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Nota di contenuto	Introduction:(Why) Is Europe Still Following in Winnetou's Footsteps? -- Indianthusiasm and Indigenous Contacts: A Very Personal German Perspective -- A Separation of Sameness: (East) German Indianthusiasm, Ostalgie, and Kent Monkman's Intervention -- "We Were Indians First, Before We Became Croats": "Playing Indian" on the European Frontier -- Croatian Winnetou: Locations, Memories, Cultural Legacy, Ethical Issues -- Alalá all'Indiano! Native Americans in Fascist Italy: Useful Characters from Dime Novel Foes to "Natural Leaders" against Anglo-American Imperialism -- Lakota Dandies in the Eternal City: Indigenous Travelers Chief Iron Tail and Jacob Ištá Ská -- Constructions of North American Indigeneity in Contemporary Polish Non-Fiction -- Becoming White Otter: Constructing Whiteness between Canada and Czechoslovakia -- Winnetou in Czech Comics -- "We're Still Here": Interview with Bruce Sinclair -- Erasing the Footsteps That

Lead Astray.

Sommario/riassunto

This book examines the ways in which North American Indigenous identity has been (re)imagined, represented, and negotiated in German, Croatian, Italian, Polish, and Czech culture. Employing a cross-disciplinary and comparative approach and drawing on a range of media—from literature, comics, and film to photography, painting, and the performative arts—across different historical and cultural backgrounds, it aims to both contribute innovative scholarship on Indigenous studies in Europe and open a new avenue in the field by focusing on Central European settings that have received little or no critical attention to date. The book’s novelty also comes from its focus on the latest developments in the field, including the “Ravensburger/Winnetou controversy,” which swept across Europe in 2022, echoing the 2017 Canadian debate over Indigenous appropriation and free speech. It seeks to provide a sound reference and lay the groundwork for future scholarship by opening up a conversation on how Indigenous identities have been portrayed in Central European literature and media texts. To this end, it not only addresses generalized expectations about North American Indigenous people underlying (Central) European public discourse and imagination but also questions whether and to what extent some of the ingrained stereotypical views and practices, such as hobbyism, have been challenged in the face of Indigenous resurgence, rapidly changing media and information-sharing realities, and global cultural shifts. The closing interview with Métis playwright, actor, and director Bruce Sinclair underscores one of the book’s key goals—to spark an informed cross-cultural dialogue that will reveal the mechanisms of, as well as the contradictions and tensions inherent in, the politics of Indigenous representation in (Central) European cultural industries and encourage (Central) Europeans to confront their own cultural assumptions and attitudes. .
