Postmodernism Native American Literature And Issues Of

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Tracks

Twentieth-century American Western Writers

Native American Literature in Tribal Context

The Turn to the Native

The Native American Renaissance

This book includes contributions by African, East and West European, Asian and North American scholars which deal with and compare ideological and non-ideological approaches to the analysis of literary, artistic as well as popular works (popular music) mostly by American authors. Most of the essays deal with a way various aspects of American postmodern art is presented, treated, idealized and aesthetized in different literary genres, forms of art and media. The contributions offer multidisciplinary, cross-cultural and comparative perspectives and represent a diversity of scholarly voices ranging from the general discussion on the relationship between ideology and art (Antoni Chmielansk), ideology and multiculturalism (Cristina Garrigós). They also give the analysis of poetry (Pokrivčák, Obododima Oha), postmodern fiction (Pi-Hua Ni, Cristina Garrigós), drama (Zoe Detsi-Diamanti, Csuva Csapo) as well as the comparative analysis of the depiction of the identity of North American Indians in such different media as literature and film (Michal Peprník). In addition to this, the book includes the analysis of Black rap music (Wojciech Kallas).

The Routledge Introduction to American Postmodernism

Selected by Choice magazine as an Outstanding Academic Book for 1999 Since the 1968 publication of N. Scott Momaday's House Made of Dawn, a new generation of Native American storytellers had chosen writing over oral tradition. While their works differ in conflict and language by observing the frames of traditional Native American oral narrative, Native American written narrative has emerged as something distinct from the postmodern novel with which it is often compared. In Dream of Fiery Stars, Catherine Rinaldi examines the novels of writers such as Momaday, Linda Hogan, Leslie Marmon Silko, Gerald Vizenor, and Louise Erdrich and contends that the very act of writing narrative imposes constraints upon these authors that are foreign to Native American tradition. Their works amount to a break with—and a transformation of—American Indian storytelling. The book focuses on the agenda of social and cultural regeneration encoded in contemporary Native American narrative, and addresses key questions about how these works achieve their overtly stated aims, how they rewrite Western novels of space and time; examines the existence of intertextual connections between Native American works; and looks at the vital role of Native American literature in mainstream society today.

Negotiating Postmodernism

This first book-length critical analysis of the full range of novels written between 1854 and today by American Indian authors takes as its theme the search for self-discovery and cultural identity. Following Louis Chrome's introduction, Louis Chrome examines the writings of Native American novelists in context, considering their relationships to traditional American Indian oral literature as well as their differences from mainstream Euroamerican literature. In the following chapters he looks at the novels of John Rollin Ridge, Mourning Dove, Joseph John Mathews, D'Arcy McNickle, N. Scott Momaday, James Welch, Leslie Marmon Silko, Louise Erdrich, Michael Dorris, and Gerald Vizenor. These authors are mixed-bloods who, in their writing, try to come to terms with the marginalization of both mixed-bloods and fullbloods and of their cultures in American society. Their novels are complex and sophisticated narratives of cultural survival - and survival guides for fullbloods and mixedbloods in modern America. Rejecting the stereotypes and cliches long attached to the word Indian, they represent and adapt the colonizers language, English, to describe the Indian experience. These novels embody the American Indian point of view; the non-Indian is required to assume the role of "other". In his analysis Owens draws on a broad range of literary theory: myth and folklore, structuralism, modernism, poststructuralism, and, particularly, postcolonialism. At the same time he argues that although recent American Indian fiction incorporates a number of significant elements often identified with postmodern writing, it contradicts the primary impulse of postmodernism. That is, instead of celebrating fragmentation, ephemeralness, and chaos, these authors insist on a cultural center that is "American" rather than "Indian." Owens's book offers a new critical approach to novels by American Indians. It also offers a comprehensive introduction to the novels, helping teachers bring this important fiction to the classroom.

Nothing But the Truth

Essays on authors of American Western literature suggesting the enormous diversity of North America's Western peoples, visions and possibilities. These authors share a common awe of the immensity of the West while also exhibiting a wide range of individual, cultural and ethical literary responses to the nature and meaning of the Western experience.

