



American Culture and Melodrama in the 19th century

Ενότητα 5 : Melodrama and the American West

Ζωή Δέτση

ΤΜΗΜΑ ΑΓΓΛΙΚΗΣ ΓΛΩΣΣΑΣ ΚΑΙ ΦΙΛΟΛΟΓΙΑΣ



Άδειες Χρήσης

- Το παρόν εκπαιδευτικό υλικό υπόκειται σε άδειες χρήσης Creative Commons.
- Για εκπαιδευτικό υλικό, όπως εικόνες, που υπόκειται σε άλλου τύπου άδειας χρήσης, η άδεια χρήσης αναφέρεται ρητώς.



Χρηματοδότηση

- Το παρόν εκπαιδευτικό υλικό έχει αναπτυχθεί στα πλαίσια του εκπαιδευτικού έργου του διδάσκοντα.
- Το έργο «Ανοικτά Ακαδημαϊκά Μαθήματα στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης» έχει χρηματοδοτήσει μόνο τη αναδιαμόρφωση του εκπαιδευτικού υλικού.
- Το έργο υλοποιείται στο πλαίσιο του Επιχειρησιακού Προγράμματος «Εκπαίδευση και Δια Βίου Μάθηση» και συγχρηματοδοτείται από την Ευρωπαϊκή Ένωση (Ευρωπαϊκό Κοινωνικό Ταμείο) και από εθνικούς πόρους.





Melodrama and the American West



Ευρωπαϊκή Ένωση
Ευρωπαϊκό Κοινωνικό Ταμείο



ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΣΠΑ
2007-2013
πρόγραμμα για την ανάπτυξη
ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ

Περιεχόμενα ενότητας (1/2)

1. Westward Movement
2. Manifest Destiny
3. Bison skull pile
4. Migration after the Civil War
5. Homesteaders
6. Life on the Plains
7. The Pilgrim and the Pioneer
8. The myth of the American West



Περιεχόμενα ενότητας (2/2)

9. Reality
10. Wild West Shows
11. American Hollywood Western Films
12. Spaghetti Western
13. Sergio Leone
14. Disjunction between American mythology and the reality of America
15. Sudden emergence of western plays in the 1870s
16. The West as the future of the nation
17. Frontier plays



Objectives

- This section approaches the myth of the American West through the frontier plays of the late nineteenth century. The aesthetics of melodrama are employed in these plays in an attempt to promote the mythical aspect of the west as a land of limitless opportunities concealing the excessive violence and discrimination that existed there.



Melodrama and the Politics of Race



Westward Movement (1/3)



Εικόνα 1

Westward Movement (2/3)

- The latter half of the 19th century: between the California Gold Rush of 1849 and the end of the century.
 - Scientific explorations (water, land, nature)
 - Governmental intervention (treaties)
 - Indian Removal Policy: **Trail of Tears** (the forced relocation and movement of Native American nations)



Westward Movement (3/3)



Εικόνα 2



Εικόνα 3



Manifest Destiny and the Myth of the West



Εικόνα 4

- The belief that the United States was pre-ordained by God to expand from the Atlantic coast to the Pacific coast (1840s).
- It provided a moral/religious as well as political/economic justification for imperialistic expansion.



Environmental destruction: Bison skull pile



Εικόνα 5

Migration after the Civil War

- “The Best Prairie Lands”, “Low Prices”, “Large Discounts For Cash”, and “Better Terms Than Ever!”.
- A better economic life (to escape poverty and over-crowding and sometimes to escape religious persecution).
- Ethnic communities (Swedes in South Dakota, Irish in Montana, German Jews in Oregon, etc.).
- The new railroads.



