

The American Nightmare English Edition

Seminar paper from the year 2008 in the subject American Studies - Literature, grade: 1,7, University of Constance, 4 entries in the bibliography, language: English, abstract: This term paper deals with the origin of the American Dream, with the American Nightmare and with the two novels "The Rise of Silas Lapham" written by William D. Howell (1885) and "The American" by Henry James (1877). The term paper mainly concentrates on the main characters and their social life and shows that the protagonists, who live the way that the term "American Dream" implies, experience the seamy side of the American Dream. The American Dream has a long history which goes back several hundred years. For some people the American Dream might stand for property, for others it might be the image of freedom and equality. By all means, the American Dream promises a more comfortable life and the realization of the deepest dreams. But reality can turn the American Dream into the American Nightmare. Searching for a well paid job to raise their standards of living, people acknowledge that it is difficult to move up the economic ladder. Longing for equal opportunity, people face discrimination due to their race or social class. This term paper deals with the origin of the American Dream and two novels The Rise of Silas Lapham written by William D. Howell, originally published in 1885, and The American by Henry James published in 1877. The term paper mainly concentrates on the main characters and their social life and shows that the protagonists, who live the way that the term "American Dream" implies, experience the seamy side of the American Dream. Before Europeans had moved to the new continent, the first immigrants living in America were Asians (Jordan, Winthrop D./Leon F. Litwack. The United States, Conquering a Continent Volume 1. California: North West, 2003: 1). In 1492, Christopher Columbus discovered an unknown continent which was named "America" after the explorer Amerigo Vespucci. Re

"Explaining the Donald Trump phenomenon is a challenge that will occupy critical theorists of U.S. politics for years to come. Firstly, Donald Trump won the Republican primary contest and is now a contender in the U.S. Presidential Election because he is the master of media spectacle, which he has deployed to create resonant images of himself in his business career, in his effort to become a celebrity and reality-TV superstar, and now his political campaign. More disturbingly, Trump embodies Authoritarian Populism and has used racism, nationalism, xenophobia, Islamophobia, and the disturbing underside of American politics to mobilize his supporters in his successful Republican primary campaign and in the hotly contested 2016 general election. The Trump phenomenon is a teachable moment that helps us understand the changes and contour of U.S. politics in the contemporary moment and the role of broadcast media, new media and social networking, and the politics of the spectacle. Trump reveals the threat of authoritarian populism, a phenomenon that is now global in scope, and the dangers of the rise to power of an individual who is highly

destructive, who represents the worst of the 1 percent billionaire business class who masquerades as a “voice of the forgotten man” as he advances a political agenda that largely benefits the rich and the military, and who is a clear and present danger to U.S. democracy and global peace. The book documents how Trump’s rise to global celebrity and now political power is bound up with his use of media spectacle and how his use of authoritarian populism has created a mass movement beyond his presidency and a danger to the traditions of U.S. democracy as well as economic security and world peace.”

Throughout America’s political history, elected leadership has worked diligently to build a nation “of the people, by the people, and for the people.” Yet, even as American society was being formed, the founding fathers warned future generations of the possibility that the Republic could take a wrong turn from the path of the Constitution, and destroy the original intent of the founders. Today we may be experiencing a government that our founding fathers warned about.

What’s more, this frightening trend can be tied directly to Bible prophecy.

America is the end time gentile nation raised up to be a “spiritual Israel,” until the days when God would once again restore His chosen people, Israel. America is experiencing change and transition as we enter the time of the end. From the founding of the nation, to the American Revolution and the Civil War, you will discover America’s prophetic destiny is found in parallel stories, Hebrew patterns and prophetic dates. From the prophecies concerning the presidents to the astonishing patterns of the tabernacle and emblems of the tribes found in America and in Washington, D.C., this book will reveal America’s prophetic past, present and future.

Seminar paper from the year 2016 in the subject English - Literature, Works, grade: 2,3, University of Constance, language: English, abstract: The "Great Gatsby" seems to tell a story about a typified American Dream, a young man who was able to escape poverty and living a high-class lifestyle. But after all it cannot be easily determined if it is a story that represents the American Dream or if the Dream he had changed into a Nightmare. In the following, a short outlook about the American Dream in general will be given, the definition and the meaning of the American Dream. Secondly, the topic of the American Dream regarding the "Great Gatsby," the achievements and Gatsby's desire for a better life, will be analyzed. Thirdly the contrariety of the American Dream, the American Nightmare in the novel will be presented with specific symbols that play an important role, his failure and the price he had to pay for his dream.

