

## Cowboy Of The World Gender Discourse And The Springer

Rodeo is a dangerous and painful performance in which only the strongest and most skilled riders succeed. In the popular imagination, the western rodeo hero is often a stoic white man who embodies the toughness and independence of America's frontier past. However, marginalized people have starred in rodeos since the very beginning. Cast out of popular western mythology and pushed to the fringes in everyday life, these cowboys and cowgirls found belonging and meaning at the rodeo, staking a claim to national inclusion. Outriders explores the histories of rodeoers at the margins of society, from female bronc-riders in the 1910s and 1920s and convict cowboys in Texas in the mid-twentieth century to all-black rodeos in the 1960s and 1970s and gay rodeoers in the late twentieth century. These rodeo riders not only widened the definition of the real American cowboy but also, at times, reinforced the persistent and exclusionary myth of an idealized western identity. In this nuanced study, Rebecca Scofield shares how these outsider communities courted authenticity as they put their lives on the line to connect with an imagined American West.

A REESE'S BOOK CLUB PICK \* INSTANT NEW YORK TIMES BESTSELLER \* BELLETRIST BOOK CLUB PICK \* INDIE NEXT SELECTION \* LIBRARY READS SELECTION \* AMAZON EDITORS' CHOICE \* WASHINGTON POST BEST OF THE YEAR

The "terrifying, wise, tender, and thrilling" (R.O. Kwon) adventure story of a fugitive girl, a mysterious gang of robbers, and their dangerous mission to transform the Wild West. In the year of our Lord 1894, I became an outlaw. The day of her wedding, 17 year old Ada's life looks good; she loves her husband, and she loves working as an apprentice to her mother, a respected midwife. But after a year of marriage and no pregnancy, in a town where barren women are routinely hanged as witches, her survival depends on leaving behind everything she knows. She joins up with the notorious Hole in the Wall Gang, a band of outlaws led by a preacher-turned-robber known to all as the Kid. Charismatic, grandiose, and mercurial, the Kid is determined to create a safe haven for outcast women. But to make this dream a reality, the Gang hatches a treacherous plan that may get them all killed. And Ada must decide whether she's willing to risk her life for the possibility of a new kind of future for them all. Featuring an irresistibly no-nonsense, courageous, and determined heroine, Outlawed dusts off the myth of the old West and reignites the glimmering promise of the frontier with an entirely new set of feminist stakes. Anna North has crafted a pulse-racing, page-turning saga about the search for hope in the wake of death, and for truth in a climate of small-mindedness and fear.

The cowboy and cowgirl played in the imagination and made rodeo into a symbolic representation of the Western United States, but the rodeo has diverse history that largely remains unaccounted for. In *Gender, Whiteness and Power in Rodeo* Tracey Owens Patton and Sally M. Schedlock visually explore how race, gender, and other issues of

identity complicate the mythic historical narrative of the West. Using iconic visual images, along with the voices of the marginalized, Patton and Schedlock enter into the sometimes acrimonious debate of cowgirls and ethnic minorities in rodeo.

The Politics of Military Force examines the dynamics of discursive change that made participation in military operations possible against the background of German antimilitarist culture. Once considered a strict taboo, so-called out-of-area operations have now become widely considered by German policymakers to be without alternative. The book argues that an understanding of how certain policies are made possible (in this case, military operations abroad and force transformation), one needs to focus on processes of discursive change that result in different policy options appearing rational, appropriate, feasible, or even self-evident. Drawing on Essex School discourse theory, the book develops a theoretical framework to understand how discursive change works, and elaborates on how discursive change makes once unthinkable policy options not only acceptable but even without alternative. Based on a detailed discourse analysis of more than 25 years of German parliamentary debates, The Politics of Military Force provides an explanation for: (1) the emergence of a new hegemonic discourse in German security policy after the end of the Cold War (discursive change), (2) the rearticulation of German antimilitarism in the process (ideational change/norm erosion) and (3) the resulting making-possible of military operations and force transformation (policy change). In doing so, the book also demonstrates the added value of a poststructuralist approach compared to the naive realism and linear conceptions of norm change so prominent in the study of German foreign policy and International Relations more generally.

