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Black Manhood On The Silent Screen

Erin D. Chapman



Black Manhood On The Silent Screen:

Black Manhood on the Silent Screen Gerald R. Butters, 2002 In early twentieth century motion picture houses offensive stereotypes of African Americans were as predictable as they were prevalent Watermelon eating chicken thievery savages with uncontrollable appetites Sambo and Zip Coon were all representations associated with African American people Most of these caricatures were rendered by whites in blackface Few people realize that from 1915 through 1929 a number of African American film directors worked diligently to counter such racist definitions of black manhood found in films like D W Griffith's *The Birth of a Nation* the 1915 epic that glorified the Ku Klux Klan In the wake of the film's phenomenal success African American filmmakers sought to defend and redefine black manhood through motion pictures Gerald Butters's comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars African American produced and directed films and white independent productions of all black features Using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the Euro American controlled cinematic portrayal of black men versus the actual black male experience Through intense archival research Butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of Western popular culture He particularly examines the filmmaking of Oscar Micheaux the most prolific and controversial of all African American silent film directors and creator of the recently rediscovered *Within Our Gates* the legendary film that exposed a virtual litany of white abuses toward blacks *Black Manhood on the Silent Screen* is unique in that it takes contemporary and original film theory applies it to the distinctive body of African American independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in American society By showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory American history and film history

Black Manhood on the Silent Screen Gerald R. Butters, 2022 Butters's comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars African American produced and directed films and white independent productions of all black features Using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the Euro American controlled cinematic portrayal of Black men versus the actual Black male experience Through archival research Butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of Western popular culture He particularly examines the filmmaking of Oscar Micheaux the most prolific and controversial of all African American silent film

directors and creator of the recently rediscovered *Within Our Gates* the legendary film that exposed a virtual litany of white abuses toward Blacks This book is unique in that it takes contemporary and original film theory applies it to the distinctive body of African American independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in American society By showing how both white and Black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory American history and film history **Black Masculinity on Film** Daniel O'Brien,2017-09-06 This book provides wide ranging commentary on depictions of the black male in mainstream cinema O'Brien explores the extent to which counter representations of black masculinity have been achieved within a predominately white industry with an emphasis on agency the negotiation and malleability of racial status and the inherent instability of imposed racial categories Focusing on American and European cinema the chapters highlight actors Woody Strode Noble Johnson Eddie Anderson Will Smith genres jungle pictures westerns science fiction and franchises Tarzan James Bond underrepresented in previous critical and scholarly commentary in the field The author argues that although the characters and performances generated in these areas invoke popular genre types they display complexity diversity and ambiguity exhibiting aspects that are positive progressive and subversive This book will appeal to both the academic and the general reader interested in film race gender and colonial issues **Reservation Reelism** Michelle H. Raheja,2011-01-01 In this deeply engaging account Michelle H Raheja offers the first book length study of the Indigenous actors directors and spectators who helped shape Hollywood's representation of Indigenous peoples Since the era of silent films Hollywood movies and visual culture generally have provided the primary representational field on which Indigenous images have been displayed to non Native audiences These films have been highly influential in shaping perceptions of Indigenous peoples as for example a dying race or as inherently unable or unwilling to adapt to change However films with Indigenous plots and subplots also signify at least some degree of Native presence in a culture that largely defines Native peoples as absent or separate Native actors directors and spectators have had a part in creating these cinematic representations and have thus complicated the dominant and usually negative messages about Native peoples that films portray In *Reservation Reelism* Raheja examines the history of these Native actors directors and spectators reveals their contributions and attempts to create positive representations in film that reflect the complex and vibrant experiences of Native peoples and communities **Prove It On Me** Erin D. Chapman,2012-02-24 *Prove It On Me* explores the sexual politics of the modern racial ethos and reveals the exploitative underside of the New Negro era Analyzing intersecting primitivism consumerism and New Negro patriarchal aspirations this history investigates the uses made of black women in 1920s racial politics and popular culture **Legacies of Lynching** Jonathan Markovitz,2004 Between 1880 and 1930 thousands of African Americans were lynched in the United States Beyond the horrific violence inflicted on these individuals lynching terrorized whole communities and became a defining characteristic of Southern race relations in the Jim