"In the early years of the 1950s the United States saw the rise of one of the most colorful, powerful and dangerous demagogues this country has ever known; a man who so successfully manipulated the fears and frustrations of millions with his lies, bullying, and charges of high treason that he was able to utterly disrupt the processes of government, to cow congressmen, senators, cabinet officers and presidents, to demoralize the armed forces, and to impose a reign of terror on many thousands of innocent private citizens. So pervasive was the influence

of Senator Joseph R. McCarthy on the national scene that he gave his name to an entire era of recent American history. Yet "Tail-Gunner Joe" (as his campaign posters called him) was a paradox. For behind his blustering threats lurked a lack of confidence, a neurotic craving for love. Nor did the junior senator from Wisconsin entirely create his times; rather he was shaped by them. They were troubled times of rapid and far-reaching change; times when traditional American values were sacrificed on the altar of mass paranoia; times when our public life seemed informed by ignorance and fear. THE AMERICAN NIGHTMARE recreates the tensions and high drama of those years. It brings to life the personalities and the times and seeks to understand the basic causes of an ugly era in American history, an era of national and international blundering for which we are still paying."--Dust jacket.

"An earnest rehearsal of cliches about the evils of the military, the techno-scientific intellect, the Bomb, the cities, and the warmakers. As a cri du coeur by an Ellsbergian type (Slomich used to participate in councils of state, think-tank machinations, etc.) it lacks weight -- its moral force is diminished by its analytic evasions and notions like "entropy" and "repetition compulsion" and "death wish" lack explanatory value. As a political tract it is vacuous: Slomich lists a number of good things to pursue (limiting space exploration to scientifically sound ventures, re-integrating cities and suburbs, constructing mass transit) but his idea of how to get there is waved across home plate with a vague reference to "taking full advantage of the one-man one-vote potentials," and his sociological sophistication may be gauged by the frequency of the telltale "we." Just when the book becomes most irritating for its lack of explicit reference to other thinkers, Slomich interpolates a sort of Western Thought C-107 summation: "But where are Plato, Aristotle, Aquinas. . .?" he asks in this connection. Where indeed?"--Kirkus

Did Luke intend Peter's visionary command to eat 'unclean animals' in Acts 10 to suggest the dissolution of the Jewish Law? Whilst scholars have argued over sources, inconsistent redaction and later reception, many have failed to notice here the novel use of a type of transgression anxiety dream. John Moxon shows how by the incorporation of such naturalistic motifs, Luke takes "revelation" in a new and decidedly psychological direction, probably imitating similar developments in Graeco-Roman biography. If the vision reveals an illegitimate transfer of disgust within an exaggerated halakha of separation, then its target is prejudice and inconsistency, not the Jew-Gentile divide as such, as underlined by the ironic contrast with the pious Cornelius. In this reading, Luke's non-supercessionism is maintained, whilst showing him acutely aware of the kinds of nightmare holding many back from the nascent Gentile mission.

This highly accessible and original introduction to British-Asian theatre explores the creativity, innovation and diversity of major British-Asian theatre companies. Including coverage of Tara Arts, Tamasha and Kali theatre companies, as well as important writers such as Hanif Kureishi and Gurpreet Kaur Bhatti, the book

analyses the dramaturgy, cultural and political contexts and critical receptions that have informed major productions. Complete with plot summaries and illustrated throughout, the text explores the extraordinary contribution that British-Asian theatre has made to the British stage over the past thirty years.

The first book of criticism devoted to Pynchon's massive 2006 novel, Pynchon's *Against the Day: A Corrupted Pilgrim's Guide* gathers new work by more than a dozen scholars, offering readings informed by the newest developments in narratology, genre studies, ecocriticism, globalism, and the histories of science and religion. This title also offers fresh perspectives on divisive issues within Pynchon studies, such as anarchism, gender, and reviewers' reception of his recent work. What emerges is a novel that will come to be seen, these essays argue, as a major part of Pynchon's storied legacy and a key work of the "late Pynchon."

