

## Immigration And American Popular Culture An Introduction Nation Of Nations

An eclectic and insightful collection of essays predicated on the hypothesis that popular cultural documents provide unique insights into the concerns, anxieties and desires of their times. 1950s popular culture is analysed by leading scholars and critics such as Christopher Frayling, Mark Jancovich, Kim Newman and David J. Skal.

A triumphant tale of self-discovery, a celebration of a family's rich heritage, and a love letter to American immigrant freedom. *I Was Their American Dream* is at once a journal of growing up and a reminder of the thousands of immigrants who come to America in search for a better life for themselves and their children. The daughter of parents with unfulfilled dreams themselves, Malaka navigated her childhood chasing her parents' ideals, learning to code-switch between her family's Filipino and Egyptian customs, adapting to white culture to fit in, crushing on skater boys, and trying to understand the tension between holding onto cultural values and trying to be an all-American kid. In a graphic novel format, Malaka Gharib's illustrations bring to life her teenage antics and illuminate earnest questions about identity and culture, while providing thoughtful insight into the lives of modern immigrants and the generation of millennial children they raised. Malaka's upbringing will look familiar to anyone who grew up in the pre-internet era, but her particular story is a heartfelt tribute to the American immigrants who have invested their future in the promise of the American dream. Though debates over immigration have waxed and waned in the course of American history, the importance of immigrants to the nation's identity is imparted in civics classes, political discourse, and television and film. We are told that the United States is a "nation of immigrants," built by people who came from many lands to make an even better nation. But this belief was relatively new in the twentieth century, a period that saw the establishment of immigrant quotas that endured until the Immigrant and Nationality Act of 1965. What changed over the course of the century, according to historian Robert L. Fleegler, is the rise of "contributionism," the belief that the newcomers from eastern and southern Europe contributed important cultural and economic benefits to American society. Early twentieth-century immigrants from southern and eastern Europe often found themselves criticized for language and customs at odds with their new culture, but initially found greater acceptance through an emphasis on their similarities to "native stock" Americans. Drawing on sources as diverse as World War II films, records of Senate subcommittee hearings, and anti-Communist propaganda, *Ellis Island Nation* describes how contributionism eventually shifted the focus of the immigration debate from assimilation to a Cold War celebration of ethnic diversity and its benefits—helping to ease the passage of 1960s immigration laws that expanded the pool of legal immigrants and setting the

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stage for the identity politics of the 1970s and 1980s. Ellis Island Nation provides a historical perspective on recent discussions of multiculturalism and the exclusion of groups that have arrived since the liberalization of immigrant laws. In recent years, a large number of young Japanese have been migrating to New York and London for the purpose of engaging in cultural production in areas such as dance, fashion, DJing, film, and pop arts in the hope of 'making it' as artists. In the past, this kind of cultural migration was restricted to relatively small, elite groups, such as American artists in Paris in the 1920's, but Cultural Migrants from Japan looks at the phenomenon of tens of thousands of ordinary, middle-class Japanese youths who are moving to these cities for cultural purposes, and it questions how this shift in cultural migration can be explained. Following Appadurai's theory of the relation between electronic media and mass migration, and using ethnographies of twenty-two young migrants over a five year period, Fujita examines how television, film, and the internet influence this mobility. She challenges emerging orthodoxies in the general discussion of transnationalism, demonstrating the disjunction migrants experience between the pre-existing expectations created by media exposure, and the reality of creating and living as a 'transnational' artist participating in a global community. Intersecting long-term, multi-sited ethnography with emerging transnational and globalization theory, Cultural Migrants from Japan is a timely look at the emerging shift in concepts of national identity and migration.

