# **American Culture In The 1940s**

**american culture in the 1940s:** <u>American Culture in the 1940s</u> Jacqueline Foertsch, 2008-03-27 This book explores the major cultural forms of 1940s America - fiction and non-fiction; music and radio; film and theatre; serious and popular visual arts - and key texts, trends and figures, from Native Son to Citizen Kane, from Hiroshima to HUAC, and from Dr Seuss to Bob Hope. After discussing the dominant ideas that inform the 1940s the book culminates with a chapter on the 'culture of war'. Rather than splitting the decade at 1945, Jacqueline Foertsch argues persuasively that the 1940s should be taken as a whole, seeking out links between wartime and postwar American culture.

american culture in the 1940s: Facing the Abyss George Hutchinson, 2018-01-23 Mythologized as the era of the "good war" and the "Greatest Generation," the 1940s are frequently understood as a more heroic, uncomplicated time in American history. Yet just below the surface, a sense of dread, alienation, and the haunting specter of radical evil permeated American art and literature. Writers returned home from World War II and gave form to their disorienting experiences of violence and cruelty. They probed the darkness that the war opened up and confronted bigotry, existential guilt, ecological concerns, and fear about the nature and survival of the human race. In Facing the Abyss, George Hutchinson offers readings of individual works and the larger intellectual and cultural scene to reveal the 1940s as a period of profound and influential accomplishment. Facing the Abyss examines the relation of aesthetics to politics, the idea of universalism, and the connections among authors across racial, ethnic, and gender divisions. Modernist and avant-garde styles were absorbed into popular culture as writers and artists turned away from social realism to emphasize the process of artistic creation. Hutchinson explores a range of important writers, from Saul Bellow and Mary McCarthy to Richard Wright and James Baldwin. African American and Jewish novelists critiqued racism and anti-Semitism, women writers pushed back on the misogyny unleashed during the war, and authors such as Gore Vidal and Tennessee Williams reflected a new openness in the depiction of homosexuality. The decade also witnessed an awakening of American environmental and ecological consciousness. Hutchinson argues that despite the individualized experiences depicted in these works, a common belief in art's ability to communicate the universal in particulars united the most important works of literature and art during the 1940s. Hutchinson's capacious view of American literary and cultural history masterfully weaves together a wide range of creative and intellectual expression into a sweeping new narrative of this pivotal decade.

**american culture in the 1940s:** *American Cinema of the 1940s* Wheeler W. Dixon, 2006 The 1940s was a watershed decade for American cinema and the nation. Shaking off the grim legacy of the Depression, Hollywood launched an unprecedented wave of production, generating some of its most memorable classics. Featuring essays by a group of respected film scholars and historians, American Cinema of the 1940s brings this dynamic and turbulent decade to life with such films as Citizen Kane, Rebecca, The Lady Eve, Sergeant York, How Green Was My Valley, Casablanca, Mrs. Miniver, The Road to Morocco, Yankee Doodle Dandy, Kiss of Death, Force of Evil, Caught, and Apology for Murder. Illustrated with many rare stills and filled with provocative insights, the volume will appeal to students, teachers, and to all those interested in cultural history and American film of the twentieth century.

**american culture in the 1940s:** <u>American Culture in the 1940s</u> Jacqueline Foertsch, 2008 This is a clear overview of the major cultural forms of 1990s America: fiction and poetry; music and performance; film and television; art and photography; digital and 'post-human' cultures, and case studies of influential texts and practitioners of the decade.

**american culture in the 1940s: The 1940's** Tim Wood, R. J. Unstead, 1990 Text and pictures highlight the main events of the 1940s.

**american culture in the 1940s: Rainbow at Midnight** George Lipsitz, 1994 Rainbow at Midnight details the origins and evolution of working-class strategies for independence during and after World War II. Arguing that the 1940s may well have been the most revolutionary decade in U.S. history, George Lipsitz combines popular culture, politics, economics, and history to show how war mobilization transformed the working class and how that transformation brought issues of race, gender, and democracy to the forefront of American political culture. This book is a substantially revised and expanded work developed from the author's heralded 1981 Class and Culture in Cold War America.

