over racial justice. Amid black self-assertion and white backlash, many of the most heated struggles in film were fought over employment. In *A Piece of the Action*, Eithne Quinn reveals how Hollywood catalyzed wider racial politics, through representation on screen as well as in battles over jobs and resources behind the scenes. Based on extensive archival research and detailed discussions of films like *In the Heat of the Night*, *Sweet Sweetback's Baadasssss Song*, *Super Fly*, *Claudine*, and *Blue Collar*, this volume considers how issues of race and labor played out on the screen during the tumultuous early years of affirmative action. Quinn charts how black actors leveraged their performance capital to force meaningful changes to employment and film content. She examines the emergence of Sidney Poitier and other African Americans as A-list stars; the careers of black filmmakers such as Melvin Van Peebles and Ossie Davis; and attempts by the federal government and black advocacy groups to integrate cinema. Quinn also highlights the limits of Hollywood's liberalism, showing how predominantly white filmmakers, executives, and unions hid the persistence of racism behind feel-good stories and public-relations avowals of tolerance. A rigorous analysis of the deeply rooted patterns of racial exclusion in American cinema, *A Piece of the Action* sheds light on why conservative and corporate responses to antiracist and labor activism remain pervasive in today's Hollywood. This collection, representing the work of scholars from a range of theoretical frameworks and disciplines, examines aspects of the preoccupation with children and childhood in Steven Spielberg's films. It includes essays on such films as *Close Encounters of the Third Kind*, *E.T. The Extra-Terrestrial*, *Empire of the*

Sun, Hook, Jurassic Park, and more.

While Hollywood's success – its persistence – has remained constant for almost one hundred years, the study of its success has undergone significant expansion and transformation. Since the 1960s, Thomas Elsaesser's research has spearheaded the study of Hollywood, beginning with his classic essays on auteurism and cinephilia, focused around a director's themes and style, up to his analysis of the "corporate authorship" of contemporary director James Cameron. In between, he has helped to transform film studies by incorporating questions of narrative, genre, desire, ideology and, more recently, Hollywood's economic-technological infrastructure and its place within global capitalism. The Persistence of Hollywood brings together Elsaesser's key writings about Hollywood filmmaking. It includes his detailed studies of individual directors (including Minnelli, Fuller, Ray, Hitchcock, Lang, Altman, Kubrick, Coppola, and Cameron), as well as essays charting the shifts from classic to corporate Hollywood by way of the New Hollywood and the resurgence of the blockbuster. The book also presents a history of the different critical-theoretical paradigms central to film studies in its analysis of Hollywood, from auteurism and cinephilia to textual analysis, Marxism, psychoanalysis, and post-industrial analysis.

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The Politics of Race in News and Entertainment

Race on the QT

A Companion to Steven Spielberg

A Piece of the Action

Sport and Film

Cinematic Geographies and Multicultural Spectatorship in America

What explains the enduring popularity of white-authored protest fiction about racism in America? How have such books spoken to the racial crises of their time, and why do they remain important in our own era? *White Writers, Race Matters* explores these questions and the controversies they raise by tracking this tradition in American literary history. Dating back to *Uncle Tom's Cabin*, the genre includes widely-read and taught works such as *Huckleberry Finn* and *To Kill a Mockingbird* along with period best-sellers now sometimes forgotten. This history also takes us to Hollywood, which regularly adapted them into blockbusters that spread their cultural influence further as well as incited debates over their politics. These novels strive to move readers emotionally toward ethical transformation and practical action. Their literary forms, styles and plots derive from the cultural work they intend to do in educating the minds and hearts of those who, in James Baldwin's words, "think they are white"--indeed, in making the social construction of that whiteness readable and thus more susceptible to reform. Each chapter provides a case study combining biography, historical analysis, close reading, and literary theory to map the significance of this genre and its ongoing relevance. This tradition remains vital because every generation must relearn the lessons of antiracism and formulate effective cultural narratives for transmitting intellectual and affective tools useful in fighting injustice.

Screen Savors Hollywood Fictions of Whiteness Rowman & Littlefield
Screen Savors