How the immigration policies and popular culture of the 1980's fused to shape modern views on democracy In the 1980s, amid increasing immigration from Latin America, the Caribbean, and Asia, the circle of who was considered American seemed to broaden, reflecting the democratic gains made by racial minorities and women. Although this expanded circle was increasingly visible in the daily lives of Americans through TV shows, films, and popular news media, these gains were circumscribed by the discourse that certain immigrants, for instance single and working mothers, were feared, censured, or welcomed exclusively as laborers. In The Cultural Politics of U.S. Immigration, Leah Perry argues that 1980s immigration discourse in law and popular media was a crucial ingredient in the cohesion of the neoliberal idea of democracy. Blending critical legal analysis with a feminist media studies methodology over a range of sources, including legal documents, congressional debates, and popular media, such as Golden Girls, Who's the Boss?, Scarface, and Mi Vida Loca, Perry shows how even while "multicultural" immigrants were embraced, they were at the same time disciplined through gendered discourses of respectability. Examining the relationship between law and culture, this book weaves questions of legal status and gender into existing discussions about race and ethnicity to revise our understanding of both neoliberalism and immigration.

This volume investigates how larger structural inequalities in sending and receiving nations, immigrant entry policies, group characteristics, and micro level processes, such as discrimination and access to ethnic networks, shapes labor

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market outcomes, workplace experiences, and patterns of integration among immigrants and their descendants.

Mystery, Violence, and Popular Culture is John G. Cawelti's discussion of American popular culture and violence, from its precursors in Homer and Shakespeare to the Lone Ranger and Superman. Cawelti deciphers the overt sexuality, detached violence, and political intrigue embedded within Batman and .007. He analyzes the work of such famous pop-culture icons as Alfred Hitchcock, the Beatles, and Andy Warhol, and looks at a range of films, from Psycho and Dances with Wolves, and literature, from The Waste Land to Catch 22. Examples from popular movies, television, literature, and music, according to the author, characterize the evolving psychological, sociological, and political state of a nation. The book explores the relationship between racial and cultural groups in popular media such as Dr. Quinn Medicine Woman. Here also are new perspectives on mystery literature, the detective story, and twentieth-century mystery writers from one of the founders of popular culture studies.

In development as a television series from Reese Witherspoon's Hello Sunshine production company and ABC Studios! This hilarious, poignant and true story of one teen's experience growing up in America as an undocumented immigrant from the Middle East is an increasingly necessary read in today's divisive world. Perfect for fans of Mindy Kaling and Trevor Noah's books. "Very funny but never flippant, Saedi mixes '90s pop culture references, adolescent angst and Iranian history into an intimate, informative narrative." —The New York Times At thirteen, bright-eyed, straight-A student Sara Saedi uncovered a terrible family secret: she was breaking the law simply by living in the United States. Only two years old when her parents fled Iran, she didn't learn of her undocumented status until her older sister wanted to apply for an after-school job, but couldn't because she didn't have a Social Security number. Fear of deportation kept Sara up at night, but it didn't keep her from being a teenager. She desperately wanted a green card, along with clear skin, her own car, and a boyfriend. Americanized follows Sara's progress toward getting her green card, but that's only a portion of her experiences as an Iranian-"American" teenager. From discovering that her parents secretly divorced to facilitate her mother's green card application to learning how to tame her unibrow, Sara pivots gracefully from the terrifying prospect that she might be kicked out of the country at any time to the almost-as-terrifying possibility that she might be the only one of her friends without a date to the prom. This moving, often hilarious story is for anyone who has ever shared either fear. FEATURED ON NPR'S FRESH AIR A NYPL BEST BOOK OF THE YEAR A CHICAGO PUBLIC LIBRARY BEST OF THE BEST BOOK SELECTION A SCHOOL LIBRARY JOURNAL BEST BOOK OF THE YEAR FOUR STARRED REVIEWS! "A must-read, vitally important memoir. . . . Poignant and often LOL funny, Americanized is utterly of the moment."—Bustle "Read Saedi's memoir to push out the poison."—Teen Vogue "A funny, poignant must read for the times we are living in today."—Pop Sugar

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One of the Millions's Most Anticipated Books of 2021 America's modern culinary history told through the lives of seven pathbreaking chefs and food writers. Who's really behind America's appetite for foods from around the globe? This group biography from an electric new voice in food writing honors seven extraordinary women, all immigrants, who left an indelible mark on the way Americans eat today. Taste Makers stretches from World War II to the present, with absorbing and deeply researched portraits of figures including Mexican-born Elena Zelayeta, a blind chef; Marcella Hazan, the deity of Italian cuisine; and Norma Shirley, a champion of Jamaican dishes. In imaginative, lively prose, Mayukh Sen—a queer, brown child of immigrants—reconstructs the lives of these women in vivid and empathetic detail, daring to ask why some were famous in their own time, but not in ours, and why others shine brightly even today. Weaving together histories of food, immigration, and gender, Taste Makers will challenge the way readers look at what's on their plate—and the women whose labor, overlooked for so long, makes those meals possible.