Cowboys and Cattleland

New Riders of the Cinematic Stage

Breaking Away from the Ties of Sexism and Racism

Gender Meets Genre in Postwar Cinemas

Transnational Masculinity in the Fifties

Outlawed

Dress & Gender: Crossdressing in Context

***A detailed and comprehensive look at one of America's most enduring institutions, this richly illustrated book combines the authentic detail of an insider's view (the author spent six years working on a cattle ranch on the high desert Great Basin range) with a scholar's keen eye for objective analysis. 130 photos & maps.***

***The iconic American banana man of the early twentieth century—the white “banana cowboy” pushing the edges of a tropical frontier—was the product of the corporate colonialism embodied by the United Fruit Company. This study of the United Fruit Company shows how the business depended on these complicated employees, especially on acclimatizing them to life as tropical Americans.***

***In a film career that spanned five decades, John Wayne became a U.S. icon of heroic individualism and rugged masculinity. His widespread popularity, however, was not limited to the United States: he was beloved among moviegoers in Asia, Africa, Latin America, and Europe. In John Wayne's World, Russell Meeuf considers the actor's global popularity and makes the case that Wayne's depictions of masculinity in his most popular films of the 1950s reflected the turbulent social disruptions of global capitalism and modernization taking place in that decade. John Wayne's World places Wayne at the center of gender- and nation-based ideologies, opening a dialogue between film history, gender studies, political and economic history, and popular culture. Moving chronologically, Meeuf provides new readings of Fort Apache, Red River, Hondo, The Searchers, Rio Bravo, and The Alamo and connects Wayne's characters with a modern, transnational masculinity being reimagined after World War II. Considering Wayne's international productions, such as Legend of the Lost and The Barbarian and the Geisha, Meeuf shows how they resonated with U.S. ideological positions about Africa and Asia. Meeuf concludes that, in his later films, Wayne's star text shifted to one of grandfatherly nostalgia for the past, as his earlier brand of heroic masculinity became incompatible with the changing world of the 1960s and 1970s. The first academic book-length study of John Wayne in more than twenty years, John Wayne's World reveals a frequently overlooked history behind one of Hollywood's most iconic stars.***

***Seminar paper from the year 2004 in the subject American Studies - Culture and Applied Geography, grade: A, San Diego State University, course: Modern American Literature and Culture, 11 entries in the bibliography, language: English, abstract: Broncho Billy, Billy the Kid, Buffalo Bill - there hardly seems to be anyone in the world who has never heard about the heroes of American Western culture. Nowadays, cowboys are considered to be the embodiment of freedom and independence. Whereas cowboys have existed for hundreds of years, however, their image has changed over the centuries. In the 18th and 19th century, 'cow boys' were considered bad guys as they were bandits who remorselessly ambushed colonial farmers. It was not until the period after the Civil War that the word cowboy attained a positive connotation, being associated with rough men on horses who herded cattle. In the course of time, the cowboy figure was glorified and became a symbol of***

**the American spirit. A plague in the Buffalo Bill Historical Center in Wyoming summarizes the glorification as it reads: "The cowboy is a mythic character in America. We admire him for his independence, his honesty, his modesty and courage. He represents the best in all Americans as he stares down evil and says, 'When you call me that, smile'." When the motion picture was invented at the end of the 19th century, some of the first silent movies were documentations about cowboys, embodying the frontier spirit of the American culture, which has always been connected to the westward expansion of civilisation and the conquest of new unknown territories. Thus both the frontier and "the Western oppose[s] Wilderness to Civilization" as Will Wright puts it in his book *Six Guns and Society*. Edwin Porter's *The Great Train Robbery* came to be the first Western narrating a story and fascinated the audience. In the following years, Western movies were most popular among the audience and were consequently produced in large numbers. Still today, they rank among the most beloved movie genres. Although the movie genre Western did not always stay at the peak of success, however, the boom was revived on a large scale in the 1950s. In this paper, I will try to reveal the fascination implicated in Western movies and analyse the figure of the cowboy against the background of the 1950s. In doing so, I will include the investigation of gender roles and the effects Westerns had on society. Casually, I will also draw on the popular TV Western series *Gunsmoke* which ought to serve as a demonstrative example. As far as the movie genre Western is concerned, the era of the 1950s was shaped by radical changes. [...]**