**american culture in the 1940s:** <u>American Cultural History</u> Eric Avila, 2018-07-17 The iconic images of Uncle Sam and Marilyn Monroe, or the fireside chats of Franklin D. Roosevelt and the oratory of Martin Luther King, Jr.: these are the words, images, and sounds that populate American cultural history. From the Boston Tea Party to the Dodgers, from the blues to Andy Warhol, dime novels to Disneyland, the history of American culture tells us how previous generations of Americans have imagined themselves, their nation, and their relationship to the world and its peoples. This Very Short Introduction recounts the history of American culture and its creation by diverse social and ethnic groups. In doing so, it emphasizes the historic role of culture in relation to broader social, political, and economic developments. Across the lines of race, class, gender, and sexuality, as well as language, region, and religion, diverse Americans have forged a national culture with a global reach, inventing stories that have shaped a national identity and an American way of life. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**american culture in the 1940s:** *The Warrior Image* Andrew J. Huebner, 2011-12-01 Images of war saturated American culture between the 1940s and the 1970s, as U.S. troops marched off to battle in World War II, the Korean War, and the Vietnam War. Exploring representations of servicemen in the popular press, government propaganda, museum exhibits, literature, film, and television, Andrew Huebner traces the evolution of a storied American icon--the combat soldier. Huebner challenges the pervasive assumption that Vietnam brought drastic changes in portrayals of the American warrior, with the jaded serviceman of the 1960s and 1970s shown in stark contrast to the patriotic citizen-soldier of World War II. In fact, Huebner shows, cracks began to appear in sentimental images of the military late in World War II and were particularly apparent during the Korean conflict. Journalists, filmmakers, novelists, and poets increasingly portrayed the steep costs of combat, depicting soldiers who were harmed rather than hardened by war, isolated from rather than supported by their military leadership and American society. Across all three wars, Huebner argues, the warrior image conveyed a growing cynicism about armed conflict, the federal government, and Cold War militarization.

**american culture in the 1940s: The Rhapsodes** David Bordwell, 2016-04-04 Pauline Kael, Andrew Sarris, and Roger Ebert were three of America's most revered and widely read film critics, more famous than many of the movies they wrote about. But their remarkable contributions to the burgeoning American film criticism of the 1960s and beyond were deeply influenced by four earlier critics: Otis Ferguson, James Agee, Manny Farber, and Parker Tyler. Film scholar and critic David Bordwell restores to a wider audience the work of Ferguson, Agee, Farber, and Tyler, critics he calls the 'Rhapsodes' for the passionate and deliberately offbeat nature of their vernacular prose.

**american culture in the 1940s:** *Selling the Race* Adam Green, 2007 Black Chicagoans were at the centre of a national movement in the 1940s and '50s, when African Americans across the country first started to see themselves as part of a single culture. Green argues that this period engendered a unique cultural and commercial consciousness, fostering ideas of racial identity that remain influential.

**american culture in the 1940s:** *What Dreams Were Made Of* Sean Griffin, 2011-04-28 Humphrey Bogart. Abbott and Costello. Judy Garland and Mickey Rooney. John Wayne. Rita

Hayworth and Betty Grable. Images of these film icons conjure up a unique moment in cinema and history, one of optimism and concern, patriotism and cynicism. What Dreams Were Made Of examines the performers who helped define American cinema in the 1940s, a decade of rapid and repeated upheaval for Hollywood and the United States. Through insightful discussions of key films as well as studio publicity and fan magazines, the essays in this collection analyze how these actors and actresses helped lift spirits during World War II, whether in service comedies, combat films, or escapist musicals. The contributors, all major writers on the stars and movies of this period, also explore how cultural shifts after the war forced many stars to adjust to new outlooks and attitudes, particularly in film noir. Together, they represented the hopes and fears of a nation during turbulent times, enacting on the silver screen the dreams of millions of moviegoers.

**american culture in the 1940s: The 1940s** Robert Sickels, 2004 This volume captures the many aspects of popular culture during 1940s America.