Homesteaders (1/2)

The Homesteaders *Farming the Plains*

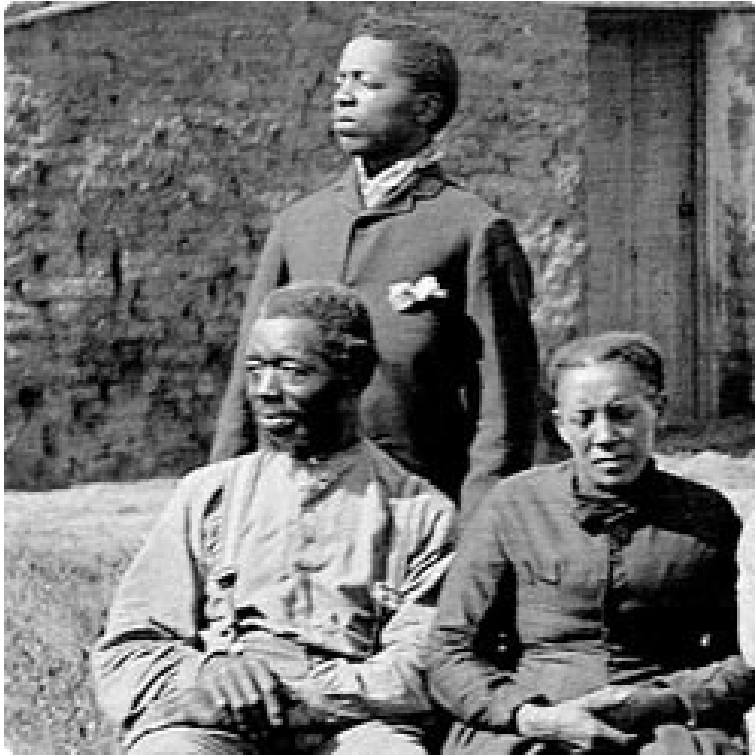


Εικόνα 6

- 1862 Homestead Act - each family given 160 acres of land as long as they farmed it for five years.
- 1873 Timber Culture Act - a further 160 acres of land was given as long as 40 acres was planted with trees.



Homesteaders (2/2)

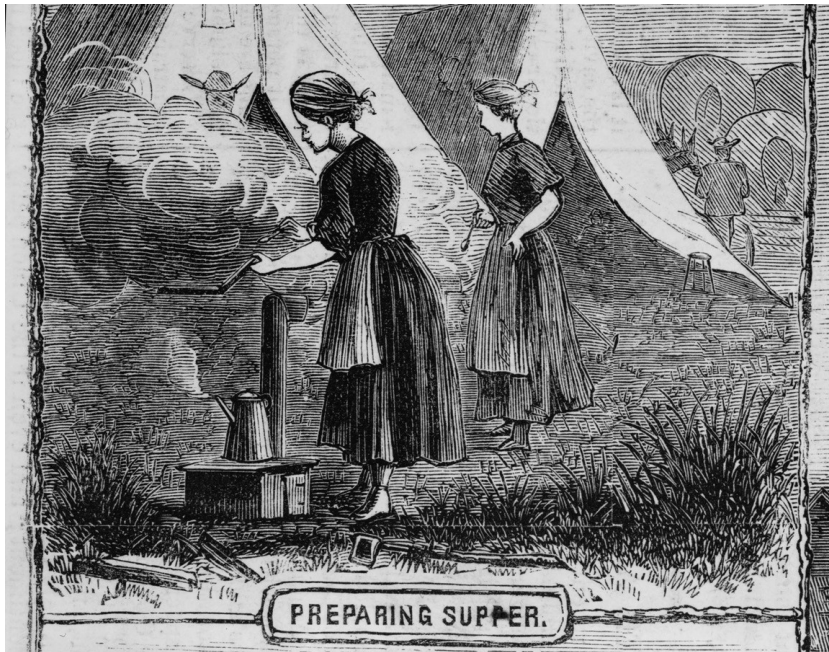


Εικόνα 7

- 1877 Desert Land Act - 640 acres of very cheap land was made available in areas with low rainfall.
- Thousands of freed black slaves became homesteaders.



Life on the Plains



Εικόνα 8

- "...There is progress everywhere, and the vanguard -- the pioneers of civilization -- are actuated and inspired by the principles which have made America free and glorious."
Harper's Weekly
January 11, 1868.



The Pilgrim and the Pioneer



- The love of religious freedom impelled the Pilgrims to settle the New England; the love of personal liberty leads the pioneer to embark on the boundless prairies of the West.