***The Image of the Outsider in Literature, Media, and Society***

**David Mamet and American Macho**

**And the Rise of Women**

**Across the Great Divide**

**The Politics of Reputation and Blame**

**Proceedings and Debates of the ... Congress**

**Categorizing Sound**

***The first in a five volume set, this book reestablishes dress as a foundational context for crossdressing. This major study demonstrates the interplay between sex, gender, and clothes, especially as these relate to transgender behaviors, of which crossdressing is the best-known.***

***The Routledge History of Gender, War, and the U.S. Military is the first examination of the interdisciplinary, intersecting fields of gender studies and the history of the United States military. In twenty-one original essays,***

***the contributors tackle themes including gendering the "other," gender and war disability, gender and sexual violence, gender and American foreign relations, and veterans and soldiers in the public imagination, and lay out a chronological examination of gender and America's wars from the American Revolution to Iraq. This important collection is essential reading for all those interested in how the military has influenced America's views and experiences of gender.***

***A must read for anyone with even remote interest in cowboy working history. The detail involving driving a working cattle is unsurpassed, as well as childhood adventures involving Indian interactions. Hard to put down. The wild west, not all pretty, but very real and told by a first hand witness. He lived during the era that spanned the Civil War to the atomic bomb, and describes it starkly.***

***The securitization of sexual violence -- Toward a feminist political economy of sexual violence in war -- A preliminary typology of wartime sexual violence -- Sexual violence as an instrument of terror/torture -- Sexual violence as a weapon of war -- Sexual violence as an element of genocide -- The political economy of sexual violence in the DRC -- Sexual violence against men and boys in armed conflict -- From fetishization to politicization and gendered peace***

***Memories of a Frontier Cowboy***

***Rodeo at the Fringes of the American West***

***The Cowboy***

***John Wayne's World***

***Crossdressing in Context, Vol. 1 Dress & Gender***

***The Routledge History of Gender, War, and the U.S. Military***

***The United Fruit Company and the Culture of Corporate Colonialism***

In *Across the Great Divide*, some of our leading historians look to both the history of masculinity in the West and to the ways that this experience has been represented in movies, popular music, dime-store novels, and folklore.

The cowboy and cowgirl played in the imagination and made rodeo into a symbolic representation of the Western United States, but the rodeo has diverse history that largely remains unaccounted for. In *Gender, Whiteness and Power in Rodeo* Tracey Owens Patton and Sally M. Schedlock visually explore how race, gender, and other issues of identity complicate the mythic historical narrative of the West. Using iconic visual images, along with the voices of the marginalized, Patton and Schedlock enter into the sometimes acrimonious debate of cowgirls and ethnic minorities in rodeo.

What does it mean to be an American man? Holmberg demonstrates how David Mamet's plays explore complex issues of masculinity.