**INSTANT NEW YORK TIMES BESTSELLER** From award-winning actress and political activist America Ferrera comes a vibrant and varied collection of first-person accounts from prominent figures about the experience of growing up between cultures. America Ferrera has always felt wholly American, and yet, her identity is inextricably linked to her parents' homeland and Honduran culture. Speaking Spanish at home, having Saturday-morning-salsa-dance-parties in the kitchen, and eating tamales alongside apple pie at Christmas never seemed at odds with her American identity. Still, she yearned to see that identity reflected in the larger American narrative. Now, in *American Like Me*, America invites thirty-one of her friends, peers, and heroes to share their stories about life between cultures. We know them as actors, comedians, athletes, politicians, artists, and writers. However, they are also immigrants, children or grandchildren of immigrants, indigenous people, or people who otherwise grew up with deep and personal connections to more than one culture. Each of them struggled to establish a sense of self, find belonging, and feel seen. And they call themselves American enthusiastically, reluctantly, or not at all. Ranging from the heartfelt to the hilarious, their stories shine a light on a quintessentially American experience and will appeal to anyone with a complicated relationship to family, culture, and growing up. Thoroughly revised and expanded, this is the definitive reference on American immigration from both historic and contemporary perspectives. It traces the scope and sweep of U.S. immigration from the earliest settlements to the present, providing a comprehensive, multidisciplinary approach to all aspects of this critically important subject. Every major immigrant group and every era in U.S. history are fully documented and examined through detailed analysis of social, legal, political, economic, and demographic factors. Hot-topic issues and controversies - from Amnesty to the U.S.-Mexican Border - are covered in-depth. Archival and contemporary photographs and illustrations further illuminate the information provided. And dozens of charts and tables provide valuable statistics and comparative data, both historic and current. A special feature of this edition is the inclusion of more than 80 full-text primary documents from 1787 to 2013 - laws and treaties, referenda, Supreme Court cases, historical articles, and letters.

Examines the American conception of "The City" -- wherever and however that city may be -- through print, film, television and other media

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Offering readers an engaging, accessible, and balanced account of the contributions of American Muslims to the contemporary United States, this important book serves to clarify misrepresentations and misunderstandings regarding Muslim Americans and Islam.

- Identifies the contributions of Muslims to American fiction, poetry, music, food, architecture, and other cultural forms to document the breadth of their contributions
- Highlights the ways in which Muslims have been, and continue to be, routinely depicted negatively in American literature, film, and religious discourse, and documents the potential effects that such depictions can have on individual Muslims and their communities
- Offers readers useful tools that allow them to apply a critical eye to the representations of Muslims in the news

How does a 'national' popular culture form and grow over time in a nation comprised of immigrants? How have immigrants used popular culture in America, and how has it used them? *Immigration and American Popular Culture* looks at the relationship between American immigrants and the popular culture industry in the twentieth century. Through a series of case studies, Rachel Rubin and Jeffrey Melnick uncover how specific trends in popular culture—such as portrayals of European immigrants as gangsters in 1930s cinema, the zoot suits of the 1940s, the influence of Jamaican Americans on rap in the 1970s, and cyberpunk and Asian American zines in the 1990s—have their roots in the complex socio-political nature of immigration in America. Supplemented by a timeline of key events and extensive suggestions for further reading, *Immigration and American Popular Culture* offers at once a unique history of twentieth century U.S. immigration and an essential introduction to the major approaches to the study of popular culture. Melnick and Rubin go further to demonstrate how completely and complexly the processes of immigration and cultural production have been intertwined, and how we cannot understand one without the other.