Where "Indians" Fear to Tread?

Game provides limits, boundaries, and borders to play, thereby both limiting and, paradoxically, enabling meaningful play. This study does not claim that literature is a game in the strong sense, it chooses instead to concentrate on the gamelike shape - the "gamefulness" - that literary postmodernism assumes.

Postmodernism: Negotiating Postmodernism: Nothing But the Truth

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Access Free Postmodernism Native American Literature And Issues Of
Native American, Chicano, and Western American Literatures

In this bracing book, Beatriz Sarlo offers a remarkably clear, forthright, and forceful statement of what precisely cultural criticism is and might be in our age of manic consumption, commercialization, popularization, and mass marketing.

Fictions of (in)betweenness

An entirely new approach to reading, understanding, and enjoying Native American fiction This book has been written with the narrow conviction that if Native American literature is worth thinking about at all, it is worth thinking about as literature. The vast majority of thought that has been poured out onto Native American literature has published for how Americans see themselves, as if the texts were positioned in relation to history or culture. Rather than create a comprehensive cultural and historical genealogy for Native American literature, David Treuer investigates a selection of the most important Native American novels and, with a novel’s eye and a critic’s mind, examines the intricate procedures that have shaped the texts. His focus on the frontier as an engine of Native American literature is the first book of its kind.

International Postmodernism

Over the last twenty years, Native American literary studies has taken a sharp political turn. In this book, Matthew Herman provides the historical framework for this shift and examines the movement in historical and cultural contexts. He also addresses representations of Indian masculinity, uncovering Native literature’s recurring fascination with restless young men who have nothing to do, or who have no idea what to do. Herman explores the contrasts between the work of such notable figures as Philip von Borries and Richard J. Warcrafts, and how the two authors represent Indian identity in the course of ten crucial years, as tribal land and trust between people erode ceaselessly, men and women are pushed to the brink of their endurance—yet their pride and humor remain intact.

African, Native, and Jewish American Literature and the Reshaping of Modernism

Postmodernism and Race explores the question of how dramatic shifts in conceptions of race in the late twentieth and early twenty-first centuries have been addressed by writers at the cutting edge of equally dramatic transformations of literary form. An opening section engages with the broad question of how the geographical and political positioning of experimental writing informs its contribution to racial discourse, while later segments focus on central critical domains within this field: race and performative; American Indian and Euro-American literatures on the one hand, and postcolonial and subaltern studies on the other. Herman concludes that the central problematic defining the last two decades of Native American literary studies has involved the emergence in theory of anti-colonial nationalism, its variants, and its contradictions. This will be a necessary addition for students and scholars of Native American Studies as well as 20th-century literature.

Identity Crises

Significant to Dunn’s critique of poststructuralist and postmodern theories is his application of George Herbert Mead as a means of theorizing identity and difference. The focus on postmodernity, rather than postmodernism grounds his analysis of identity and difference both materially and socially.

From Puritanism to Postmodernism

The Columbia Guide to American Indian Literatures of the United States Since 1945 is the first major volume of its kind to focus on Native American literature in a postcolonial context. With particular emphasis on core themes of identity, sovereignty, and land. In his essay comprising part I of the volume, Eric Cheyfitz argues for the necessary conjunction of Apess to Alexie. Part II is a comprehensive survey of five genres of literature: fiction (Arnold Krupat and Michael Elliott), poetry (Kimberly Blaeser), drama (Shari Huhndorf), nonfiction (David Murray), and autobiography (Kendall Johnson), and discusses the work of Vine Deloria Jr., N. Scott Momaday, Joy Harjo, Simon Ortiz, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, and Sherman Alexie, among many others. American Indian and Euro-American literatures and political and cultural contexts are related to one another as they inform and are informed by the American Indian and how recent trends in Native writing build upon and integrate traditional modes of storytelling. Sure to be considered a groundbreaking contribution to the field, The Columbia Guide to American Indian Literatures of the United States Since 1945 offers a rich history of conflict and a wealth of new information and insight.

