

Post War Literature 1945 To The Present English Literature In Its Historical Cultural And Social Contexts Backgrounds To English Literature

This book, based on extensive original research, considers the transformation of public health systems in major East, South and Southeast Asian countries in the period following the Second World War. It examines how public health concepts, policies, institutions and practices were improved, shows how international health standards were implemented, sometimes through the direct intervention of transnational organisations, and explores how indigenous traditions and local social and cultural concerns affected developments, with, in some cases, the construction of public health systems forming an important part of nation-building in post-war and post-independence countries. Throughout, the book relates developments in public health systems to people's health, demographic changes, and economic and social reconstruction projects.

This book offers a comprehensive guide to global literary engagement with the Cold War. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches that transcended national borders. Drawing on specialists from across the world, the volume analyses the period's fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda, censorship, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas). In doing so, the volume forms a landmark contribution to Cold War literary studies which will appeal to all those working on literature of the 1945-1989 period, including specialists in comparative literature, postcolonial literature, contemporary literature and regional literature.

Fredman makes the original argument that some of the most innovative works of poetry and art in the postwar period (1945–1970) engaged in a "contextual practice," a term that refers both to a way of making art characterized by assemblage and to a new relationship between art and life, an "erotic poetics."

Winner of the Pulitzer Prize, the 1999 National Book Award for Nonfiction, finalist for the Lionel Gelber Prize and the Kiriya Pacific Rim Book Prize, *Embracing Defeat* is John W. Dower's brilliant examination of Japan in the immediate, shattering aftermath of World War II. Drawing on a vast range of Japanese sources and illustrated with dozens of astonishing documentary photographs, *Embracing Defeat* is the fullest and most important history of the more than six years of American occupation, which affected every level of Japanese society, often in ways neither side could anticipate. Dower, whom Stephen E. Ambrose has called "America's foremost historian of the Second World War in the Pacific," gives us the rich and turbulent interplay between West and East, the victor and the vanquished, in a way never before attempted, from top-level manipulations concerning the fate of Emperor Hirohito to the hopes and fears of men and women in every walk of life. Already regarded as the benchmark in its field, *Embracing Defeat* is a work of colossal scholarship and history of the very first order. John W. Dower is the Elting E. Morison Professor of History at the Massachusetts Institute of Technology. He is a winner of the National Book Critics Circle Award for *War Without Mercy*.

In the years following World War II the health and well-being of the nation was of primary concern to the British government. The essays in this collection examine the relationship between health and stress in post-war Britain through a series of carefully connected case studies.

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Literature, Politics and Culture in Postwar Britain is a landmark work in contemporary literary and cultural analysis. It offers a provocative and brilliant account of political change since 1945 and how such change shaped the cultural output of our time. It also looks at how and when literature intersects with other cultural forms - including jazz and rock music, television, journalism, commercial and "mass" cultures - and the growth of American cultural dominance. This edition includes a new foreword by the author.

Examines debates central to postwar British culture, showing the pressures of reconstruction and the mutual implication of war and peace. The rigorous archival depth and scholarship of the book allows every twist and turn to be detailed down to the hour, and peopled by an array of characters whose self-belief and delusions would make a fictional tale appear absurdly unrealistic...the book provides ingredients essential for understanding the international history of the

This landmark work in contemporary literary and cultural analysis offers a provocative account of political change since 1945 and the ways that change has shaped the culture of our time. Sinfield (English, U. of Sussex) also examines how and when literature intersects with other cultural forms and the growth of American cultural dominance. For this