Εικόνα 9

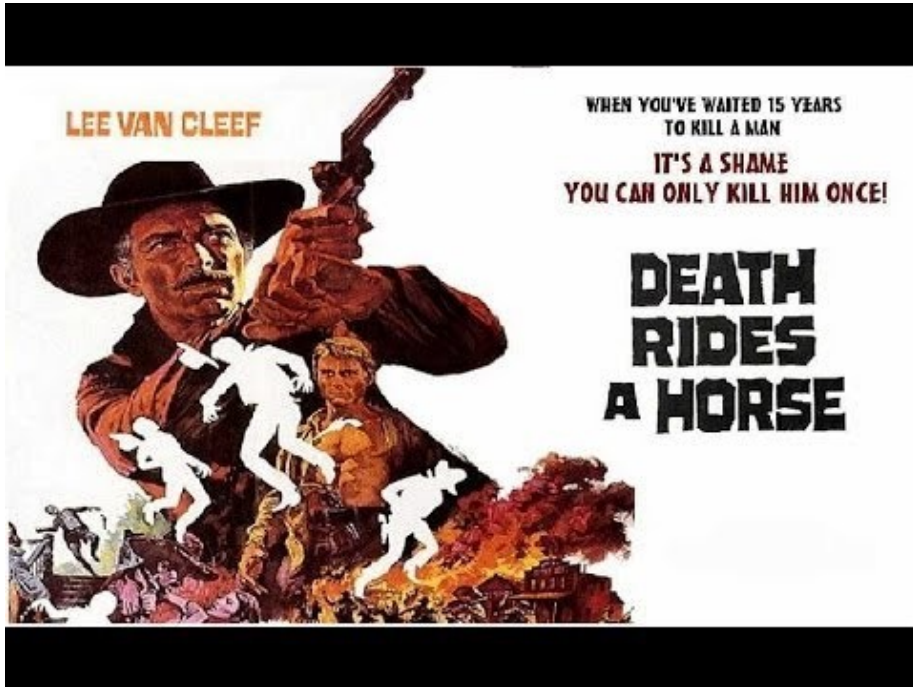


The myth of the American West

- Frederick Jackson Turner "*The Significance of the Frontier in American History*" (1893).
 - individualism, self-reliance, ingenuity and optimism
 - the pioneer/cowboy as an adventurer (stereotypes: good white vs. barbaric Indian)
 - develop their identity as a people (American frontier)
 - built a democratic civilization



Reality

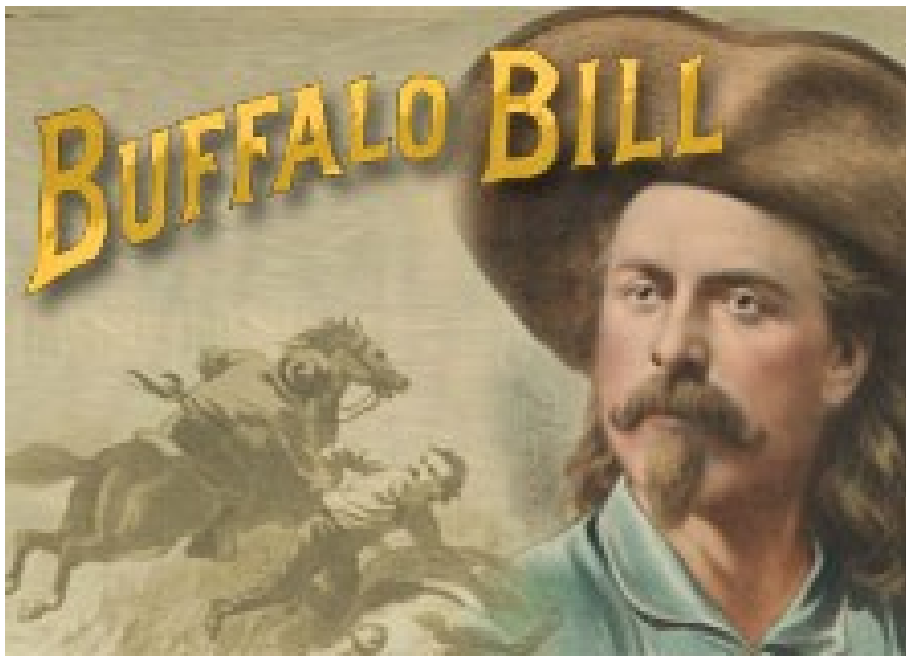


Εικόνα 10

- Conquest/
cultural domination.
- Opportunists/
lawlessness.
- A place where
different races
overlapped.
- Conflict/ hostility.