American Indian Culture and Research Journal

Identity Crises

Set in North Dakota at a time in this century when Indian tribes were struggling to keep what little remained of their lands, Tracks is a tale of passion and deep unrest. Over the course of ten crucial years, as tribal land and trust between people erode ceaselessly, men and women are pushed to the brink of their endurance—yet their pride and humor remain intact. The reader will experience shock and pleasure in encountering a group of characters that are compelling and rich in their vigor, clarity, and indomitable vitality.

Native American Literatures

Widely acknowledged as a contemporary classic that has introduced thousands of readers to American literature, From Puritanism to Postmodernism: A History of American Literature brilliantly charts the fascinating story of American literature from the Puritan legacy to the advent of postmodernism. From realism and romanticism to modernism and postmodernism it examines and reflects on the work of a rich panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. This book, written by one of the most influential critics of our time, is both a major reassessment of the nature of American fiction: a work which sets forth both a new history of American literature and a new history of the American.

Other Destinies

In an original, widely researched, and accessibly written book, Robert Dale Parker helps redefine the study of Native American literature by focusing on issues of gender and literary form. Among the writers Parker highlights are Thomas King, Joseph Mathews, D’Arcy McNickle, Leslie Marmon Silko, and Ray A. Young Bear, some of whom have previously been noted by scholarly attention but have been little studied by Native American literature by reinterpreting its concerns with poetry, orality, and Indian notions of authority. He also addresses representations of Indian masculinity, uncovering Native literature’s recurring fascination with restless young men who have nothing to do, or who have no idea what to do. Parker argues that, contrary to the belief that much Native American literature repudiated the idea of the frontier, it has continued to explore the historical context.

Native American Writers of the United States

Native American literature has always been embattled. It is marked by divergent opinions about what constitutes authenticity, sovereignty, and even literature. It encompasses traditions: sacred, oral and inscribed; and modern and postmodern; oral and inscribed; utopian and noveld. Its texts are a site of political struggle, shifting to meet external and internal expectations. This Cambridge History endeavors to capture and question the contested character of Indigenous texts and the way they are evaluated. It delineates significant periods of literary and cultural development in four sections: “Traces & Removals” (pre-1870s); “Assimilation and Modernity” (1879-1967); “Native American Renaissance” (post-1960s); and “Visions & Revisions” (21st century). These rubrics highlight how Native literatures have evolved alongside major transitions in American history. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title International Postmodernism.
The Invention of Native American Literature

Hovedsageligt om de moderne, amerikanske, indianske forfattere N. Scott Momaday, LeslieMarmon Silko, D'Arcy McNickle, Louise Erdrich, og: Gerald Vizenor.

The Gamefulness of American Postmodernism

Postmodern American Literature and Its Other

The postmodern Native American literature that followed the publication of N. Scott Momaday’s Pulitzer Prize-winning House Made of Dawn in 1968 continues unabated. Fiction and poetry, autobiography and discursive writing from such writers as James Welch, Gerald Vizenor, and Leslie Marmon Silko constitute what critic Kenneth Lincoln in 1983 termed the Native American Renaissance. This collection of essays takes the measure of that efflorescence. The contributors scrutinize writers from Momaday to Sherman Alexie, analyzing works by Native women, First Nations Canadian writers, postmodernists, and such theorists as Robert Warrior, Jace Weaver, and Craig Womack. Weaver’s own examination of the development of Native literary criticism since 1968 focuses on Native American literary nationalism. Alan R. Valle turns to the achievement of Momaday to examine the ways Native novelists have influenced one another. Post-renaissance and postmodern writers are discussed in company with newer writers such as Gordon Henry, Jr., and D. L. Birchfield. Critical essays discuss the poetry of Simon Ortiz, Kimberly Blaeser, Diane Glancy, Luci Tapahonso, and Ray A. Young Bear, as well as the life writings of Janet Campbell Hale, Carter Revard, and Jim Barnes. An essay on Native drama examines the work of Hanay Geiogamah, the Native American Theater Ensemble, and Spider Woman Theatre. In the volume’s concluding essay, Kenneth Lincoln reflects on the history of the Native American Renaissance up to and beyond his seminal work, and discusses Native literature’s legacy and future. The essays collected here underscore the vitality of Native American literature and the need for debate on theory and ideology.