"In *Popular Culture in the Age of White Flight*, Eric Avila offers a unique argument about the restructuring of urban space in the two decades following World War II and the role played by new suburban spaces in dramatically transforming the political culture of the United States. Avila's work helps us see how and why the postwar suburb produced the political culture of 'balanced budget conservatism' that is now the dominant force in politics, how the eclipse of the New Deal since the 1970s represents not only a change of views but also an alteration of spaces."—George Lipsitz, author of *The Possessive Investment in Whiteness*

This is a necessary and urgent read for anyone concerned about the United States' endless wars. Investigating multiple genres of popular culture alongside contemporary U.S. foreign policy and political economy, *Imperial Benevolence* shows that American popular culture continuously suppresses awareness of U.S. imperialism while assuming American exceptionalism and innocence. This is despite the fact that it is rarely a product of the state. Expertly coordinated essays by prominent historians and media scholars address the ways that movies and television series such as *Zero Dark Thirty*, *The Avengers*, and even *The Walking Dead*, as well as video games such as *Call of Duty: Black Ops*, have largely presented the United States as a global force for good. Popular culture, with few exceptions, has depicted the U.S. as a reluctant hegemon fiercely defending human rights and protecting or expanding democracy from the barbarians determined to destroy it.

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Popular culture often champions freedom as the fundamentally American way of life and celebrates the virtues of independence and self-reliance. But film and television have also explored the tension between freedom and other core values, such as order and political stability. What may look like healthy, productive, and creative freedom from one point of view may look like chaos, anarchy, and a source of destructive conflict from another. Film and television continually pose the question: Can Americans deal with their problems on their own, or must they rely on political elites to manage their lives? In this groundbreaking work, Paul A. Cantor explores the ways in which television shows such as *Star Trek*, *The X-Files*, *South Park*, and *Deadwood* and films such as *The Aviator* and *Mars Attacks!* have portrayed both top-down and bottom-up models of order. Drawing on the works of John Locke, Adam Smith, Alexis de Tocqueville, and other proponents of freedom, Cantor contrasts the classical liberal vision of America—particularly its emphasis on the virtues of spontaneous order—with the Marxist understanding of the "culture industry" and the Hobbesian model of absolute state control. *The Invisible Hand in Popular Culture* concludes with a discussion of the impact of 9/11 on film and television, and the new anxieties emerging in contemporary alien-invasion narratives: the fear of a global technocracy that seeks to destroy the nuclear family, religious faith, local government, and other traditional bulwarks against the absolute state.

The growing importance of immigration in the United States today prompted this examination of the adequacy of U.S. immigration data. This volume summarizes data needs in four areas: immigration trends, assimilation and impacts, labor force issues, and family and social networks. It includes recommendations on additional sources for the data needed for program and research purposes, and new questions and refinements of questions within existing data sources to improve the understanding of immigration and immigrant trends.

This book focuses on the intersection between the assimilation of the Irish into American life and the emergence of an American popular culture, which took place at the same historical moment in the late 19th and early 20th centuries. During this period, the Irish in America underwent a period of radical change. Initially existing as a marginalized, urban-dwelling, immigrant community largely comprised of survivors of the Great Famine and those escaping its aftermath, Irish Americans became an increasingly assimilated group with new social, political, economic, and cultural opportunities open to them. Within just a few generations, Irish-American life transformed so significantly that grandchildren hardly recognized the world in which their grandparents had lived. This pivotal period of transformation for Irish Americans was heavily shaped and influenced by emerging popular culture, and in turn, the Irish-American experience helped shape the foundations of American popular culture in such a way that the effects are still noticeable today. Dowd investigates the primary segments of early American popular culture—circuses, stage shows, professional sports, pulp fiction, celebrity culture, and comic strips—and uncovers the entanglements these segments had with the development of Irish-American identity.

Introduction: Immigration and the transformation of America -- The racial order -- Changing cities and communities -- The economy -- The territory of culture : immigration, popular culture, and the arts -- Electoral politics -- Conclusion: A nation in flux.