A major statement from one of the foremost legal theorists of our day, this book offers a penetrating look into the political nature of legal, and especially judicial, decision making. It is also the first sustained attempt to integrate the American approach to law, an uneasy balance of deep commitment and intense skepticism, with the Continental tradition in social theory, philosophy, and psychology. At the center of this work is the question of how politics affects judicial activity-and how, in turn, lawmaking by judges affects American politics. Duncan Kennedy considers opposing views about whether law is political in character and, if so, how. He puts forward an original, distinctive, and remarkably lucid theory of adjudication that includes accounts of both judicial rhetoric and the experience of judging. With an eye to the current state of theory, legal or otherwise, he also includes a provocative discussion of postmodernism. Ultimately concerned with the practical consequences of ideas about the law, *A Critique of Adjudication* explores the aspects and implications of adjudication as few books have in this century. As a comprehensive and powerfully argued statement of a critical position in modern American legal thought, it will be essential to any balanced picture of the legal, political, and cultural life of our nation.

Co-written by Irish filmmaker Neil Jordan and British novelist Angela Carter, and based on several short stories from Carter's collection *The Bloody Chamber, The Company of Wolves* (1984) is a provocative reinvention of the fairy tale of Little Red Riding Hood. Unraveling a feverish metaphor for the blossoming of a young girl's sexuality and her subsequent loss of innocence, the film entwines symbolism and metaphor with striking visuals and grisly effects. Released in the early 1980s, a time which produced several classic werewolf films (including *An American Werewolf in London* and *The Howling*), *The Company of Wolves* sets itself apart from the pack with its overtly literary roots, feminist stance, and art-house leanings. The film's narrative takes the form of a puzzle box, unfolding as dreams within dreams, and stories within stories, which lead further into the dark woods of the protagonist's psyche, as she finds herself on the cusp of womanhood. This *Devil's Advocate* explores all these aspects, as well as placing the film in the context of the careers of its creators and its position as an example of the "Female Gothic."

THE STORY: THUNDER IN THE INDEX. The action takes place in the psychiatric ward of a large city hospital, where Joshua Noon, a hip young black man, lies bound in a straitjacket. His pleas to be unshackled lead to a sharp, funny and exacerbating ver

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Dream has a long history which goes back several hundred years. For some people the American Dream might stand for property, for others it might be the image of freedom and equality. By all means, the American Dream promises a more comfortable life and the realization of the deepest dreams. But reality can turn the American Dream into the American Nightmare. Searching for a well paid job to raise their standards of living, people acknowledge that it is difficult to move up the economic ladder. Longing for equal opportunity, people face discrimination due to their race or social class. This term paper deals with the origin of the American Dream and two novels *The Rise of Silas Lapham* written by William D. Howell, originally published in 1885, and *The American* by Henry James published in 1877. The term paper mainly concentrates on the main characters and their social life and shows that the protagonists, who live the way that the term "American Dream" implies, experience the seamy side of the American Dream. Before Europeans had moved to the new continent, the first immigrants living in America were Asians (Jordan, Winthrop D./Leon F. Litwack. *The United States, Conquering a Continent* Volume 1. California: North West, 2003: 1). In 1492, Christopher Columbus discovered an unknown continent which was named "America" after the explorer Amerigo Vespucci. Reports of America visitors connected the impression of America with "a paradise on earth" and the "El Dorado" and thus attracted people (Freese, Peter. *The American Dream and the American Nightmare: General Aspects and Literary Examples*. Paderborner Universitätsreden 7. Paderborn: Universität-Gesamthochschule, 1987: 8). Terrible and dangerous life situations, daily suffered by men and women during the "Protestant Reformation", forced victims of "religious persecution" to flee the countries (Freese 1987: 10). Searching for protection, they moved from the "Old World" to the "New World" (15).

Rich in historical detail, complex in its connection between the pre and post World War II eras, and filled with riveting action that are the hallmarks of this modern author, *Echo of a Nightmare* is an epic achievement of suspense and fiction - Gordon Froede's most extraordinary novel yet. This is his sixth published mystery, since he gave up a successful marketing career to become a full-time writer. Previous works include *A Promise of Life*, *Unreasonable Doubt*, *Deadly Affair* and *Illusion of Choices*. He lives in Cheviot Hills, California.