Crow era As spectacle lynching was intended to serve as a symbol of white supremacy Yet Jonathan Markovitz notes the act s symbolic power has endured long after the practice of lynching has largely faded away Legacies of Lynching examines the evolution of lynching as a symbol of racial hatred and a metaphor for race relations in popular culture art literature and political speech Markovitz credits the efforts of the antilynching movement with helping to ensure that lynching would be understood not as a method of punishment for black rapists but as a terrorist practice that provided stark evidence of the brutality of Southern racism and as America s most vivid symbol of racial oppression Cinematic representations of lynching from Birth of a Nation to Do the Right Thing he contends further transform the ways that American audiences remember and understand lynching as have disturbing recent cases in which alleged or actual acts of racial violence reconfigured stereotypes of black criminality Markovitz further reveals how lynching imagery has been politicized in contemporary society with the example of Clarence Thomas who condemned the Senate s investigation into allegations of sexual harassment during his Supreme Court confirmation hearings as a high tech lynching Even today as revealed by the 1998 dragging death of James Byrd in Jasper Texas and the national soul searching it precipitated lynching continues to pervade America s collective memory Markovitz concludes with an analysis of debates about a recent exhibition of photographs of lynchings suggesting again how lynching as metaphor remains always in the background of our national discussions of race and racial relations Jonathan Markovitz is a lecturer in sociology at the University of California San Diego Higher Education for African Americans Before the Civil Rights Era, 1900-1964 Craig LaMay, Marybeth Gasman, 2017-07-12 This volume examines the evolution of higher education opportunities for African Americans in the early and mid twentieth century It contributes to understanding how African Americans overcame great odds to obtain advanced education in their own institutions how they asserted themselves to gain control over those institutions and how they persisted despite discrimination and intimidation in both northern and southern universities Following an introduction by the editors are contributions by Richard M Breaux Louis Ray Lauren Kientz Anderson Timothy Reese Cain Linda M Perkins and Michael Fultz Contributors consider the expansion and elevation of African American higher education Such progress was made against heavy odds the separate but equal policies of the segregated South less overt but pervasive racist attitudes in the North and legal obstacles to obtaining equal rights **Every Step a Struggle** Frank Manchel, 2007-01-31 This fascinating collection of interviews is must reading for anyone interested in the cultural politics of race in America A unique historical resource Denise Youngblood author of Cinematic Cold War This book pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to ensure that black Americans shared in the evolution of the nation s cultural heritage Transcriptions and analyses of never before published uncensored conversations with Lorenzo Tucker Lillian Gish King Vidor Clarence Muse Woody Strode Charles Gordone and Frederick Douglass O Neal reveal many of the reasons and rationalizations behind a racist screen imagery in the first three quarters of the twentieth century This primary source replete with pictures

documentation and extensive annotations recounts through the words of important participants what happened to many film pioneers when a new generation of African Americans rebelled against the nation's stereotyped film imagery. The author has taken a unique approach and may have even created a new genre of writing: the interview embellished with scholarly commentary. It is a fascinating experiment. This book belongs in every research library and in all public libraries from mid-size to large cities. It fills in lacunae between existing studies. Peter C. Rollins, Emeritus Editor in Chief of Film History

Stealing the Show Miriam J. Petty, 2016-03-08 *Stealing the Show* is a study of African American actors in Hollywood during the 1930s, a decade that saw the consolidation of stardom as a potent cultural and industrial force. Petty focuses on five performers whose Hollywood film careers flourished during this period: Louise Beavers, Fredi Washington, Lincoln Steppin Fetchit, Perry Bill, Bojangles Robinson, and Hattie McDaniel, to reveal the problematic stardom and the enduring interdependent patterns of performance and spectatorship for performers and audiences of color. She maps how these actors, though regularly cast in stereotyped and marginalized roles, employed various strategies of cinematic and extracine-matic performance to negotiate their complex positions in Hollywood and to ultimately steal the show. Drawing on a variety of source materials, Petty explores these stars' reception among Black audiences and theorizes African American viewership in the early twentieth century. Her book is an important and welcome contribution to the literature on the movies. **Cuttin'**