This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food, religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Without the profound contributions of American Jews, the popular culture we know today would not exist. Where would music be without the music of Bob Dylan and Barbra Streisand, humor without Judd Apatow and Jerry Seinfeld, film without Steven Spielberg, literature without Phillip Roth, Broadway without Rodgers and Hammerstein? These are just a few of the artists who broke new ground and changed the face of American popular culture forever. This unique encyclopedia chronicles American Jewish popular culture, past and present in music, art, food,

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religion, literature, and more. Over 150 entries, written by scholars in the field, highlight topics ranging from animation and comics to Hollywood and pop psychology. Up-to-date coverage and extensive attention to political and social contexts make this encyclopedia an excellent resource for high school and college students interested in the full range of Jewish popular culture in the United States. Academic and public libraries will also treasure this work as an incomparable guide to our nation's heritage. Illustrations complement the text throughout, and many entries cite works for further reading. The volume closes with a selected, general bibliography of print and electronic sources to encourage further research.

*Migrant Labor and Border Securities in Pop Culture* explores the conditions for migrant domestic, agricultural, and factory workers as that of continual crisis and examines how the borderlands are a workshop of neoliberalism. These borderland stories present a future of integrated networks in which the border is not just physical but temporal, separating the present time of crisis and migrant phobia, and a future of transborder interaction and settlement based on bridges and networks rather than walls and the proliferation of security technologies. Written in accessible prose for undergraduate and graduate students across American studies, immigration studies, media and cultural studies and more, this book examines the collective action seen in Latina/o cultural productions after the economic crisis and how they reach across racial and geographic lines to imagine new entities.

An engaging ethnography of Korean American immigrant families navigating the United States Both scholarship and popular culture on Asian American immigrant families have long focused on intergenerational cultural conflict and stereotypes about “tiger mothers” and “model minority” students. This book turns the tables on the conventional imagination of the Asian American immigrant family, arguing that, in fact, families are often on the same page about the challenges and difficulties navigating the U.S.’s racialized landscape. The book draws on a survey with over 200 Korean American teens and over one hundred parents to provide context, then focusing on the stories of five families with young adults in order to go in-depth, and shed light on today’s dynamics in these families. The book argues that Korean American immigrant parents and their children today are thinking in shifting ways about how each member of the family can best succeed in the U.S. Rather than being marked by a generational division of Korean vs. American, these families struggle to cope with an American society in which each of their lives are shaped by racism, discrimination, and gender. Thus, the foremost goal in the minds of most parents is to prepare their children to succeed by instilling protective character traits. The authors show that Asian American—and particularly Korean American—family life is constantly shifting as children and parents strive to accommodate each other, even as they forge their own paths toward healthy and satisfying American lives. This book contributes a rare ethnography of family life, following them through the transition from teenagers into young adults, to a field that has largely considered the immigrant and second generation in isolation from one another. Combining qualitative and quantitative methods and focusing on both generations, this book makes the case for delving more deeply into the ideas of immigrant parents and their teens about raising children and growing up in America – ideas that defy easy classification as “Korean” or “American.”

The Renaissance Faire—a 50 year-long party, communal ritual, political challenge and cultural wellspring—receives its first sustained historical attention with *Well Met*. Beginning with the chaotic communal moment of its founding and early development in the 1960s through its incorporation as a major “family friendly” leisure site in the 2000s, *Well Met* tells the story of the thinkers, artists, clowns, mimes, and others performers who make the Faire. *Well Met* approaches the Faire from the perspective of labor, education, aesthetics, business, the opposition it faced, and the key figures involved. Drawing upon vibrant interview material and deep archival research, Rachel Lee Rubin reveals the way the faires established themselves as a pioneering and highly visible counter cultural referendum on how we live now—our family

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and sexual arrangements, our relationship to consumer goods, and our corporate entertainments. In order to understand the meaning of the faire to its devoted participants, both workers and visitors, Rubin has compiled a dazzling array of testimony, from extensive conversations with Faire founder Phyllis Patterson to interviews regarding the contemporary scene with performers, crafters, booth workers and "playtrons." Well Met pays equal attention what came out of the faire—the transforming gifts bestowed by the faire's innovations and experiments upon the broader American culture: the underground press of the 1960s and 1970s, experimentation with "ethnic" musical instruments and styles in popular music, the craft revival, and various forms of immersive theater are all connected back to their roots in the faire. Original, intrepid, and richly illustrated, Well Met puts the Renaissance Faire back at the historical center of the American counterculture.