Wild West Shows



Εικόνα 11

- <http://www.youtube.com/watch?v=fcnkv6ZVBCo>
(Dec. 28, 2006)
- In his shows the Indians were usually the "bad guys," attacking stagecoaches and wagon trains in order to be driven off by "heroic" cowboys and soldiers.



American Hollywood Western Films (1940s-1950s) (1/4)



Εικόνα 12

- Derive from the long tradition of Wild West literature that had dominated the mass taste of 19th-century America (Fenimore Cooper's *The Last of the Mohicans*).



American Hollywood Western Films (1940s-1950s) (2/4)



Εικόνα 13

- The life of a wanderer, a cowboy or a gunfighter fighting villains and bound to no fixed social structures.
- A society organized around codes of honor and personal justice (feud), rather than any rationalistic law.



American Hollywood Western Films (1940s-1950s) (3/4)



Εικόνα 14

- Hard life of American frontier families.
- Conflict between natives and settlers.
- Specific settings: desolate landscape, isolated forts, ranches.
- Towns: saloon, general store, jailhouse, church, school.



American Hollywood Western Films (1940s-1950s) (4/4)

- Classical western ideology consists of justifications for colonization, imperialism, genocide of Indians, 'natural' connection between masculinity and violence.
Three sets of characters: the hero, the society, and the villains.



Spaghetti Western (1959 to the early 1970's)



Εικόνα 15

- Began as a parody of classic American Western movies, but they evolved into a respected movie genre.
- Filmed in Italy and based on stories of the American west.
- Violent and humorous.



Sergio Leone (1929-1989)



Εικόνα 16

- European westerns vs. Hollywood westerns: 'dollars-trilogy': *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), and *The Good, the Bad and the Ugly* (1966): extremely violent and enjoyed great box-office success.
- A savage vision of the West.



Disjunction between American mythology and the reality of America (1/2)



Εικόνα 17

- Images of the West as thrilling, violent, extreme, repulsive, and often ridiculous.
- A space beyond civilization where enrichment depended on one's skill with a gun and ability to deceive an opponent.



Disjunction between American mythology and the reality of America (2/2)



Εικόνα 18

- Murderous individualism vs. the rhetorical tropes of 'civilisation', 'justice' and 'manifest destiny.'
- Convey no *universal* moral messages (as many Hollywood Westerns have claimed to), but rather remain ambivalent.
- The heroes are not intended to set an example.