This remarkable collection challenges traditional ways of thinking about the relationship between genre and gender, understanding their meeting as a mutually transformative encounter. Responding to postmodernist conceptions of genre and post-feminist theories of gender and sexuality, these essays move beyond the limits of representation. Testing new thinking about genre, gender,

and sexuality against closely analyzed films, they explore generic convention as means of putting into play what our culture makes of us, while finding in genre's repetitions infinite possibilities of cross-generic, cross-gender, cross-sex permutation. At the same time the aesthetic and emotional dimensions of gender and sexuality come into view as elements fuelling the dramatic worlds of film genres, producing in the encounter new gendered perceptions, affects, and effects. Drawing on the intensifying transnational context of film production and on postcolonial thinking, this volume includes essays that explore the transformational transactions between gender and genre as world-circulating Hollywood generic practices intersect with and are stimulated by American independent, European, Indian, and Hong Kong cinemas. Such revised concepts of genre and gender question taken-for-granted relationships between authorship and genre, between centre and periphery, between feminism and generic filmmaking, and the supposed gendering of genres, filmmakers and their audiences. Contributors are Ira Bhaskar, Xiangyang Chen, Steven Cohan, Luke Collins, Pam Cook, Lucy Fischer, Jane Gaines, Christine Gledhill, Derek Kane-Meddock, E. Ann Kaplan, Samiha Matin, Katie Model, E. Deidre Pribram, Vicente Rodriguez Ortega, Adam Segal, Chris Straayer, Yvonne Tasker, and Deborah Thomas.

National Geographic Learning Reader: Cultural Identity in America

Hegemonic Masculinities and Camouflaged Politics

Antimilitarism, Ideational Change, and Post-Cold War German Security Discourse

Aloha Rodeo

The Political Economy of Sexual Violence in Armed Conflict

The American Western of the 1950s - An Analysis of Cowboy Culture against the Background of the Era

The End of Men

**The triumphant true story of the native Hawaiian cowboys who crossed the Pacific to shock America at the 1908 world rodeo championships Oregon Book Award winner \* An NPR Best Book of the Year \* Pacific Northwest Book Award finalist \* A Reading the West Book Awards finalist "Groundbreaking. ... A must-read. ... An essential addition." —True West In August 1908, three unknown riders arrived in Cheyenne, Wyoming, their hats adorned with wildflowers, to compete in the world's greatest rodeo. Steer-roping virtuoso Ikuia Purdy and his cousins Jack Low and Archie Ka'au'a had travelled 4,200 miles from Hawaii, of all places, to test themselves against the toughest riders in the West. Dismissed by whites, who considered themselves the only true cowboys, the native Hawaiians would astonish the country, returning home champions—and American legends. An unforgettable human drama set against the rough-knuckled frontier, David Wolman and Julian Smith's Aloha Rodeo unspools the fascinating and little-known true story of the Hawaiian cowboys, or paniolo, whose 1908 adventure upended the conventional history of the American West. What few understood when the three paniolo rode into Cheyenne is that the**

Hawaiians were no underdogs. They were the product of a deeply engrained cattle culture that was twice as old as that of the Great Plains, for Hawaiians had been chasing cattle over the islands' rugged volcanic slopes and through thick tropical forests since the late 1700s. Tracing the life story of Purdy and his cousins, Wolman and Smith delve into the dual histories of ranching and cowboys in the islands, and the meteoric rise and sudden fall of Cheyenne, "Holy City of the Cow." At the turn of the twentieth century, larger-than-life personalities like "Buffalo Bill" Cody and Theodore Roosevelt capitalized on a national obsession with the Wild West and helped transform Cheyenne's annual Frontier Days celebration into an unparalleled rodeo spectacle, the "Daddy of 'em All." The hopes of all Hawaii rode on the three riders' shoulders during those dusty days in August 1908. The U.S. had forcibly annexed the islands just a decade earlier. The young Hawaiians brought the pride of a people struggling to preserve their cultural identity and anxious about their future under the rule of overlords an ocean away. In Cheyenne, they didn't just astound the locals; they also overturned simplistic thinking about cattle country, the binary narrative of "cowboys versus Indians," and the very concept of the Wild West. Blending sport and history, while exploring questions of identity, imperialism, and race, Aloha Rodeo spotlights an overlooked and riveting chapter in the saga of the American West.