British Horror Cinema investigates a wealth of horror filmmaking in Britain, from early chillers like *The Ghoul* and *Dark Eyes of London* to acknowledged classics such as *Peeping Tom* and *The Wicker Man*. Contributors explore the contexts in which British horror films have been censored and classified, judged by their critics and consumed by their fans. Uncovering neglected modern classics like *Deathline*, and addressing issues such as the representation of family and women, they consider the Britishness of British horror and examine sub-genres such as the psycho-thriller and witchcraftmovies, the work of the Amicus studio, and key filmmakers including Peter Walker. Chapters include: the 'Psycho Thriller' the British censors and horror cinema femininity and horror film fandom witchcraft and the occult in British horror Horrific films and 1930s British Cinema Peter Walker and Gothic revisionism. Also featuring a comprehensive filmography and interviews with key directors Clive Barker and Doug Bradley, this is one resource film studies students should not be without.

American Dream Or American Nightmare? About F. Scott Fitzgerald's "The Great Gatsby"
MEET SOME OF AMERICA'S SCARIEST REAL-LIFE MONSTERS ...* EI

Chupacabras* The Jersey Devil* Mothman* dragons* Lizardman* living dinosaurs*
giant snakes* werewolves* vanishing hitchhikers* Men In Black... AND MANY MORE

Thesis (M.A.) from the year 2008 in the subject English Language and Literature
Studies - Other, grade: 1,7, University of Duisburg-Essen, 60 entries in the

bibliography, language: English, abstract: "Predictively, any attempt at abstracting from
the plethora of relevant publications something even faintly resembling a definition of

President Trump, Debord's concept is arguably more relevant than ever. Academic Paper from the year 2019 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,9, Technical University of Braunschweig, language: English, abstract: This essay will focus on the origin of the American Dream and its key elements on the one hand, and try to prove its veracity on the other hand. Even though the term 'The American Dream' became a well-known saying describing an assumed very specific phenomenon, its meaning is as vague as it is ambivalent. It is, nevertheless, a crucial part of the American national identity and a symbol of a nation's self-conception. One could argue that Thomas Jefferson already lay the foundation of the most famous myth of all time by declaring "these truths to be sacred and undeniable; that all men are created equal and independent," and are thus entitled to "preservation of life, & liberty, and the pursuit of happiness" (Jefferson 243). More than a century later, James Truslow Adams rewrote Jefferson's words in his novel *The Epic of America* by saying, "The American dream, the dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement." (Adams 404). While Adams focused on the hope for a better and happier future for everyone, regardless of their social, ethnical or religious decent, Richard Nixon stressed the material aspect in his First Inaugural Address in 1969, by defining "full employment, better housing, excellence in education; in rebuilding our cities and improving our rural areas; in protecting our environment and enhancing the quality of life" (Lawler and Schaefer 84) as key elements of the American Dream. Martin Luther King dreamed of freedom and equality for all American citizens and that they "will not be judged by the color of their skin but by the content of their character" (King qtd. in Kirck 82) and two decades later, during his First Inaugural Address in 1981, Ronald Reagan re

Explores the influence of the Faust legend on drama and film from the sixteenth century to the contemporary era.

The outpouring of Native American literature that followed the publication of N. Scott Momaday's Pulitzer Prize-winning *House Made of Dawn* in 1968 continues unabated. Fiction and poetry, autobiography and discursive writing from such writers as James Welch, Gerald Vizenor, and Leslie Marmon Silko constitute what critic Kenneth Lincoln in 1983 termed the Native American Renaissance. This collection of essays takes the measure of that efflorescence. The contributors scrutinize writers from Momaday to Sherman Alexie, analyzing works by Native women, First Nations Canadian writers, postmodernists, and such theorists as Robert Warrior, Jace Weaver, and Craig Womack. Weaver's own examination of the development of Native literary criticism since 1968 focuses on Native American literary nationalism. Alan R. Velie turns to the achievement of Momaday to examine the ways Native novelists have influenced one another. Post-renaissance and postmodern writers are discussed in company with newer writers such as Gordon Henry, Jr., and D. L. Birchfield. Critical essays discuss