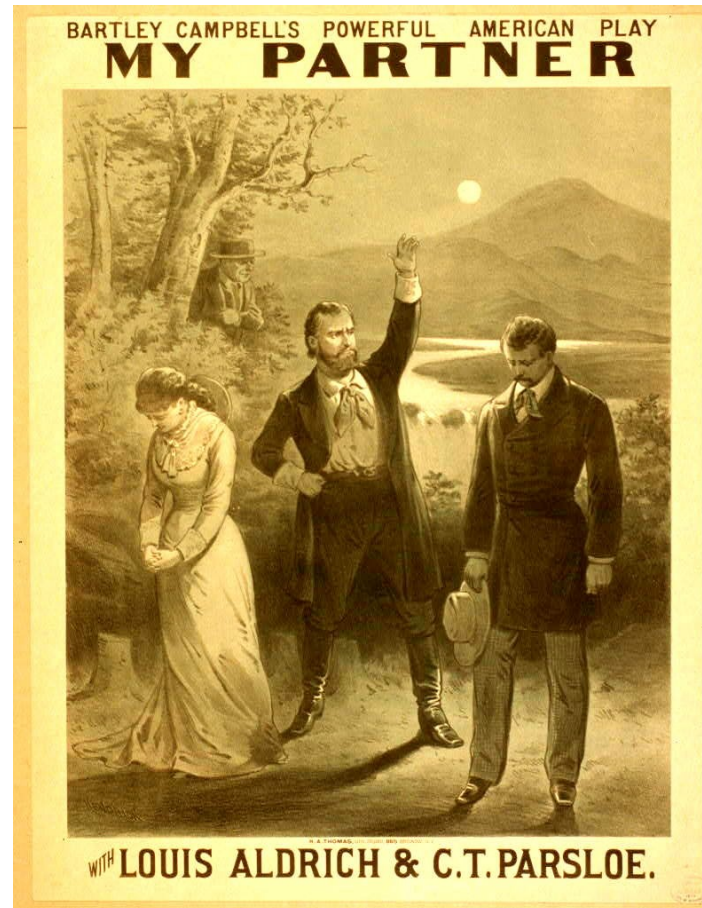


Sudden emergence of western plays in the 1870s

- Theorize the nation: contextualize its multicultural identity into a single unifying ideological construct.
- Reshape the nation's ideological profile after the Civil War: bring the West closer to the East through a civilizing process that revived the basic tenets of American democracy: equal rights, free labor, and prosperity.



Bartley Campbell's *My Partner* (1879)



Εικόνα 19

The West as the future of the nation (1/3)

- The West is textualized as “Paradise,” as another “Garden of Eden” reinforcing both the image of the romantic natural landscape and the dream of limitless possibilities and quick wealth.



The West as the future of the nation (2/3)

- A “blank page” where America could rewrite its grand narratives of republicanism and liberal individualism.
- A land of wild beauty and regenerative potential and its people as indomitable dreamers capable of admirable deeds.



The West as the future of the nation (3/3)

- Romanticize individual acquisitiveness and national imperialist policy.
- A rough country inhabited by people whom the “civilized” East regarded as beyond the fringes of respectable society.



Frontier plays (1/3)

- Resolve the fundamental dilemma regarding the nation's expansive politics which, on the one hand, entailed the exploitation and “corruption” of the land, while, on the other, it was deemed necessary for the establishment and viability of organized society.



Frontier plays (2/3)

- Blur the stark reality of an exceedingly complex multicultural community fractured by the unrelenting forces of capitalist expansion and racial exclusion.



Frontier plays (3/3)

- Romanticized mining-camp culture.
- An abstract sense of social morality and individual honor as well as a primitive form of justice.
- The characters exhibit an obsessive adherence to eastern behavioral codes and conventions.



Σημείωμα Χρήσης Έργων Τρίτων (1/2)

- Το Έργο αυτό κάνει χρήση των ακόλουθων έργων:
- Εικόνες/Σχήματα/Διαγράμματα/Φωτογραφίες
- Εικόνα 1: Copyright, <http://www.legendsofamerica.com/photos-oldwest/American%20Progress,%20John%20Gast,%201872-500.jpg>
- Εικόνα 2: CC BY SA, [https://upload.wikimedia.org/wikipedia/commons/9/9f/Grabill - The Cow Boy-edit.jpg](https://upload.wikimedia.org/wikipedia/commons/9/9f/Grabill_-_The_Cow_Boy-edit.jpg)
- Εικόνα 3: Copyright, https://img1.etsystatic.com/042/0/8911397/il_214x170.608990715_hocv.jpg
- Εικόνα 4: Copyright, http://2g9tgadpimgf1904fl3xc13zw.wpengine.netdna-cdn.com/wp-content/uploads/2015/07/Barns_grand_tetons-640x478.jpg
- Εικόνα 5: CC BY SA, [https://upload.wikimedia.org/wikipedia/commons/thumb/e/e9/Bison skull pile edit.jpg/307px-Bison skull pile edit.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/e/e9/Bison_skull_pile_edit.jpg/307px-Bison_skull_pile_edit.jpg)
- Εικόνα 6: Copyright, <http://files.pdfsr.com/data/screenshot/Farming-the-Plains-Problems-Presentation-Transcript-1717.jpg>
- Εικόνα 7: Copyright, http://www.nebraskastudies.org/0500/media/0501_020501.jpg
- Εικόνα 8: Copyright, <http://img.gawkerassets.com/img/18rwol2tgrv9bjpg/original.jpg>



Σημείωμα Χρήσης Έργων Τρίτων (2/2)