Heroes, villains, victims, and minions are more important than ever before in our politics and culture. In the era of television, Twitter, and Facebook, groups and individuals constantly battle over their reputations. One of the best ways to gain power is to persuade others that you are competent, courageous, and benevolent, while your opponents are none of these. Thus, character work consists of more than simple claims of fact; societies build their solidarity and policies out of admiration for heroes but also outrage over villains. Recent political analysis has ignored the great characters of the past in favor of frames, heuristics, codes, and identities. In *Public Characters*, James M. Jasper, Michael P. Young, and Elke Zuern argue that character, reputation, and images matter in politics, and social life more generally, as they help mobilize people and their passions. First, they focus on the political construction of openly constructed and debated public characters to show how we can allocate praise and blame, identify social problems, cement identities and allegiances, develop policies, and articulate our moral intuitions through them. The authors demonstrate the nuances of characters and their interactions across a range of sources—including Shakespeare, *Game of Thrones*, Renaissance sculpture, modern comic books, Alexander the Great, and Bernie Madoff—all the while showing how public characters are used in political rhetoric. Finally, they complicate these characters by considering their transformations: when victims manage to become heroes and the way traditional moral characters have evolved over time to correspond with what different cultures admire, detest, or pity. This rich, detailed, and wide-ranging analysis of personal images and reputation marks a timely and crucial contribution for sociologists and political scientists concerned with the cultural dimensions of political life.

Focusing on twenty-first century Western films, including all major releases

since the turn of the century, the essays in this volume cover a broad range of aesthetic and thematic aspects explored in these films, including gender and race. As diverse contributors focus on the individual subgenres of the traditional Western (the gunfighter, the Cavalry vs. Native American conflict, the role of women in Westerns, etc.), they share an understanding of the twenty-first century Western may be understood as a genre in itself. They argue that the films discussed here reimagine certain aspects of the more conventional Western and often reverse the ideology contained within them while employing certain forms and clichés that have become synonymous internationally with Westerns. The result is a contemporary sensibility that might be referred to as the postmodern Western.

This book traces an evolution of equine and equestrian art in the United States over the last two centuries to counter conventional understandings of subjects that are deeply enmeshed in the traditions of elite English and European culture. In focusing on the construction of identity in painting and photography—of Blacks, women, and the animals themselves involved in horseracing, rodeo, and horse show competition—it illuminates the strategic and varying roles visual artists have played in producing cultural understandings of human-animal relationships. As the first book to offer a history of American equine and equestrian imagery, it shrinks the chasm of literature on the subject and illustrates the significance of the genre to the history of American art. This book further connects American equine and equestrian art to historical, theoretical, and philosophical analyses of animals and attests to how the horse endures as a vital, meaningful subject within the art world as well as culture at large. This book will be of interest to scholars in art history, American art, gender studies, race and ethnic studies, and animal studies.

**Banana Cowboys**

**Selected Papers [from The] 2002 Conference [of The] Society for the Interdisciplinary Study of Social Imagery**

**Communists, Cowboys, and Queers**

**Cattle Ranching in the American West**

**A Battle Of Mythology In The New West**

**The Important Things of Life**

**The Neon Hollywood Cowboy**

**Cowboy Christians** examines the long history of cowboy Christianity in the American West, with a focus on the present-day cowboy church movement. Based on five years of historical and sociological fieldwork in cowboy Christian communities, this book draws on interviews with leaders of cowboy churches, traveling rodeo ministries, and chaplains who serve horse racing and bull riding communities, along with the author's first-hand experiences as a participant observer. Marie W. Dallam traces cowboy Christianity from the postbellum period into the twenty-first century, looking at religious life among cowboys on the range as well as its representation in popular imagery and the media. She examines the structure, theology, and perpetuation of the modern cowboy church, and speculates on future challenges the institution may face, such as the relegation of women to subordinate participant roles at a time of increasing

gender equality in the larger society. She also explores the cowboy Christian proclivity for blending the secular and the sacred in leisure environments like arenas, racetracks, and rodeos. Dallam locates the modern cowboy church as a descendant of the muscular Christianity movement, the Jesus movement, and new paradigm church methodology. Cowboy Christians establishes the religious significance of the cowboy church movement, particularly relative to twenty-first-century evangelical Protestantism, and contributes to a deeper understanding of the unique Christianity of the American West.