#### american culture in the 1940s: ,

**american culture in the 1940s: Taking Haiti** Mary A. Renda, 2004-07-21 The U.S. invasion of Haiti in July 1915 marked the start of a military occupation that lasted for nineteen years--and fed an American fascination with Haiti that flourished even longer. Exploring the cultural dimensions of U.S. contact with Haiti during the occupation and its aftermath, Mary Renda shows that what Americans thought and wrote about Haiti during those years contributed in crucial and unexpected ways to an emerging culture of U.S. imperialism. At the heart of this emerging culture, Renda argues, was American paternalism, which saw Haitians as wards of the United States. She explores the ways in which diverse Americans--including activists, intellectuals, artists, missionaries, marines, and politicians--responded to paternalist constructs, shaping new versions of American culture along the way. Her analysis draws on a rich record of U.S. discourses on Haiti, including the writings of policymakers; the diaries, letters, songs, and memoirs of marines stationed in Haiti; and literary works by such writers as Eugene O'Neill, James Weldon Johnson, Langston Hughes, and Zora Neale Hurston. Pathbreaking and provocative, Taking Haiti illuminates the complex interplay between culture and acts of violence in the making of the American empire.

american culture in the 1940s: American Culture in the 1990s Colin Harrison, 2010-03-31 American Culture in the 1990s focuses on the dramaticcultural transformations of the last decade of the millennium. Lodgedbetween the fall of Communism and the outbreak of the War on Terror, the1990s was witness to America's expanding influence across the world but alsoa period of anxiety and social conflict. National traumas such as the LosAngeles riots, the Oklahoma City bombing and the impeachment of PresidentClinton lend an apocalyptic air to the decade, but the book looks beyondthis to a wider context to identify new voices emerging in the nation. This one of the first attempts to bring together developments taking placeacross a range of different fields: from Microsoft to the Internet, fromblank fiction to gangsta rap, from abject art to new independent cinema, and from postfeminism to posthumanism. Students of American culture andgeneral readers will find this a lively and illuminating introduction to acomplex and immensely varied decade. Key Features\*3 case studies per chapterfeaturing key texts, genres, writers and artists\*Chronology of 1990sAmerican Culture\*Bibliographies for each chapter\*18 black and whiteillustrations

**american culture in the 1940s: Swing Shift** Sherrie Tucker, 2000 The story, based on extensive individual interviews, of the women's swing bands that toured extensively during World War II and after -- a kind of "League of their Own" for jazz.

**american culture in the 1940s:** <u>Reinventing Hollywood</u> David Bordwell, 2017-10-02 Introduction: the way Hollywood told it -- The frenzy of five fat years; Interlude: Spring 1940: lessons from our town

**american culture in the 1940s: Hillbilly** Anthony Harkins, 2004 This text argues that the hillbilly - in his various guises - has been viewed by mainstream Americans simultaneously as a violent degenerate who threatens the modern order and as a keeper of traditional values and thus symbolic of a nostalgic past free of the problems of contemporary life.

american culture in the 1940s: The Cultural Front Michael Denning, 1998 As garment

workers, longshoremen, autoworkers, sharecroppers and clerks took to the streets, striking and organizing unions in the midst of the Depression, artists, writers and filmmakers joined the insurgent social movement by creating a cultural front. Disney cartoonists walked picket lines, and Billie Holiday sand 'Strange Fruit' at the left-wing cabaret, Café Society. Duke Ellington produced a radical musical, Jump for Joy, New York garment workers staged the legendary Broadway revue Pins and Needles, and Orson Welles and his Mercury players took their labor operas and anti-fascist Shakespeare to Hollywood and made Citizen Kane. A major reassessment of US cultural history, The Cultural Front is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century.