Within the past ten years, the field of contemporary American literary studies has changed significantly. Following the turn of the twenty-first century and mounting doubts about the continued explanatory power of the category of "postmodernism," new organizations have emerged, book series have been launched, journals have been created, and new methodologies, periodizations, and thematics have redefined the field. *Postmodern/Postwar—and After* aims to be a field-defining book—a sourcebook for the new and emerging critical terrain—that explores the postmodern/postwar period and what comes after. The first section of essays returns to the category of the "post-modern" and argues for the usefulness of key concepts and themes from postmodernism to the study of contemporary literature, or reevaluates postmodernism in light of recent developments in the field and historical and economic changes in the late twentieth and early twenty-first centuries. These essays take the contemporary abandonments of postmodernism as an occasion to assess the current states of postmodernity. After that, the essays move to address the critical shift away from postmodernism as a description of the present, and toward a new sense of postmodernism as just one category among many that scholars can use to describe the recent past. The final section looks forward and explores the question of what comes after the postwar/postmodern. Taken together, these essays from leading and emerging scholars on the state of twenty-first-century literary studies provide a number of frameworks for approaching contemporary literature as influenced by, yet distinct from, postmodernism. The result is an indispensable guide that seeks to represent and understand the major overhauling of postwar American literary studies that is currently underway.

The years of late Stalinism are one of the murkiest periods in Soviet history, best known to us through the voices of Ehrenburg, Khrushchev and Solzhenitsyn. This is a sweeping history of Russia from the end of the war to the Thaw by one of Russia's respected younger historians. Drawing on the resources of newly opened archives as well as the recent

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outpouring of published diaries and memoirs, Elena Zubkova presents a richly detailed portrayal of the basic conditions of people's lives in Soviet Russia from 1945 to 1957. She brings out the dynamics of postwar popular expectations and the cultural stirrings set in motion by the wartime experience versus the regime's determination to reassert command over territories and populations and the mechanisms of repression. Her interpretation of the period establishes the context for the liberalizing and reformist impulses that surfaced in the post-Stalin succession struggle, characterizing what would be the formative period for a future generation of leaders: Gorbachev, Yeltsin and their contemporaries. In countries worldwide, the Cold War dominated politics, society and culture during the second half of the twentieth century. *Global Cold War Literatures* offers a unique look at the multiple ways in which writers from Asia, Africa, Europe and North and South America addressed the military conflicts, revolutions, propaganda wars and ideological debates of the era. While including essays on western European and North American literature, the volume views First World writing, not as central to the period, but as part of an international discussion of Cold War realities in which the most interesting contributions often came from marginal or subordinate cultures. To this end, there is an emphasis on the literatures of the Second and Third Worlds, including essays on Latin American poetry, Soviet travel writing, Chinese autobiography, African theatre, North Korean literature, Cuban and eastern European fiction, and Middle Eastern fiction and poetry. With the post-Cold War era still in a condition of emergence, it is essential that we look back to the 1945-89 period to understand the political and cultural forces that shaped the modern world. The volume's analysis of those forces and its focus on many of the 'hot spots' – Afghanistan, Iran, North Korea – that define the contemporary 'war on terror', make this an essential resources for those working in Postcolonial, American and English Literatures, as well as in History, Comparative Literature, European Studies and Cultural Studies. *Global Cold War Literatures* is a suitable companion volume to Hammond's *Cold War Literature: Writing the Global Conflict*, also available from Routledge. The *Cambridge History of Japanese Literature* provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading. *Books Across Borders: UNESCO and the Politics of Postwar Cultural Reconstruction, 1945-1951* is a history of the

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emotional, ideological, informational, and technical power and meaning of books and libraries in the aftermath of World War II, examined through the cultural reconstruction activities undertaken by the Libraries Section of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The book focuses on the key actors and on-the-ground work of the Libraries Section in four central areas: empowering libraries around the world to acquire the books they wanted and needed; facilitating expanded global production of quality translations and affordable books; participating in debates over the contested fate of confiscated books and displaced libraries; and formulating notions of cultural rights as human rights. Through examples from France, Poland, and surviving Jewish Europe, this book provides new insight into the complexities and specificities of UNESCO's role in the realm of books, libraries, and networks of information exchange during the early postwar, post-Holocaust, Cold War years.

In the wake of its defeat in World War II, as Japan was forced to remake itself from "empire" to "nation" in the face of an uncertain global situation, literature and literary criticism emerged as highly contested sites. Today, this remarkable period holds rich potential for opening new dialogue between scholars in Japan and North America as we rethink the historical and contemporary significance of a number of important issues, including the meaning of the American occupation both inside and outside of Japan, the shifting semiotics of "literature" and "politics," and the origins of crucial ideological weapons of the cultural Cold War. This collection features works by Japanese intellectuals written in the immediate postwar period. These writings—many appearing in English for the first time—offer explorations into the social, political, and philosophical debates among Japanese literary elites that shaped the country's literary culture in the aftermath of defeat.