This book examines the long history of cowboy Christians in the American West, focusing on the cowboy church movement of the present day and closely related ministries in racetrack and rodeo settings.

Argues that the mythology of the cowboy should be replaced by new icons reflecting the realities of the modern West, including water shortages, overgrazing, and the need to protect western wildlife and wilderness

The Georgetown Journal of International Affairs is the official publication of the Edmund A. Walsh School of Foreign Service at Georgetown University. Each issue of the journal provides readers with a diverse array of timely, peer-reviewed content penned by top policymakers, business leaders, and academic luminaries.

**Let the Cowboy Ride**

**Cowboys Are My Weakness**

**A Cowboy's Temptation**

**Representations of Labor in an American Work Culture**

**The Cowboy of the World**

**1832 to the Present**

**Cultures of Manhood in the American West**

Essential reading for our times, as women are pulling together to demand their rights— A landmark portrait of women, men, and power in a transformed world. “ Anchored by data and aromatized by anecdotes, [Rosin] concludes that women are gaining the upper hand.” —The Washington Post Men have been the dominant sex since, well, the dawn of mankind. But Hanna Rosin was the first to notice that this long-held truth is, astonishingly, no longer true. Today, by almost every measure, women are no longer gaining on men: They have pulled decisively ahead. And “ the end of men ” —the title of Rosin ’ s Atlantic cover story on the subject—has entered the lexicon as dramatically as Betty Friedan ’ s “ feminine mystique, ” Simone de Beauvoir ’ s “ second sex, ” Susan Faludi ’ s “ backlash, ” and Naomi Wolf ’ s “ beauty myth ” once did. In this landmark book, Rosin reveals how our current state of affairs is radically shifting the power dynamics between men and women at every level of society, with profound implications for marriage, sex, children, work, and more. With wide-ranging curiosity and insight unhampered by assumptions or ideology, Rosin shows how the radically different ways men and women today earn, learn, spend, couple up—even kill—has turned the big picture upside down. And in The End of Men she helps us see how, regardless of gender, we can adapt to the new reality and channel it for a better future.

Analyzing the speeches of the two Bush presidencies, this book presents a new conceptualization of hegemonic masculinity by making the case for a multiplicity of hegemonic masculinities locally, regionally, and globally. This book outlines how state leaders may appeal to particular hegemonic masculinities in their attempt to "sell" wars and thereby camouflage salient political practices in the process. Messerschmidt offers a fresh historical perspective on the war against Iraq over an 18-year period, and he argues that we cannot

truly understand this war outside of its gendered (masculine) and historical context. Augmented by reminiscences and oral histories, this book traces the adaptations that broadened women's work roles and increased their domestic authority. Garceau also demonstrates how survival on the ranching and mining frontier heightened the value of group cooperation. Hers is a compelling portrait of the American West as a laboratory of gender role change, in which migration, relocation, and new settlement underscored the development of new social identities.

"Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, Categorizing Sound presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced."--Provided by publisher.

Women, Work, and Family in Sweetwater County, Wyoming, 1880-1929

Congressional Record

Three Hawaiian Cowboys, the World's Greatest Rodeo, and a Hidden History of the American West

Rape Loot Pillage

Kill The Cowboy

Georgetown Journal of International Affairs

Ethics and Death in Westerns

*This book offers the first in-depth examination of a distinctive and community-based tradition rich with larger-than-life heroes, vivid occupational language, humor, and unblinking encounters with birth, death, nature, and animals in the poetry.*