american culture in the 1940s: Tomorrow, the World Stephen Wertheim, 2020-10-27 A Foreign Affairs Best Book of the Year "Even in these dismal times genuinely important books do occasionally make their appearance...You really ought to read it...A tour de force...While Wertheim is not the first to expose isolationism as a carefully constructed myth, he does so with devastating effect." —Andrew J. Bacevich, The Nation For most of its history, the United States avoided making political and military commitments that would entangle it in power politics. Then, suddenly, it conceived a new role for itself as an armed superpower-and never looked back. In Tomorrow, the World, Stephen Wertheim traces America's transformation to World War II, right before the attack on Pearl Harbor. As late as 1940, the small coterie formulating U.S. foreign policy wanted British preeminence to continue. Axis conquests swept away their assumptions, leading them to conclude that America should extend its form of law and order across the globe, and back it at gunpoint. No one really favored "isolationism"—a term introduced by advocates of armed supremacy to burnish their cause. We live, Wertheim warns, in the world these men created. A sophisticated and impassioned account that questions the wisdom of U.S. supremacy, Tomorrow, the World reveals the intellectual path that brought us to today's endless wars. "Its implications are invigorating...Wertheim opens space for Americans to reexamine their own history and ask themselves whether primacy has ever really met their interests." -New Republic "For almost 80 vears now, historians and diplomats have sought not only to describe America's swift advance to global primacy but also to explain it...Any writer wanting to make a novel contribution either has to have evidence for a new interpretation, or at least be making an older argument in some improved and eye-catching way. Tomorrow, the World does both." -Paul Kennedy, Wall Street Journal

american culture in the 1940s: The Rise of the G.I. Army, 1940-1941 Paul Dickson, 2020-07-07 "A must-read book that explores a vital pre-war effort [with] deep research and gripping writing." -- Washington Times In The rise of the G.I. Army, 1940-1941, Paul Dickson tells the dramatic story of how the American Army was mobilized from scattered outposts two years before Pearl Harbor into the disciplined and mobile fighting force that helped win World War II. In September 1939, when Nazi Germany invaded Poland and initiated World War II, America had strong isolationist leanings. The US Army stood at fewer than 200,000 men-unprepared to defend the country, much less carry the fight to Europe and the Far East. And yet, less than a year after Pearl Harbor, the American army led the Allied invasion of North Africa, beginning the campaign that would defeat Germany, and the Navy and Marines were fully engaged with Japan in the Pacific. Dickson chronicles this transformation from Franklin Roosevelt's selection of George C. Marshall to be Army Chief of Staff to the remarkable peace-time draft of 1940 and the massive and unprecedented mock battles in Tennessee, Louisiana, and the Carolinas by which the skill and spirit of the Army were forged and out of which iconic leaders like Eisenhower, Bradley, and Clark emerged. The narrative unfolds against a backdrop of political and cultural isolationist resistance and racial tension at home, and the increasingly perceived threat of attack from both Germany and Japan.

**american culture in the 1940s:** <u>Behold, America</u> Sarah Churchwell, 2018-10-09 A Smithsonian Magazine Best History Book of 2018 The unknown history of two ideas crucial to the struggle over what America stands for In Behold, America, Sarah Churchwell offers a surprising account of twentieth-century Americans' fierce battle for the nation's soul. It follows the stories of two phrases -- the American dream and America First -- that once embodied opposing visions for America. Starting as a Republican motto before becoming a hugely influential isolationist slogan during World War I, America First was always closely linked with authoritarianism and white supremacy. The American dream, meanwhile, initially represented a broad vision of democratic and economic equality. Churchwell traces these notions through the 1920s boom, the Depression, and the rise of fascism at home and abroad, laying bare the persistent appeal of demagoguery in America and showing us how it was resisted. At a time when many ask what America's future holds, Behold, America is a revelatory, unvarnished portrait of where we have been.

american culture in the 1940s: A Companion to American Cultural History Karen Halttunen, 2014-01-28 A Companion to American Cultural History offers a historiographic overview of the scholarship, with special attention to the major studies and debates that have shaped the field, and an assessment of where it is currently headed. 30 essays explore the history of American culture at all analytic levels Written by scholarly experts well-versed in the questions and controversies that have activated interest in this burgeoning field Part of the authoritative Blackwell Companions to American History series Provides both a chronological and thematic approach: topics range from British America in the Eighteenth Century to the modern day globalization of American Culture; thematic approaches include gender and sexuality and popular culture

**american culture in the 1940s:** <u>Rosie and Mrs. America</u> Catherine Gourley, 2008-01-01 Examines how popular culture during the Great Depression and later during the Second World War influenced the lives of women.