Up Court Carney, 2009 Reveals how the new technologies of mass culture—the phonograph, radio, and film—played a key role in accelerating the diffusion of jazz as a modernist art form across the nation's racial divide. Focuses on four cities: New Orleans, New York, Chicago, and Los Angeles, to show how each city produced a distinctive style of jazz. Rolling Alfred L. Martin, Jr., 2024-04-02

Since slavery, African and African American humor has baffled, intrigued, angered, and entertained the masses. *Rolling* centers Blackness in comedy, especially on television, and observing that it is often relegated to biopics, slave narratives, and the comedic. But like W. E. B. DuBois's ideas about double consciousness and Racquel Gates's extension of his theories, we know that Blackness resonates for Black viewers in ways often entirely different than for white viewers.

Contributors to this volume cover a range of cases representing African American humor across film, television, digital media, and stand-up, as Black comic personas try to work within, outside, and around culture, tilling for content. Essays engage with the complex industrial interplay of Blackness, white audiences, and comedy, satire, and humor on media platforms and the production of Blackness within comedy through personal stories and interviews of Black production crew and writers for television comedy. *Rolling* illuminates the inner workings of Blackness and comedy in media discourse. **Poultry Science, Chicken Culture**

Susan Merrill Squier, 2011 *Poultry Science: Chicken Culture* is a collection of essays about the chicken, the familiar domestic bird that has played an intimate part in our cultural, scientific, social, economic, legal, and medical practices and concerns since ancient Egypt, Greece, and Rome. *Joss Whedon and Religion* Anthony R. Mills, John W. Morehead, Jr.

Ryan Parker, 2013-09-20 This is a collection of new essays on the religious themes in and the implications of the works of Joss

Whedon creator of such shows as *Buffy the Vampire Slayer*, *Angel* and *Firefly* and more recently writer and director of the box office hit *Marvel's The Avengers*. The book addresses such topics as ethics, racism, feminism, politics, witchcraft, spiritual transformation, identity, community, heroism, apocalypse and other theologically significant themes of Whedon's creative enterprises. The disciplinary approaches vary as well: history, theology, philosophy of religion, phenomenology, cultural studies and religious studies are all employed. The various essay authors differ in that some are clearly believers in God, some are clearly not, and others leave that matter aside.

Horror Noire Robin R. Means Coleman, 2013-03-01 From *King Kong* to *Candyman*, the boundary pushing genre of the horror film has always been a site for provocative explorations of race in American popular culture. In *Horror Noire: Blacks in American Horror Films from 1890's to Present*, Robin R. Means Coleman traces the history of notable characterizations of blackness in horror cinema and examines key levels of black participation on screen and behind the camera. She argues that horror offers a representational space for black people to challenge the more negative or racist images seen in other media outlets and to portray greater diversity within the concept of blackness itself. *Horror Noire* presents a unique social history of blacks in America through changing images in horror films. Throughout the text, the reader is encouraged to unpack the genre's racialized imagery as well as the narratives that make up popular culture's commentary on race. Offering a comprehensive chronological survey of the genre, this book addresses a full range of black horror films including mainstream Hollywood fare as well as art house films, Blaxploitation films, direct to DVD films and the emerging U.S. hip hop culture inspired Nigerian Nollywood Black horror films. *Horror Noire* is thus essential reading for anyone seeking to understand how fears and anxieties about race and race relations are made manifest and often challenged on the silver screen.

Forgeries of Memory and Meaning Cedric J. Robinson, 2012-09-01 Cedric J. Robinson offers a new understanding of race in America through his analysis of theater and film of the early twentieth century. He argues that economic, political and cultural forces present in the eras of silent film and the early talkies firmly entrenched limited representations of African Americans. Robinson grounds his study in contexts that illuminate the parallel growth of racial beliefs and capitalism beginning with Shakespearean England and the development of international trade. He demonstrates how the needs of American commerce determined the construction of successive racial regimes that were publicized in the theater and in motion pictures, particularly through plantation and jungle films. In addition to providing new depth and complexity to the history of black representation, Robinson examines black resistance to these practices. Whereas D.W. Griffith appropriated black minstrelsy and romanticized a national myth of origins, Robinson argues that Oscar Micheaux transcended uplift films to create explicitly political critiques of the American national myth. Robinson's analysis marks a new way of approaching the intellectual, political and media racism present in the beginnings of American narrative cinema.