the poetry of Simon Ortiz, Kimberly Blaeser, Diane Glancy, Luci Tapahonso, and Ray A. Young Bear, as well as the life writings of Janet Campbell Hale, Carter Revard, and Jim Barnes. An essay on Native drama examines the work of Hanay Geiogamah, the Native American Theater Ensemble, and Spider Woman Theatre. In the volume's concluding essay, Kenneth Lincoln reflects on the history of the Native American Renaissance up to and beyond his seminal work, and discusses Native literature's legacy and future. The essays collected here underscore the vitality of Native American literature and the need for debate on theory and ideology.

Seminar paper from the year 2006 in the subject American Studies - Culture and Applied Geography, grade: 1,3, University of Duisburg-Essen, course: Proseminar: An Introduction to American Civilization, 9 entries in the bibliography, language: English, abstract: "We were brought up to succeed, weren't we?" (Arthur Miller "The Price", 109). Is this true? Were we really brought up only to succeed in order to achieve material plenty and is this what the American Dream is all about: Success as the reason for living? In my research paper I will try to find an answer to these questions by looking at the origin of the concept of the American Dream, the critical interpretation of the American Dream referring to its change of values. Furthermore, I am going to discuss the influence of the American Dream on popular imagination and, as a conclusion, I will briefly state the effect it has on political rhetoric. So, the main purpose of my paper is to show that the notion of the American Dream has not always been identified with materialism but with success primarily as a God given task intended for self-salvation. Therefore, I will point out how this aspect of a success in religious and moral terms changed into an aspect of material success only. Further, I will show, according to this change that the aspect of material success promotes selfish individuals instead of a "Great Society" in which the American Dream is realized in the community since there is "nothing whatever in a fortune merely in itself" (Adams "The Epic of America", 416). While the American Dream stands on the one hand for a land of opportunity where everyone is given the chance of attaining something according to one's ability, the American Dream stands on the other hand for a struggle to succeed without much social or emotional support that eventually turns into an American nightmare.

The American Nightmare: Don DeLillo's *Falling Man* and Cormac McCarthy's *The Road* presents an extensive analysis of two novels by the two most prominent contemporary American writers. The book searches into the stylistic and linguistic complexities of those two post-9/11 novels and explores the ways in which they respond to the public discourse produced in the aftermath of the event. Sözalan's reading of the texts offer valuable insights into the inscription of ideology in literary works which simultaneously reinstate and resist its hegemony.

Argues that employment discrimination is still widespread, and seeks to explain the reasons for continued economic inequality in the United States

The American Dream turned into a nightmare when the housing bubble burst, and people have been trying to figure out who to blame- Greedy bankers? Corrupt politicians? Ignorant homeowners? In *American Nightmare: How Government Undermines the Dream of Homeownership*, Randal O'Toole explores the forces at play in the housing market and shows how we can rebuild the American dream of homeownership by eliminating federal, state, and local policies that distort the free market for housing.

Examines nearly 100 novels of contemporary American fiction and discusses the overall sense of lost morality and faith found in their different critiques of America. Seminar paper from the year 2014 in the subject American Studies - Literature, grade: 1,0, Johannes Gutenberg University Mainz, language: English, abstract: To analyze Gatsby's character, and give a detailed description and argumentation of my thesis, I will mainly focus on Jay Gatsby's behavior throughout the novel, his vision of himself, as well as who he really was before he turned James Gatz into Jay Gatsby. Having explained Gatsby's circumstances, I will then continue to investigate in his relationship to Daisy and its real purpose. By briefly outlining Daisy's background and her own lifestyle, I will reveal why Gatsby feels so attracted to her.

Changing Family Values offers a comprehensive introduction to contemporary debates and new research surrounding the family. It explores how we define traditional family values and how these values are perceived as being underthreat in contemporary society. Ranging across politics, social policy, law and sociology, the contributors focus on the diverse realities of contemporary family life. Issues covered include: * the recent backlash against single mothers * lesbian and gay families and the law * men's changing roles within the family * the future of the nuclear family. This book is ideal for courses covering the family, a central topic in sociology and women's studies.

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