A collection of essays on the 1960s experimental writer B.S. Johnson, this book draws together new research on all aspects of his work, and, in tracing his connections to a wider circle of continental, British and American avant-garde writers, offers exciting new approaches to reading 1960s experimental fiction.

Cole examines the rich history of masculine intimacy in the twentieth century. She foregrounds such crucial themes as broken friendships, blood brotherhood, and the bereavement of the war poet. Cole argues that these dramas of compelling and often tortured male friendship have generated a particular voice within the literary canon.

Delving into how the traumatic experience of the Second World War formed – or perhaps malformed – the post-war experimental novel, this book explores how the symbolic violence of post-war normalization warped societies' perception of reality. Andrew Hodgson explores how the novel was used by authors to attempt to communicate in such a climate, building a memorial space that has been omitted from literatures and societies of the post-war period. Hodgson investigates this space as it is portrayed in experimental modern British and French fiction, considering themes of amnesia, myopia, delusion and dementia. Such themes are constantly referred back to and posit in narrative a motive for the very broken forms these books often take – books in boxes; of spare pages to be shuffled at the reader's will; with holes in pages;

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missing whole sections of the alphabet; or books written and then entirely scrubbed out in smudged black ink. Covering the works of B. S. Johnson, Ann Quin, Georges Perec, Roland Topor, Raymond Queneau and others, Andrew Hodgson shows that there is method to the madness of experimental fiction and legitimizes the form as a prominent presence within a wider literary and historical movement in European and American avant-garde literatures.

Bryan M. Santin examines over a half-century of intersection between American fiction and postwar conservatism. He traces the shifting racial politics of movement conservatism to argue that contemporary perceptions of literary form and aesthetic value are intrinsically connected to the rise of the American Right. Instead of casting postwar conservatives as cynical hustlers or ideological fanatics, Santin shows how the long-term rhetorical shift in conservative notions of literary value and prestige reveal an aesthetic antinomy between high culture and low culture. This shift, he argues, registered and mediated the deeper foundational antinomy structuring postwar conservatism itself: the stable social order of traditionalism and the creative destruction of free-market capitalism. Postwar conservatives produced, in effect, an ambivalent double register in the discourse of conservative literary taste that sought to celebrate neo-aristocratic manifestations of cultural capital while condemning newer, more progressive manifestations revolving around racial and ethnic diversity.

Finalist for the Pulitzer Prize • Winner of the Council on Foreign Relations Arthur Ross Book Award • One of the New York Times' Ten Best Books of the Year “Impressive . . . Mr. Judt writes with enormous authority.” —The Wall Street Journal “Magisterial . . . It is, without a doubt, the most comprehensive, authoritative, and yes, readable postwar history.” —The Boston Globe Almost a decade in the making, this much-anticipated grand history of postwar Europe from one of the world's most esteemed historians and intellectuals is a singular achievement. Postwar is the first modern history that covers all of Europe, both east and west, drawing on research in six languages to sweep readers through thirty-four nations and sixty years of political and cultural change—all in one integrated, enthralling narrative. Both intellectually ambitious and compelling to read, thrilling in its scope and delightful in its small details, Postwar is a rare joy. Judt's book, *Ill Fares the Land*, republished in 2021 featuring a new preface by bestselling author of *Between the World and Me* and *The Water Dancer*, Ta-Nehisi Coates. This international history of the origins of 'cold war' in postwar Europe examines the complex relationship between America and Italy. Considers the fascination with the free market and the economic world evident within postwar literature.