Visualizing Orientalness Björn A. Schmidt, 2017 In the early twentieth century, Hollywood was fascinated by the Far East. Chinese immigrants, however, were excluded since 1882, and racism pervaded U.S. society. When motion pictures became the

most popular form of entertainment immigration and race were heavily debated topics Visualizing Orientalness is the first book that analyses the significance of motion pictures within these discourses Taking up approaches from the fields of visual culture studies and visual history Björn A Schmidt undertakes a visual discourse analysis of films from the 1910s to 1930s The author shows how the visibility of films and the historical discourses and practices that surrounded them portrayed Chinese immigration and contributed to notions of Chinese Americans as a foreign and other race *Early Race Filmmaking in America* Barbara Lupack, 2016-05-26 The early years of the twentieth century were a formative time in the long history of struggle for black representation More than any other medium movies reflected the tremendous changes occurring in American society Unfortunately since they drew heavily on the nineteenth century theatrical conventions of blackface minstrelsy and the Uncle Tom Show traditions early pictures persisted in casting blacks in demeaning and outrageous caricatures that marginalized and burlesqued them and emphasized their comic or servile behavior By contrast race films that is movies that were black cast black oriented and viewed primarily by black audiences in segregated theaters attempted to counter the crude stereotyping and regressive representations by presenting more authentic racial portrayals This volume examines race filmmaking from numerous perspectives By reanimating a critical but neglected period of early cinema the years between the turn of the century and 1930 the end of the silent film era it provides a fascinating look at the efforts of early race film pioneers and offers a vibrant portrait of race and racial representation in American film and culture *The Othering of Women in Silent Film* Barbara Tapa Lupack, 2023-11-06 In *The Othering of Women in Silent Film* Cultural Historical and Literary Contexts Barbara Tapa Lupack explores the rampant racial and gender stereotyping depicted in early cinema demonstrating how those stereotypes helped shape American attitudes and practices Using social cultural literary and cinema history as a focus this book offers insights into issues of Othering including discrimination exclusion and sexism that are as timely today as they were a century ago Lupack not only examines the ways that dominant cinema of the era imprinted indelible and pejorative images of women including African Americans Native Americans Asians Hispanics and New Women Suffragists but also reveals the ways in which a number of pioneering early filmmakers and performers attempted to counter those depictions by challenging the imagery interrogating the stereotypes and re politicizing the familiar narratives Scholars of film gender history and race studies will find this book of particular interest *Vital Subjects* Rhiannon Noel Welch, 2016 Since World War II Italy has struggled to recast both its colonial past and its alliance with Nazi Germany For many years pervading much intellectual and public discourse was the contention that prior to the great influx of racialized migrants in the mid 1980s and with the exception of the Fascist period there simply was no race racialized others racist intolerance etc in Italy *Vital Subjects* examines cultural production literature sociology and public health discourse and early film from the years between Unification and the end of the First World War ca 1860 and 1920 in order to explore how race and colonialism were integral to modern Italian national culture rather than a marginal afterthought or a

Fascist aberration Drawing from theorizations of biopolitics a term coined by political theorists from Michel Foucault to Giorgio Agamben Roberto Esposito and numerous others to address how the life and productivity of the population emerges as a distinctively modern political question the book repositions discourses of race and colonialism with regard to post Unification national culture Vital Subjects reads cultural texts in a biopolitical key arguing that the tenor of racial discourse was overwhelmingly positive focusing on making Italians as vital subjects robust vigorous well nourished and re productive

Skyscraper Cinema Merrill Schleier, 2009 From the silent era until the advent of the Cinemascope the skyscraper as movie star Whether tall office buildings high rise apartments or lofty hotels skyscrapers have been stars in American cinema since the silent era Cinema s tall buildings have been variously represented as unbridled aspiration dens of iniquity and eroticism beacons of democracy and well oiled corporate machines Considering their intriguing diversity Merrill Schleier establishes and explains the impact of actual skyscrapers on America s ideologies about work leisure romance sexual identity and politics as seen in Hollywood movies

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