The Immigration Act of 1965 was one of the most consequential laws ever passed in the United States and immigration policy continues to be one of the most contentious areas of American politics. As a "nation of immigrants," the United States has a long and complex history of immigration programs and controls which are deeply connected to the shape of American society today. This volume makes sense of the political history and the social impacts of immigration law, showing how legislation has reflected both domestic concerns and wider foreign policy. John S. W. Park examines how immigration law reforms have inspired radically different responses across all levels of government, from cooperation to outright disobedience, and how they continue to fracture broader political debates. He concludes with an overview of how significant, on-going challenges in our interconnected world, including "failed states" and climate change, will shape American migrations for many decades to come.

For as long as Mexicans have emigrated to the United States they have responded creatively to the challenges of making a new home. But although historical, sociological, and other aspects of Mexican immigration have been widely studied, its cultural and artistic manifestations have been largely overlooked by scholars—even though Mexico has produced the greatest number of cultural works inspired by the immigration process. And recently Chicana/o artists have addressed immigration as a central theme in their cultural productions and motifs. *Culture across Borders* is the first and only book-length study to analyze a wide range of cultural manifestations of the immigration experience, including art, literature, cinema, corridos, and humor. It shows how Mexican immigrants have been depicted in popular culture both in Mexico and the United States—and how Mexican and Chicano/Chicana artists, intellectuals, and others have used artistic means to protest the unjust treatment of immigrants by U.S. authorities. Established and upcoming scholars from both sides of the border contribute their expertise in art history, literary criticism, history, cultural studies, and other fields, capturing the many facets of the immigrant experience in popular culture. Topics include the difference between Chicano/a and Mexican representation of immigration; how films dealing with immigrants are treated differently by Mexican, Chicano, and Hollywood producers; the rich literary and artistic production on immigration themes; and the significance of immigration in

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Chicano jokes. As a first step in addressing the cultural dimensions of Mexican immigration to the United States, this book captures how the immigration process has inspired powerful creative responses on both sides of the border.

The Cambridge Companion to Modern American Culture offers a comprehensive, authoritative and accessible overview of the cultural themes and intellectual issues that drive the dominant culture of the twentieth century. The essays explore the social, political and economic forces that have made America what it is today. Varied, extensive and challenging, this Companion is essential reading for students and teachers of American studies around the world. It is the most accessible and useful introduction available to an exciting ...

THE NATIONAL BESTSELLER “This riveting, courageous memoir ought to be mandatory reading for every American.” —Michelle Alexander, New York Times bestselling author of *The New Jim Crow* “I cried reading this book, realizing more fully what my parents endured.” —Amy Tan, New York Times bestselling author of *The Joy Luck Club* and *Where the Past Begins* “This book couldn’t be more timely and more necessary.” —Dave Eggers, New York Times bestselling author of *What Is the What* and *The Monk of Mokha* Pulitzer-Prize winning journalist Jose Antonio Vargas, called “the most famous undocumented immigrant in America,” tackles one of the defining issues of our time in this explosive and deeply personal call to arms. “This is not a book about the politics of immigration. This book—at its core—is not about immigration at all. This book is about homelessness, not in a traditional sense, but in the unsettled, unmoored psychological state that undocumented immigrants like myself find ourselves in. This book is about lying and being forced to lie to get by; about passing as an American and as a contributing citizen; about families, keeping them together, and having to make new ones when you can’t. This book is about constantly hiding from the government and, in the process, hiding from ourselves. This book is about what it means to not have a home. After 25 years of living illegally in a country that does not consider me one of its own, this book is the closest thing I have to freedom.” —Jose Antonio Vargas, from *Dear America*