- Εικόνα 9: Copyright, <https://s-media-cache-ak0.pinimg.com/236x/b7/c1/23/b7c1235b72e156a56ce17f4bab76a5eb.jpg>
- Εικόνα 10: Copyright, <http://i.ytimg.com/vi/3Ql3PRLloSg/hqdefault.jpg>
- Εικόνα 11: Copyright, <http://i.ytimg.com/vi/3Ql3PRLloSg/hqdefault.jpg>
- Εικόνα 12: Copyright, http://westernencounters.com/assets/images/john_wayne_largew.jpg
- Εικόνα 13: Copyright, <http://www.hollywoodsgoldenage.com/images/winchester.jpg>
- Εικόνα 14: Copyright, <http://www.conservativefiringline.com/wp-content/uploads/2014/04/9b852cb4667bbaac4f416c2549740cb5.jpg>
- Εικόνα 15: Copyright, <https://cucinamk.files.wordpress.com/2015/02/fagioli-bud-spencer-terence-hill.jpg?w=640>
- Εικόνα 16: Copyright, <http://www.claqueta.es/wp-content/uploads/020809-0929-sergioleone7.jpg>
- Εικόνα 17: Copyright, http://cs.pikabu.ru/images/previews_comm/2013-12_7/13884357704717.jpg
- Εικόνα 18: Copyright, <http://thevintagepress.co/photos/clint-eastwood/fistful-of-dollars-man-with-no-name-ca9f7d7b1a0db82b64e60deb38914571-smaller-197098.jpg>
- Εικόνα 19: Copyright, <http://3.bp.blogspot.com/-7N1oNZTTyBI/VWnJP4ic8nI/AAAAAAAAAJQ/7tmWRHIVJWI/s1600/37i.jpg>



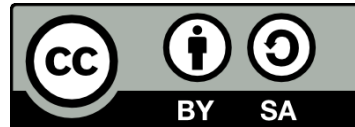
Σημείωμα Αναφοράς

Copyright Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Ζωή Δέτση. «American Culture and Melodrama in the 19th century. Melodrama and the American West». Έκδοση: 1.0. Θεσσαλονίκη 2014. Διαθέσιμο από τη δικτυακή διεύθυνση:<http://eclass.auth.gr/courses/OCRS450/>



Σημείωμα Αδειοδότησης

Το παρόν υλικό διατίθεται με τους όρους της άδειας χρήσης Creative Commons Αναφορά - Παρόμοια Διανομή [1] ή μεταγενέστερη, Διεθνής Έκδοση. Εξαιρούνται τα αυτοτελή έργα τρίτων π.χ. φωτογραφίες, διαγράμματα κ.λ.π., τα οποία εμπεριέχονται σε αυτό και τα οποία αναφέρονται μαζί με τους όρους χρήσης τους στο «Σημείωμα Χρήσης Έργων Τρίτων».



Ο δικαιούχος μπορεί να παρέχει στον αδειοδόχο ξεχωριστή άδεια να χρησιμοποιεί το έργο για εμπορική χρήση, εφόσον αυτό του ζητηθεί.

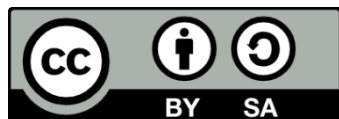
[1] <http://creativecommons.org/licenses/by-sa/4.0/>





Τέλος ενότητας

Επεξεργασία: <Χριστίνα Παπαχαρίτου>
Θεσσαλονίκη, Εαρινό Εξάμηνο 2014-2015





ΑΡΙΣΤΟΤΕΛΕΙΟ
ΠΑΝΕΠΙΣΤΗΜΙΟ
ΘΕΣΣΑΛΟΝΙΚΗΣ

Σημειώματα

Διατήρηση Σημειωμάτων

Οποιαδήποτε αναπαραγωγή ή διασκευή του υλικού θα πρέπει να συμπεριλαμβάνει:

- το Σημείωμα Αναφοράς
- το Σημείωμα Αδειοδότησης
- τη δήλωση Διατήρησης Σημειωμάτων
- το Σημείωμα Χρήσης Έργων Τρίτων (εφόσον υπάρχει)

μαζί με τους συνοδευόμενους υπερσυνδέσμους.