*What are the connections between cattle branding and Christian salvation, between livestock castration and square dancing, between cattle rustling and the making of spurs and horsehair bridles in prison, between children's coloring books and cowboy poetry as it is practiced today? The Cowboy uses literary, historical, folkloric, and pop and cultural sources to document ways in which cowboys address religion, gender, economics, and literature. Arguing that cowboys are defined by the work they do, Allmendinger sets out in each chapter to investigate one form of labor (such as branding, castration, or rustling) in the cowboy's "work culture." He looks at early oral poems recited around campfires, on trail drives, at roundups, and at home in ranch bunkhouses, and at later poems, histories, and autobiographies written by cowboys about their work - most of which have never before received scholarly attention. Allmendinger shows how these texts address larger concerns than the work at hand - including art, morality, spirituality, and male sexuality. In addition to spotlighting little-known texts, art, and archival sources, The Cowboy examines the works of Mark Twain, John Steinbeck, Willa Cather, Louis L'Amour, Larry McMurtry, and others. Unique among studies of the American cowboy, Allmendinger's study looks at what cowboys thought of themselves, and the ways in which they represented those thoughts in their own prose, poetry, and artifacts. Richly illustrated with photographs of cowboys at work and at play, many previously unpublished, The Cowboy will interest scholars of American literature and history, and American Studies, as well as those interested in Western history and culture, folklore, and gender studies.*

**CULTURE IDENTITY IN AMERICA** is a part of a ground-breaking new series, the National Geographic Learning Reader Series. This series brings learning to life by featuring compelling images, media and text from National Geographic. Through this engaging content, students develop a clearer understanding of the world around them. Published in a variety of subject areas, the National Geographic Learning Reader Series connects key topics to authentic examples and can be used in

*conjunction with most standard texts or online materials available for your courses. Access to an eBook included with each reader. The fifteen articles gathered in this single-themed reader offer an exceptionally direct entree to issues surrounding identity and culture in the 21st-century United States. As the National Geographic Society's writers and photographers investigate the physical and cultural characteristics of specific locations throughout the country, they put faces on forces of assimilation, diversification, and make the multifarious realities of globalization palpable, concrete. Introducing readers to people and customs that may seem foreign, they shed new light on familiar American themes as well. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*In this Colorado Cattle Barons novel by USA TODAY bestselling author Barbara Dunlop, a cowboy seduces the enemy Mayor Seth Jacobs has plans, and he won't let do-gooder Darby Carroll ruin them. Her need for peace and quiet is standing in the way of a crucial railroad project. Now he must put his cowboy charms to good use and persuade Darby to see things his way. But seduction is a two-way street, and Seth soon realizes he underestimated his opponent. Now that he's caught in his own trap, his desire for this woman could be his downfall....*

*Unmasking the Bush Dynasty and Its War Against Iraq*

*Outriders*

*Race, Gender, and Identity in American Equine Art*

*Gender, Whiteness, and Power in Rodeo*

*Summer/Fall 2016, Volume 17, No. 2*

*The Politics of Masculinity in the Work of Arthur Miller and Tennessee Williams*

*The Politics of Military Force*

*For many of us, the image of the cowboy hero facing off against the villain dominates our memories of the movies. Peter A. French examines the world of the western, one in which death is annihilation, the culmination of life, and there is nothing else. In that world, he finds alternatives to Judeo-Christian traditions that dominate our ethical theories, alternatives that also attack the views of the most prominent ethicists of the past three centuries. More than just a meditation on the portrayal of the good, the bad, and the ugly on the big screen, French's work identifies an attitude toward life that he claims is one of the most distinctive and enduring elements of American culture.*

*"Exhilarating, like a swift ride through river rapids with a spunky, sexy gal handling the oars."—Washington Post Book World*

*Genre and Twentieth-Century Popular Music*

*The Twenty-First-Century Western*

*Public Characters*

*Gendering Discourse in Iraq War Debate*

*Cowboy Metaphysics*

*Cowboy Poets & Cowboy Poetry*

*Cowboy Christians*