**american culture in the 1940s:** *The Drug Wars in America, 1940-1973* Kathleen Frydl, 2013-04-30 Examines how and why the US government went from regulating illicit drug traffic and consumption to declaring war on both.

american culture in the 1940s: Looking for the Good War Elizabeth D. Samet, 2021-11-30 "A remarkable book, from its title and subtitle to its last words . . . A stirring indictment of American sentimentality about war." -Robert G. Kaiser, The Washington Post In Looking for the Good War, Elizabeth D. Samet reexamines the literature, art, and culture that emerged after World War II, bringing her expertise as a professor of English at West Point to bear on the complexity of the postwar period in national life. She exposes the confusion about American identity that was expressed during and immediately after the war, and the deep national ambivalence toward war, violence, and veterans—all of which were suppressed in subsequent decades by a dangerously sentimental attitude toward the United States' "exceptional" history and destiny. Samet finds the war's ambivalent legacy in some of its most heavily mythologized figures: the war correspondent epitomized by Ernie Pyle, the character of the erstwhile G.I. turned either cop or criminal in the pulp fiction and feature films of the late 1940s, the disaffected Civil War veteran who looms so large on the screen in the Cold War Western, and the resurgent military hero of the post-Vietnam period. Taken together, these figures reveal key elements of postwar attitudes toward violence, liberty, and nation-attitudes that have shaped domestic and foreign policy and that respond in various ways to various assumptions about national identity and purpose established or affirmed by World War II. As the United States reassesses its roles in Afghanistan and the Middle East, the time has come to rethink our national mythology: the way that World War II shaped our sense of national destiny, our beliefs about the use of American military force throughout the world, and our inability to accept the realities of the twenty-first century's decades of devastating conflict.

**american culture in the 1940s:** Immigration and American Popular Culture Rachel Lee Rubin, Jeffrey Melnick, 2007 Immigration and American Popular Culture looks at the relationship between American immigrants and the popular culture industry in the twentieth century. Through a series of case studies, Rachel Rubin and Jeffrey Melnick uncover how particular trends in popular culture-such as portrayals of European immigrants as gangsters in 1930s cinema, the zoot suits of the 1940s, the influence of Jamaican Americans on rap in the 1970s, and cyberpunk and Asian American zines in the 1990s-have their roots in the complex socio-political nature of immigration in America. Supplemented by a timeline of key events, Immigration and American Popular Culture offers a unique history of twentieth-century U.S. immigration and an essential introduction to the study of popular culture.

**american culture in the 1940s:** <u>America Calling</u> Claude S. Fischer, 1992 Annotation 'In his study of the telephone in American society, Fishcer confronts the most significant, but also the most difficult, question we can ask about a new technology--what differences did it make in the lives of its users?'Roland Marchand

**american culture in the 1940s: America's Battle for Media Democracy** Victor Pickard, 2015 Drawing from extensive archival research, the book uncovers the American media system's historical roots and normative foundations. It charts the rise and fall of a forgotten media-reform movement to recover alternatives and paths not taken.

american culture in the 1940s: Approaching Death Committee on Care at the End of Life, Institute of Medicine, 1997-10-30 When the end of life makes its inevitable appearance, people should be able to expect reliable, humane, and effective caregiving. Yet too many dying people suffer unnecessarily. While an overtreated dying is feared, untreated pain or emotional abandonment are equally frightening. Approaching Death reflects a wide-ranging effort to understand what we know about care at the end of life, what we have yet to learn, and what we know but do not adequately apply. It seeks to build understanding of what constitutes good care for the dying and offers recommendations to decisionmakers that address specific barriers to achieving good care. This volume offers a profile of when, where, and how Americans die. It examines the dimensions of caring at the end of life: Determining diagnosis and prognosis and communicating these to patient and family. Establishing clinical and personal goals. Matching physical, psychological, spiritual, and practical care strategies to the patient's values and circumstances. Approaching Death considers the dying experience in hospitals, nursing homes, and other settings and the role of interdisciplinary teams and managed care. It offers perspectives on quality measurement and improvement, the role of practice guidelines, cost concerns, and legal issues such as assisted suicide. The book proposes how health professionals can become better prepared to care well for those who are dying and to understand that these are not patients for whom nothing can be done.