This book examines Borneo, both British Borneo – Brunei, Sarawak and North Borneo – and Dutch Borneo in the period 1945-1950. Borneo then was at the crossroads. Following the Japanese Occupation, the likely future status of the various Bornean territories was not at all clear, and the book discusses the various factions and powers, both local and international, who were contending for control in this period. It examines the effects of the Japanese surrender, the impact of the subsequent interregnum and Australian and British military administrations, the reassertion of Dutch control, the struggle for Indonesian independence, and movements for local autonomy, reassertion of ethnic rights, interests and identity. It charts developments throughout this volatile and uncertain period, up to the point at which the newly independent Republic of Indonesia emerged and a more settled period began.

A series of handbooks provides strategies for studying and writing about frequently taught literary topics, with each volume offering study guides, background information, suggestions for areas of research, and a list of secondary sources.

This Concise Companion is a guide to the creative output of the United States in the postwar period, in its diverse energies, shapes and forms. Embraces diversity, covering Vietnam literature, gay and lesbian literature, American Jewish

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fiction, Italian American literature, Irish American writing, emergent ethnic literatures, African American writing, jazz, film, drama and more. Shows how different genres and approaches opened up creative possibilities and interacted in the postwar period. Portrays the postwar United States split by differences of wealth and position, by ethnicity and race, and by agendas of left and right, but united in the intensity of its creative drive.

Some authors strongly criticized attempts to rebuild a German literary culture in the aftermath of World War II, while others actively committed themselves to "dealing with the German past." There are writers in Austria and Switzerland that find other contradictions of contemporary life troubling, while some find them funny or even worth celebrating. German postwar literature has, in the minds of some observers, developed a kind of split personality. In view of the traumatic monstrosities of the previous century that development may seem logical to some. The A to Z of Postwar German Literature is devoted to modern literature produced in the German language, whether from Germany, Austria, Switzerland or writers using German in other countries. This volume covers an extensive period of time, beginning in 1945 at what was called "zero hour" for German literature and proceeds into the 21st century, concluding in 2008. This is done through a list of acronyms and abbreviations, a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on writers, such as Nobel Prize-winners Heinrich Boll, Gunter Grass, Elias Canetti, Elfriede Jelinek, and W. G. Sebald. There are also entries on individual works, genres, movements, literary styles, and forms."

Backgrounds to English Literature: Post-war literature 1945 to the present

Americans in the World War II era bought the novels of African American writers in unprecedented numbers. But the names on the books lining shelves and filling barracks trunks were not the now-familiar Richard Wright and Ralph Ellison, but Frank Yerby, Chester Himes, William Gardner Smith, and J. Saunders Redding. In this book, Stephanie Brown recovers the work of these innovative novelists, overturning conventional wisdom about the writers of the period and the trajectory of African American literary history. She also questions the assumptions about the relations between race and genre that have obscured the importance of these once-influential creators. Wright's *Native Son* (1940) is typically considered to have inaugurated an era of social realism in African-American literature. And Ellison's *Invisible Man* (1952) has been cast as both a high mark of American modernism and the only worthy stopover on the way to the Black Arts Movement of the 1960s. But readers in the late 1940s purchased enough copies of Yerby's historical romances to make him the best-selling African American author of all time. Critics, meanwhile, were taking note of the generic experiments of Redding, Himes, and Smith, while the authors themselves questioned the obligation of black authors to write protest, instead penning campus novels, war novels, and, in Yerby's case, "costume dramas." Their status as "lesser lights" is the product of retrospective bias, Brown demonstrates, and their novels established the period immediately following World

War II as a pivotal moment in the history of the African American novel.

