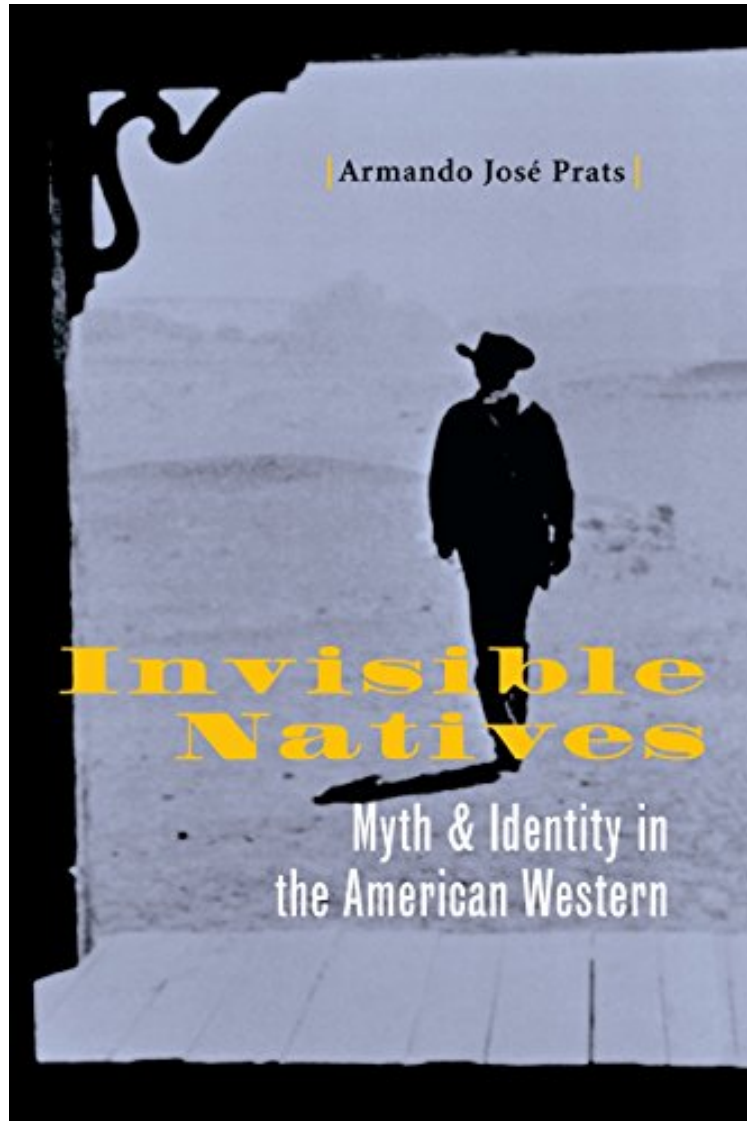


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Invisible Natives: Myth and Identity in the American Western

Armando Jos Prats

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#115705 in Books Armando Jose Prats 2002-05-09Original language:EnglishPDF # 1 9.30 x .82 x 6.26l, 1.06 #File Name: 0801487544344 pagesInvisible Natives Myth and Identity in the American Western | File size: 72.Mb

Armando Jos Prats : Invisible Natives: Myth and Identity in the American Western before purchasing it in order to gage whether or not it would be worth my time, and all praised Invisible Natives: Myth and Identity in the American Western:

1 of 2 people found the following review helpful. Cowboys Indians 101: a lesson in American history cultureBy Pat MundayIf you love American Western movies and are mindful about what these movies reveal of American culture, read this book. Prats covers the gamut of Westerns, from early films such as Broken Blossoms (D.W.Griffith, 1919),