By turns heartbreaking and hilarious, troubling and uplifting, these "electric" essays come together to create a provocative, conversation-sparking, multivocal portrait of modern America (The Washington Post). From Trump's proposed border wall and travel ban to the marching of white supremacists in Charlottesville, America is consumed by tensions over immigration and the question of which bodies are welcome. In this much-anticipated follow-up to the bestselling UK edition, hailed by Zadie Smith as "lively and vital," editors Nikesh Shukla and Chimene Suleyman hand the microphone to an incredible range of writers whose humanity and right to be here is under attack. Chigozie Obioma unpacks an Igbo proverb that helped him navigate his journey to America from Nigeria. Jenny Zhang analyzes cultural appropriation in 90s fashion, recalling her own pain and confusion as a teenager trying to fit in. Fatimah Asghar describes the flood of memory and emotion triggered by an encounter with an Uber driver

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from Kashmir. Alexander Chee writes of a visit to Korea that changed his relationship to his heritage. These writers, and the many others in this urgent collection, share powerful personal stories of living between cultures and languages while struggling to figure out who they are and where they belong. Yiddish melodramas about the tribulations of immigration. German plays about alpine tourism. Italian vaudeville performances. Rubbernecking tours of Chinatown. In the New York City of the late nineteenth and early twentieth centuries, these seemingly disparate leisure activities played similar roles: mediating the vast cultural, demographic, and social changes that were sweeping the nation's largest city. In *The Immigrant Scene*, Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century. Considering the relationship between leisure and mass culture, *The Immigrant Scene* develops a new picture of the metropolis in which the movement of people, objects, and images on-screen and in the street helped residents negotiate the complexities of modern times. In analyzing how communities engaged with immigrant theaters and the nascent film culture in New York City, Haenni traces the ways in which performance and cinema provided virtual mobility--ways of navigating the socially complex metropolis--and influenced national ideas of immigration, culture, and diversity in surprising and lasting ways.

*9/11 Culture* serves as a timely and accessible introduction to the complexities of American culture in the wake of the 9/11 attacks. Gives balanced examinations of a broad catalogue of artifacts from film, music, photography, literary fiction, and other popular arts Investigates the ways that 9/11 has exerted a shaping force on a wide range of practices, from the politics of femininity to the poetics of redemption Includes pedagogical material to assist understanding and teaching, including film and discographies, and a useful teachers' preface

Sooner or later every Asian American must deal with the question, "Where do you come from?" It is probably the most familiar is least aggressive form of racism. It is a tip off to the persistent notion that people of Asian ancestry are not real Americans, that "Orientals" never really stop being loyal to a foreign homeland, no matter how long they or their family have been in this country. Confronting the cultural stereotypes that have been attached to Asian Americans over the last 150 years, Robert G. Lee seizes the label "Oriental" and asks where it came from.

Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 1,5, Dresden Technical University (Unstitut für Anglistik/Amerikanistik), course: Readings in North American Cultural Studies, 14 entries in the bibliography, language: English, abstract: In my term paper I will examine the question "Why is Country Music in America so popular?" Therefore, I will concentrate on the development of country music from traditional folk music to commercial music. I will reflect on the influences of the immigrants who entered the USA to build a brave new world, different to the old world of Europe, which they assumed to be overpopulated and morally corrupt. On the basis of several selected books and articles, like those of Bill Malone, Seymour Martin Lipset and Rachel Rubin, I will emphasize the

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meaning of the most traditional music of America. Analyzing changes in the musical development, I will explain them as a consequence of the country's changing social circumstances by using the example of the Bakersfield movement in the 1930s. I will furthermore outline the most important facts and events regarding the music, including the life and work of Merle Haggard, who perfectly represented the theme of nostalgia in country music. At the end, I will emphasize the commercial aspect of country music, its Western image and the high efficiency of the Nashville music publishing industry."

Fantasy, desire, and community in Vietnamese American popular culture.

A 2019 Caldecott Honor Book What's in a name? For one little girl, her very long name tells the vibrant story of where she came from — and who she may one day be. If you ask her, Alma Sofia Esperanza José Pura Candela has way too many names: six! How did such a small person wind up with such a large name? Alma turns to Daddy for an answer and learns of Sofia, the grandmother who loved books and flowers; Esperanza, the great-grandmother who longed to travel; José, the grandfather who was an artist; and other namesakes, too. As she hears the story of her name, Alma starts to think it might be a perfect fit after all — and realizes that she will one day have her own story to tell. In her author-illustrator debut, Juana Martinez-Neal opens a treasure box of discovery for children who may be curious about their own origin stories or names.