Scenes from Postmodern Life

The Turn to the Native is a long-awaited assessment of Native American studies by one of its leading practitioners. Learned and a passionate, the book is a timely account of Native American literature and the critical writings that have grown up around it. It is also a polemical intervention by a critic with abiding loyalties to Native American culture and to the Western intellectual heritage that has often been seen as hostile to Native culture and society.

Politics and Aesthetics in Contemporary Native American Literature

Redefining postmodern American literature to include the voices of women and nonwhite writers

Narrative Chance

Narrative Chance

Joining the modern-postmodern debate, this book suggests that the polarizing polemics of the radical postmodernists who once dominated the discussion have given way to a new critical postmodernism characterized by dialogue, accommodation, and synthesis. A comprehensive survey, Negotiating Postmodernism also marks the arrival of a powerful, critical presence on the scene, one that advances the idea of a late modern-postmodern social and cultural transition.

Indian Nation

Acta Universitatis Lodziensis

AN ANTHOLOGY THAT features both classic and contemporary Native American Literatures, Nothing But The Truth is a healthy collection of the best works of Native American Literature. The pieces of literature selected for this anthology are core texts used in classrooms and are conducive to discussion in the classroom. Fiction, Nonfiction, Poetry, and Drama are included as well as some theoretical discussion and introductions by various scholars and teachers of the literature.

Native American Fiction

The two fields of contemporary Native American literature and culture exist in the tension between two literary traditions: the Native oral and literary tradition and the modern Western mainstream literary influence. In her North Dakota quartet Love Medicine (1984), The Beet Queen (1986), Tracks (1988), The Bingo Palace (1994), Native American mixedblood author, Louise Erdrich (b. 1954) exemplifies where and how these traditions meet and interact. A postmodern reading of the quartet shows that Native American authors and literary critics alike need not be afraid to tread into postmodernism, since an interpretation from this perspective opens up the possibility of freeing Native American literature from the limiting label of “ethnic or minority literature” and of establishing it as a vital part of American literature. This postmodern interpretation of Louise Erdrich’s quartet offers a discussion of the theoretical issues involved in the context of ethnic writing and its relation to postmodernism, as well as an analysis of her intricate narrative strategies, in particular, her use of multiple perspectives and of intertextual techniques. The main part of the interpretation consists of a reading of postmodern concepts such as magical realism, carnivalesque humor, the relationship between reader and text, gender roles and sexual identities, history and textuality, the trickster figure, and games and chance as can be found in Louise Erdrich’s North Dakota quartet.

The Cambridge History of Native American Literature: Volume 1

Unique in its collation of major theorists rarely considered together, Critical Environments incorporates detailed discussions of the work of Richard Rorty, Walter Benn Michaels, Stanley Cavell, Humberto Maturana, Francisco Varela, Niklas Luhmann, Donna Haraway, Michel Foucault, Gilles Deleuze, Fredric Jameson, and others, and ranges across fields from feminist philosophy of science to the theory of ideology. Offering American readers a comprehensive introduction to systems theory and responding to the widespread charge of relativism leveled against it, Wolfe’s work will enhance and inspire new kinds of critical thought.

Postmodern Literature and Race

The Routledge Introduction to American Postmodernism offers readers a fresh, insightful overview to all genres of postmodern writing. Drawing on a variety of works from not only mainstream authors but also those that are arguably unconventional, renowned scholar Linda Wagner-Martin gives the reader a solid framework and foundation to reading, understanding, and appreciating postmodern literature since its inception through the present day.

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