**american culture in the 1940s:** *The Harlem Renaissance in Black and White* George Hutchinson, 1995 By restoring interracial dimensions left out of accounts of the Harlem Renaissance--or blamed for corrupting it--George Hutchinson transforms our understanding of black (and white) literary modernism, interracial literary relations, and twentieth-century cultural nationalism in the United States.

american culture in the 1940s: In Search of Nella Larsen George Hutchinson, 2009-07-01 Born to a Danish seamstress and a black West Indian cook in one of the Western Hemisphere's most infamous vice districts, Nella Larsen (1891-1964) lived her life in the shadows of America's racial divide. She wrote about that life, was briefly celebrated in her time, then was lost to later generations--only to be rediscovered and hailed by many as the best black novelist of her generation. In his search for Nella Larsen, the mystery woman of the Harlem Renaissance, George Hutchinson exposes the truths and half-truths surrounding this central figure of modern literary studies, as well as the complex reality they mask and mirror. His book is a cultural biography of the color line as it was lived by one person who truly embodied all of its ambiguities and complexities. Author of a landmark study of the Harlem Renaissance, Hutchinson here produces the definitive account of a life long obscured by misinterpretations, fabrications, and omissions. He brings Larsen to life as an often tormented modernist, from the trauma of her childhood to her emergence as a star of the Harlem Renaissance. Showing the links between her experiences and her writings, Hutchinson illuminates the singularity of her achievement and shatters previous notions of her position in the modernist landscape. Revealing the suppressions and misunderstandings that accompany the effort to separate black from white, his book addresses the vast consequences for all Americans of color-line culture's fundamental rule: race trumps family.

**american culture in the 1940s:** *The Empire State Building* John Tauranac, 2014-03-21 The Empire State Building is the landmark book on one of the world's most notable landmarks. Since its

publication in 1995, John Tauranac's book, focused on the inception and construction of the building, has stood as the most comprehensive account of the structure. Moreover, it is far more than a work in architectural history; Tauranac tells a larger story of the politics of urban development in and through the interwar years. In a new epilogue to the Cornell edition, Tauranac highlights the continuing resonance and influence of the Empire State Building in the rapidly changing post-9/11 cityscape.

american culture in the 1940s: Mexico in the 1940s Stephen R. Niblo, 1999 This title examines Mexican politics in the wake of Cardenismo, and the dawn of Miguel Aleman's presidency. This new book focuses on the decade of the 1940s, and analyzes Alcmanismo into the early years of the 1950s. Based upon a decade of intensive investigation, it is the first broad and substantial study of the political life of the Mexican nation during this period, thus opening a new era to historical investigation. Analytical yet lively, mixing political and cultural history, Mexico in the 1940s captures the humor, passion, and significance of Mexico during the World War II and post-war years when Mexicans entered the era called the miracle because of the nation's economic growth and political stability. Niblo develops the case that the Mexico of today -- politically and executively centralized, stressing business and industry, corrupt, ignoring the needs of the majority of the population -- has its roots in the decade and a half after 1940. Finally, Mexico in the 1940s offers a unique interpretation of Mexican domestic politics in this period, including an explanation of how political leaders were able to reverse the course of the Mexican Revolution in the 1940s; an original interpretation of corruption in Mexican political life, a phenomenon that did not end in the 1940s; and an analysis of the relationship between the U.S. media interests, the Mexican state and the Mexican media companies that still dominate mass communication today.