As renowned historian Roger Daniels shows in this brilliant new work, America's inconsistent, often illogical, and always cumbersome immigration policy has profoundly affected our recent past. The federal government's efforts to pick and choose among the multitude of immigrants seeking to enter the United States began with the Chinese Exclusion Act of 1882. Conceived in ignorance and falsely presented to the public, it had undreamt of consequences, and this pattern has been rarely deviated from since. Immigration policy in Daniels' skilled hands shows Americans at their best and worst, from the nativist violence that forced Theodore Roosevelt's 1907 "gentlemen's agreement" with Japan to the generous refugee policies adopted after World War Two and throughout the Cold War. And in a conclusion drawn from today's headlines, Daniels makes clear how far ignorance, partisan politics, and unintended consequences have overtaken immigration policy during the current administration's War on Terror. Irreverent, deeply informed, and authoritative, *Guarding the Golden Door* presents an unforgettable interpretation of modern American history.

*Hop on Pop* showcases the work of a new generation of scholars—from fields such as media studies, literature, cinema, and cultural studies—whose writing has been informed by their ongoing involvement with popular culture and who draw insight from their lived experiences as critics, fans, and consumers. Proceeding from their deep political commitment to a new kind of populist grassroots politics, these writers challenge old modes of studying the everyday. As they rework traditional scholarly language, they search for new ways to write about our complex and compelling engagements with the politics and pleasures of popular culture and sketch a new and lively vocabulary for the field of cultural studies. The essays cover a wide and colorful array of subjects including pro wrestling, the computer games *Myst* and *Doom*, soap operas, baseball card collecting, the Tour de France, karaoke, lesbian desire in the *Wizard of Oz*, Internet fandom for the series *Babylon 5*, and the stress-management industry. Broader themes examined include the origins of popular culture, the aesthetics and politics of performance, and the social and cultural processes by which objects and practices are deemed tasteful or tasteless. The commitment that binds the contributors is to an emergent perspective in cultural studies, one that engages with popular culture as the culture that "sticks to the skin," that becomes so much a part of us that it becomes increasingly difficult to examine it from a distance. By refusing to deny or rationalize their own often contradictory identifications with popular culture, the contributors ensure that the volume as a whole reflects the immediacy and vibrancy of its objects of study. *Hop on Pop* will appeal to those engaged in the study of

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popular culture, American studies, cultural studies, cinema and visual studies, as well as to the general educated reader. Contributors. John Bloom, Gerry Bloustein, Aniko Bodroghkozy, Diane Brooks, Peter Chvany, Elana Crane, Alexander Doty, Rob Drew, Stephen Duncombe, Nick Evans, Eric Freedman, Joy Fuqua, Tony Grajeda, Katherine Green, John Hartley, Heather Hendershot, Henry Jenkins, Eithne Johnson, Louis Kaplan, Maria Koundoura, Sharon Mazer, Anna McCarthy, Tara McPherson, Angela Ndalians, Edward O'Neill, Catherine Palmer, Roberta Pearson, Elayne Rapping, Eric Schaefer, Jane Shattuc, Greg Smith, Ellen Strain, Matthew Tinkhom, William Uricchio, Amy Villarego, Robyn Warhol, Charles Weigl, Alan Wexelblat, Pamela Robertson Wojcik, Nabeel Zuberi

From Saturday Night Fever to Jersey Shore, Italian American youth in New York City have appropriated—and been appropriated by—popular American culture. Here, Donald Tricarico investigates how Italian ethnicity has been used to fashion Guido as a distinct youth style that signals inclusion in popular American culture and, simultaneously, the making of a new ethnic subject. Emerging from a wave of Italian immigration after World War II in outer borough neighborhoods such as Bensonhurst, the story of the Guido is an Italian American story, symbolizing the negotiation of a negatively privileged ethnicity within American society. Tricarico takes up questions about the definition of Guido, the role of disco, and the identity politics of Jersey Shore in order to reconsider the significance of Guido for the study of Italian American ethnicity.

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