The fifth volume of *A History of the Book in America* addresses the economic, social, and cultural shifts affecting print culture from World War II to the present. During this period factors such as the expansion of government, the growth of higher education, the climate of the Cold War, globalization, and the development of multimedia and digital technologies influenced the patterns of consolidation and diversification established earlier. The thirty-three contributors to the volume explore the evolution of the publishing industry and the business of bookselling. The histories of government publishing, law and policy, the periodical press, literary criticism, and reading--in settings such as schools, libraries, book clubs, self-help programs, and collectors' societies--receive imaginative scrutiny as well. The *Enduring Book* demonstrates that the corporate consolidations of the last half-century have left space for the independent publisher, that multiplicity continues to define American print culture, and that even in the digital age, the book endures. Contributors: David Abrahamson, Northwestern University James L. Baughman, University of Wisconsin-Madison Kenneth Cmiel (d. 2006) James Danky, University of Wisconsin-Madison Robert DeMaria Jr., Vassar College Donald A. Downs, University of Wisconsin-Madison Robert W. Frase (d. 2003) Paul C. Gutjahr, Indiana University David D. Hall, Harvard Divinity School John B. Hench, American Antiquarian Society Patrick Henry, New York City College of Technology Dan Lacy (d. 2001) Marshall Leaffer, Indiana University Bruce Lewenstein, Cornell University Elizabeth Long, Rice University Beth Luey, Arizona State University Tom McCarthy, Beirut, Lebanon Laura J. Miller, Brandeis University Priscilla Coit Murphy, Chapel Hill, N.C. David Paul Nord, Indiana University Carol Polsgrove, Indiana University David Reinking, Clemson University Jane Rhodes, Macalester College John V. Richardson Jr., University of California, Los Angeles Joan Shelley Rubin, University of Rochester Michael Schudson, University of California, San Diego, and Columbia University Linda Scott, University of Oxford Dan Simon, Seven Stories Press Ilan Stavans, Amherst College Harvey M. Teres, Syracuse University John B. Thompson, University of Cambridge Trysh Travis, University of Florida Jonathan Zimmerman, New York University

The main tide of international relations scholarship on the first years after World War II sweeps toward Cold War accounts. These have emphasized the United States and USSR in a context of geopolitical rivalry, with concomitant attention upon the bristling security state. Historians have also extensively analyzed the creation of an economic order (Bretton Woods), mainly designed by Americans and tailored to their interests, but resisted by peoples residing outside of North America, Western Europe, and Japan. This scholarship, centered on the Cold War as vortex and a reconfigured world economy, is rife with contending schools of interpretation and, bolstered by troves of declassified archival documents, will support investigations and writing into the future. By contrast, this book examines a past that ran concurrent with the Cold War and interacted with it, but which usefully can also be read as separable: Washington in the

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first years after World War II, and in response to that conflagration, sought to redesign international society. That society was then, and remains, an admittedly amorphous thing. Yet it has always had a tangible aspect, drawing self-regarding states into occasional cooperation, mediated by treaties, laws, norms, diplomatic customs, and transnational institutions. The U.S.-led attempt during the first postwar years to salvage international society focused on the United Nations Relief and Rehabilitation Administration, the Acheson–Lilienthal plan to contain the atomic arms race, the Nuremberg and Tokyo tribunals to force Axis leaders to account, the 1948 Genocide Convention, the 1948 Universal Declaration of Human Rights, and the founding of the United Nations. None of these initiatives was transformative, not individually or collectively. Yet they had an ameliorative effect, traces of which have touched the twenty-first century—in struggles to curb the proliferation of nuclear weapons, bring war criminals to justice, create laws supportive of human rights, and maintain an aspirational United Nations, still striving to retain meaningfulness amid world hazards. Together these partially realized innovations and frameworks constitute, if nothing else, a point of moral reference, much needed as the border between war and peace has become blurred and the consequences of a return to unrestraint must be harrowing. This title sets out the political developments of the period before looking at developments in drama and the British theatre, poetry and novel writing, popular culture and the American influence in all aspects of literature and the media. This book examines 'metafiction' - writing that is about writing - after the Second World War.

From bestselling author David Nasaw, a sweeping new history of the one million refugees left behind in Germany after WWII In May 1945, after German forces surrendered to the Allied powers, millions of concentration camp survivors, POWs, slave laborers, political prisoners, and Nazi collaborators were left behind in Germany, a nation in ruins. British and American soldiers attempted to repatriate the refugees, but more than a million displaced persons remained in Germany: Jews, Poles, Estonians, Latvians, Lithuanians, Ukrainians, and other Eastern Europeans who refused to go home or had no homes to return to. Most would eventually be resettled in lands suffering from postwar labor shortages, but no nation, including the United States, was willing to accept more than a handful of the 200,000 to 250,000 Jewish men, women, and children who remained trapped in Germany. When in June, 1948, the United States Congress passed legislation permitting the immigration of displaced persons, visas were granted to sizable numbers of war criminals and Nazi collaborators, but denied to 90% of the Jewish displaced persons. A masterwork from acclaimed historian David Nasaw, *The Last Million* tells the gripping but until now hidden story of postwar displacement and statelessness and of the Last Million, as they crossed from a broken past into an unknowable future, carrying with them their wounds, their fears, their hope, and their secrets. Here for the first time, Nasaw illuminates their incredible history and shows us how it is our history as well.

