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have ignored the arts and popular

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culture over the past fifty years or so. Those in positions of power in America ' s publishing houses, museums, arts centers,...

Politics and Literature | The American  
Conservative

Drawing on a background in literary

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history and cultural discourse, Cathy Bergin's primary research interests are in the politics of 'race' and colonialism in African-American and Caribbean writing, focusing on cultural formations and Communist politics in the 20th Century.

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No single book has encompassed the vast scope of Edward Said's erudition quite like *Power, Politics and Culture* - a collection of his interviews from the last three decades. In these twenty-

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nine interviews, Said addresses everything from Palestine to

Pavarotti, from his nomadic

upbringing under colonial rule to his

politically active and often

controversial life in America, and

reflects on Austen, Beckett, Conrad,

Naipaul, Mahfouz and Rushdie as well

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As fellow critics Bloom, Derrida and Foucault. Said speaks here with his usual candour, acuity and eloquence - confirming that he was in his lifetime among the truly most important intellects of our century.

This book is a study of the English

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Reformation as a political and literary event. Focusing on an eclectic group of texts, unified by their explication of the key elements of the cultural history of the period 1510-1580 the book unravels the political, poetic and religious themes of the era.

Through readings of work by Edmund

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Spenser, William Tyndale, Sir Thomas More and John Skelton, as well as less celebrated Tudor writers, Betteridge surveys pre-Henrician literature as well as Henrician Reformation texts, and delineates the literature of the reigns of Edward VI, Mary Tudor and Elizabeth I. Ultimately, the book

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argues that this literature, and the era, should not be understood simply on the basis of conflicts between Protestantism and Catholicism but rather that Tudor culture must be seen as fractured between emerging confessional identities and marked by a conflict between those who



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embrace of professionalism and those who rejected it. This important study will be fascinating reading for students and researchers in early modern English literature and history.

A re-examination of the George Circle in the cultural and political contexts

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of Wilhelmine, Weimar, and Nazi  
Germany.

In this definitive study, David Bathrick examines East German culture both before and after the fall of the Berlin Wall in November 1989. Bathrick argues that dissident East German

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writers were unique among East European literary intellectuals in that they attempted “ to open up alternative spaces for public speech from within [the] framework ” of Marxism and state socialism.

According to Bathrick, “ the fact that some of them had been censored,

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hunted, questioned, and ridiculed  
does not belie the fact that they were  
also—and sometimes even  
simultaneously—privileged,  
nurtured, courted, and coddled. . . . It  
was precisely their function on ‘ both  
sides ’ of the power divide, as official  
and nonofficial voices within the

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whole, which defined a particular kind of intellectual in the GDR. ”

Bathrick applies his insights into this “ particular kind of intellectual ” to a wide range of topics. He compares oppositional culture in East Germany to radical cultures elsewhere, examines the complex political and

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Cultural relations of East and West Germany, traces the anguished history of the East German avant-garde, and describes the troubled effort to develop a revolutionary theatrical tradition in East Germany. The book also includes nuanced insights into the collapse of the East

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German political order in the late 1980s and more recent revelations about the collaboration of allegedly oppositional writers with the Stasi (state police). In his treatment of these and other issues, Bathrick enters hotly contested territory. Yet he brings clarity and scrupulous

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fairness to these issues that are still very much alive in Germany—and elsewhere—today.

One of the outstanding revolutionary leaders of the 20th century discusses questions of literature, art, and culture in a period of capitalist



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decline and working-class struggle. In these writings, Trotsky examines the place and aesthetic autonomy of art and artistic expression in the struggle for a new, socialist society.

Venice holds a unique place in literary and cultural history; for centuries

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Artists and writers have been drawn to the city and its 'dreamlike' ambience. But Venice's allure has led to its appropriation by various political movements. Barnes looks at the themes of war, occupation, resistance and fascism to see how the political background has affected the

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literary works that have come out of this great city. He focuses on key British and American writers, including Byron, Ruskin, Pound and Eliot, to produce an innovative study of the literary influence of social and political upheaval.

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This book traces the development of modern ideas of masculinity and the political subject back to the Enlightenment period in Britain to show how the very concept of political agency was shaped by anti-effeminate ideas and beliefs. This study queers our understanding of

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the political subject, which is still the  
basis for debate and argument.

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