american culture in the 1940s: How to Hide an Empire Daniel Immerwahr, 2019-02-19 Named one of the ten best books of the year by the Chicago Tribune A Publishers Weekly best book of 2019 | A 2019 NPR Staff Pick A pathbreaking history of the United States' overseas possessions and the true meaning of its empire We are familiar with maps that outline all fifty states. And we are also familiar with the idea that the United States is an "empire," exercising power around the world. But what about the actual territories—the islands, atolls, and archipelagos—this country has governed and inhabited? In How to Hide an Empire, Daniel Immerwahr tells the fascinating story of the United States outside the United States. In crackling, fast-paced prose, he reveals forgotten episodes that cast American history in a new light. We travel to the Guano Islands, where prospectors collected one of the nineteenth century's most valuable commodities, and the Philippines, site of the most destructive event on U.S. soil. In Puerto Rico, Immerwahr shows how U.S. doctors conducted grisly experiments they would never have conducted on the mainland and charts the emergence of independence fighters who would shoot up the U.S. Congress. In the years after World War II, Immerwahr notes, the United States moved away from colonialism. Instead, it put innovations in electronics, transportation, and culture to use, devising a new sort of influence that did not require the control of colonies. Rich with absorbing vignettes, full of surprises, and driven by an original conception of what empire and globalization mean today, How to Hide an Empire is a major and compulsively readable work of history.

**american culture in the 1940s:** *Americans and the Holocaust* Daniel Greene, Edward Phillips, 2021-11-30 This edited collection of more than one hundred primary sources from the 1920s, 1930s, and 1940s--including newspaper and magazine articles, popular culture materials, and government records--reveals how Americans debated their responsibility to respond to Nazism. It includes valuable resources for students and historians seeking to shed light on this dark era in world history.

**american culture in the 1940s:** <u>A War for the Soul of America</u> Andrew Hartman, 2019-04-26 The "unrivaled" history of America's divided politics, now in a fully updated edition that examines the rise of Trump—and what comes next (New Republic). When it was published in 2015, Andrew Hartman's history of the culture wars was widely praised for its compelling and even-handed account of how they came to define American politics at the close of the twentieth century. But it also garnered attention for Hartman's declaration that the culture wars were over—and that the left had won. In the wake of Trump's rise, driven by an aggressive fanning of those culture war flames, Hartman has brought A War for the Soul of America fully up to date, detailing the ways in which Trump's success, while undeniable, represents the last gasp of culture war politics—and how the reaction he has elicited can show us early signs of the very different politics to come. "As a guide to the late twentieth-century culture wars, Hartman is unrivalled . . . . Incisive portraits of individual players in the culture wars dramas . . . . Reading Hartman sometimes feels like debriefing with friends after a raucous night out, an experience punctuated by laughter, head-scratching, and moments of regret for the excesses involved." —New Republic

**american culture in the 1940s: Hollywood Goes to War** Clayton R. Koppes, Gregory D. Black, 1990-08-16 The little-explored story of how politics, propaganda, and profits were combined to create the drama, imagery and fantasy that was American film during World War II. 32 black-and-white photographs.

**american culture in the 1940s: American Cinema/American Culture** John Belton, 2012-04-01 American Cinema/American Culture looks at the interplay between American cinema and mass culture from the 1890s to 2011. It begins with an examination of the basic narrative and stylistic features of classical Hollywood cinema. It then studies the genres of silent melodrama, the musical, American comedy, the war/combat film, film noir, the western, and the horror and science fiction film, investigating the way in which movies shape and are shaped by the larger cultural concerns of the nation as a whole. The book concludes with a discussion of post World War II Hollywood, giving separate chapter coverage to the effects of the Cold War, 3D, television, the counterculture of the 1960s, directors from the film school generation, and the cultural concerns of Hollywood from the 1970s through 2011. Ideal for Introduction to American Cinema courses, American Film History courses, and Introductory Film Appreciation courses, this text provides a cultural overview of the phenomenon of the American Culture. Written by Ed Sikov, this guide introduces each topic with an explanatory overview written in more informal language, suggests screenings and readings, and offers self-tests.

**american culture in the 1940s:** *American Design Ethic* Arthur J. Pulos, 1986 Describes the development of the design of manufactured goods and examines the interaction between the American culture and industrial design

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