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This unprecedented global survey of the art of the postwar era represents a comprehensive examination of the production of art across all continents, under the conditions engendered by World War II. Accompanying the exhibition *Postwar: Art between the Pacific and the Atlantic, 1945-1965*, this extensive catalogue presents the work of more than 200 artists from over 50 countries. Uniquely, it understands the term "postwar" as a truly global condition, focusing on the increasingly interdependent nature of the world as the result of new geopolitical affinities and technological realities. The catalogue illuminates how these epochal social changes manifested worldwide across the practices of painting, sculpture, installation, performance, cinema, and music, through eight thematic sections: *Aftermath: Zero Hour and the Atomic Era*; *Form Matters*; *New Images of Man*; *Realisms*; *Concrete Visions*; *Cosmopolitan Modernisms*; *Nations Seeking Form*; and *Networks, Media, and Communication*. Key historical texts, visual essays, color illustrations, and over 35 original contributions by leading international art historians, curators, and scholars offer new insights into the complex legacies of artistic practice and art historical discourses that emerged in the aftermath of World War II's devastation. Artists' biographies, a comprehensive bibliography, and chronologies of the postwar period further supplement what will become an indispensable resource for future research.

This study of fiction produced in America in the decade following 1945 examines literature by writers such as Kerouac and Bellow. It examines how, though such fiction seemed to resolutely avoid the events and implications of World War II, it was still suffused with dread and suggestions of war in imagery and language.

Provides cultural, historical, and social contexts for the study of English literature, covering leaders, laws, social movements, scientific developments, religious changes, and the details of everyday life.

"An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one." —Carlos Lozada, *The Washington Post* "The Free World sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high." —David Oshinsky, *The New York Times Book Review* | Editors' Choice Named a most anticipated book of April by *The New York Times* | *The Washington Post* | *Oprah Daily* In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years. The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of "freedom" applied to causes that ranged from anti-communism and civil rights to radical

acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt's Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage's residencies at North Carolina's Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg's friendship with Lionel Trilling, James Baldwin's transformation into a Civil Right spokesman, Susan Sontag's challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America's once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

From Angus Wilson to Pat Barker and Salman Rushdie, *British Culture of the Post-War* is an ideal starting point for those studying cultural developments in Britain of recent years. Chapters on individual people and art forms give a clear and concise overview of the progression of different genres. They also discuss the wider issues of Britain's relationship with America and Europe, and the idea of Britishness. Each section is introduced with a short discussion of the major historical events of the period. Read as a whole, *British Culture of the Postwar* will give students a comprehensive introduction to this turbulent and exciting period, and a greater understanding of the cultural production arising from it. This book explores eugenics in its wider social context and in literary representations in post-war Britain. Drawing on a wide range of sources in medicine, social and educational policy, genetics, popular science, science fiction, and literary texts, Hanson tracks the dynamic interactions between eugenic ideas across diverse cultural fields, demonstrating the strength of the eugenic imagination. Challenging assumptions that eugenics was fatally compromised by its association with Nazi atrocities, or that it petered out in the context of changed social attitudes in an egalitarian post-war society, the book demonstrates that eugenic thought not only persisted after 1945, but became more prominent. Throughout, eugenics is defined as a cultural movement, rather than more narrowly as a science, and the study is focused on its border-crossing capacity as a 'style of thought.' By tracing the expression of eugenic ideas across disciplinary boundaries and in both high and low culture, this book demonstrates the powerful and pervasive influence of eugenics in the post-war years. Authors visited include Raymond Williams, John Braine, Agatha Christie, Muriel Spark, Anthony Burgess, Doris Lessing, and J.G. Ballard.

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