classics such as *The Searchers* (John Ford, 1956), to revisionist films such as *Dances with Wolves* (Kevin Costner, 1990). The heart of Prats' analysis is the Myth of Conquest and the Double Other. The former refers to White Americans conquering Native cultures as Manifest Destiny, the latter refers to the way in which Whites become Indians in order to become savage enough to defeat the "Savages". There is much to agree with--for example I found his deconstruction of Paul Newman's role in *Hombre* (Martin Ritt, 1967) positively stunning. Occasionally Prats does push his analysis too hard, as with trying to read Charles Bronson's role in *Chato's Land* (Michael Winner, 1971) as an ideal American soldier suited to fight the North Vietnamese (Chato was, after all, fighting only for HIS land, not for foreign conquest). Minor quibbles aside, this is a great book that led me to watch movies I had never heard of and re-watch movies I thought I was familiar with. 1 of 1 people found the following review helpful. A true intellectual
By Gwendolyn Jordan
Dr. Prats is without a doubt one of the most impressive intellectuals I have ever had the pleasure of studying under. His understanding of captivity and other narrative styles is unparalleled. I would take his classes and read this book again and again. It's a great read and very informative. 5 star work.
1 of 3 people found the following review helpful. Mooovies.
By T. Hunt
I can't wait to read this book. Dr. Prats was one of the finest teachers I've ever had. Prior to taking his film class, I loved movies, but his teaching sharpened my eye and understanding of the creative thrust behind the flickering screen.

This incisive, provocative, and wide-ranging book casts a critical eye on the representation of Native Americans in the Western film since the genre's beginnings. Armando Jos Prats shows the ways in which film reflects cultural transformations in the course of America's historical encounter with "the Indian." He also explores the relation between the myth of conquest and American history. Among the films he discusses at length are *Northwest Passage*, *Stagecoach*, *The Searchers*, *Hombre*, *Hondo*, *Ulzana's Raid*, *The Last of the Mohicans*, and *Dances With Wolves*. Throughout, Prats emphasizes the irony that the Western seems to be able to represent Native Americans only by rendering them absent. In addition, he points out that Native Americans who appear in Westerns are almost always male; Native women rarely figure into the plot, and are often portrayed by white women rendered "Indian" by narrative necessity. *Invisible Natives* offers an intriguing view of the possibilities and consequences as well as the historical sources and cultural origins of the Western's strategies for evading the actual portrayal of Native Americans.

"Prats makes a serious addition to that growing body of literature. . . . Prats's book considers a wide variety of films from classic silents like 'The Covered Wagon' to revisionist westerns of the 1990s like 'Dances with Wolves' and 'Geronimo' taking sufficient time to offer careful, nuanced readings." *Choice*, April 2003
"In *Invisible Natives*, Armando Jos Prats argues that the formula western narrates the myth of conquest, a "powerful mythology of triumphalist nationhood," by marginalizing the presence of Indians or by having white characters assume native identities and adopt native perspectives, thereby replacing indigenous others with cinematic facsimiles." *Blake Allmendinger, American Literature*, December 2003
"When we do see Native Americans in Hollywood Westerns, Prats suggests that they are often mute (or if they do communicate, do so in grunts and hand gestures), nameless, sometimes even faceless. They are defined by their otherness, and their otherness is itself defined by absence absence of a voice, of a name, of a face. . . . *Invisible Natives* will be appreciated by scholars interested in representations of Native Americans, the American Frontier, and by all those who watched Saturday matinees as a child." *Peter N. Peregrine, Great Plains Quarterly*, Spring 2004
"*Invisible Natives* is the most complete account, and the most sophisticated analysis to date, of the portrayal of Native Americans in Hollywood fiction films. Armando Jos Prats has a thorough understanding of the cultural and political context from which individual film treatments emerge; and his analysis of particular films does full justice to the individuality of each work. This is an indispensable book for scholars of American film and of American culture in general." *Richard Slotkin, Olin Professor of American Studies, Wesleyan University*
"*Invisible Natives* is conceptually original, theoretically informed, and beautifully written. Armando Jos Prats is equally skilled in textual and visual analysis; his dazzling close readings of particular films are richly informed by subtle attention to film techniques and narrative structure." *Susan Scheckel, State University of New York, Stony Brook*
"Armando Jos Prats's *Invisible Natives: Myth and Identity in the American Western* weaves together the texts of the western genre, from classic to revisionist, to identify the male 'native other' and his role in the mythology of the American West. Prats writes poetically about the ignominious and savage effect of manifest destiny as it was reshaped by Western mythology into heroism and an excuse for American nationalism. Prats' examination of the Western illuminates the mythological status of the Native American, and shows how the "white" hero preempts the role of the Native. Prats' work is painstaking, convincing and strong. This book is a marvelous addition to both cultural and genre studies." *Suzanne Regan, California State University*