Cult Fiction & Cult Film: Multiple Perspectives

Edited by Marcel Arbeít and Roman Trušník
Is “cult” just a fashionable catchword found in blurbs and on movie posters, or a cultural phenomenon that should be taken seriously?

Can only a devoted group of fans raise a work of art to cult status?

Is any deliberate attempt to write a cult book/make a cult movie necessarily futile?

Do cult works constitute a specific and independent genre?

If so, what?

The authors of the essays in this volume, European American Studies scholars and their American colleagues, do their best to answer these questions, offering a plurality of views on North American cult fiction and cult films. The contributors searched for cult works among the classics, as well as in the realm of popular culture, discussing both the reception and generic criteria necessary for a work of art to become cult. Among those writers whose cult status is acknowledged and analyzed are James Fenimore Cooper, Ernest Hemingway, Andrew Holleran, Ken Kesey, Cormac McCarthy, and Ezra Pound, while film critics scrutinize the movies of David Cronenberg, Sergio Leone, Sam Peckinpah, and Edgar G. Ulmer. And, like every proper contemporary book on cult, ours contains essays on graphic novels, Star Trek, and, as a special bonus, the unique personal memoir of a true cult freak on the victorious triumph of The Rocky Horror Picture Show on American campuses.
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Edited by
Marcel Arbeit and Roman Trušník

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# Table of Contents

Introduction  
Cult Films, Cult Fiction: Plurality of Views ............................................. 7  
*Marcel Arbeit*

1. **Nobody Called Them Cult in Their Time:**  
   **19th-century Writers and Modernists**

   The Cult of the Noble Savage:  
   James Fenimore Cooper’s *The Last of the Mohicans* ............................ 23  
   *Michal Peprnik*

   Hemingway, Film Noir, and the Emergence of a 20th-century  
   American Prose Style ............................................................................ 39  
   *Werner Sollors*

   The Cult of Love in Pound’s *Cantos* .................................................. 51  
   *Jakub Guziur*

2. **From Camp to Cult**

   Put the Ulmer Back in Ultermouc—Culture and the King of the Bs ....  67  
   *Bernd Herzogenrath*

   Dreams of the Past Gone:  
   Andrew Holleran’s *Dancer from the Dance* Revisited ....................... 87  
   *Roman Trušnik*

   “What if it turns out to be hollow?”  
   The Hollow Earth in American Literature, Arts, and Science ............. 99  
   *Philipp Hofmann*

3. **Cult-Making and Politics**

   Ken Kesey: The Laying of Cuckoo Eggs .............................................. 115  
   *Josef Jařab*
Will Eisner as a Cult Comics Writer: From *The Spirit* to *The Plot* .......... 133
*Michaela Náhliková*

4. Transgressions of Genre Stereotypes in Cult-Making
North America

Flashbacks in the Movies of Sergio Leone as Part of the Film Cult .......... 149
*Luboš Ptáček*

The Cult of Cronenberg—A Hunk for the Humanities............................ 167
*Tomáš Pospíšil*

The Instinctive Radicalism of the Films of Sam Peckinpah ................... 177
*Zdeněk Hudec*

5. Theory and Practice of Cult: Futile or Useful?

Beam Me Across, Scotty:
*Star Trek* as a Case Study in the Liminality of “Cult” ...................... 195
*Thomas Clark*

No Real Heroes in Cult Novels:
Cormac McCarthy’s “The Border Trilogy” ......................................... 209
*Marcel Arbeit*

Ritual, Rebellion, and Rocky Horror:
How and Why a Curious Cult Film Touched a Generation .................. 237
*Scot Guenter*

Contributors ................................................................................... 253