

# The Culture War Plays

[#culture war](#) [#social conflict](#) [#ideological battle](#) [#societal divisions](#) [#political discourse](#)

The culture war plays out across various facets of modern society, highlighting deep ideological battles and societal divisions. This ongoing social conflict significantly shapes political discourse and influences public opinion, often creating challenges for unified progress and understanding.

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## The Culture War Plays: Dogfall, Purging Mary, Gloria Dei

Three Plays. Three Hotly-Contested Social Issues. One Powerful Collection. Ideologies collide in *DOGFALL* as a suicide doctor and his rival grapple for the political high ground. Winner of the Getchell Award, this play is an unflinching exploration of the political and social morass of the right-to-die debate. Religious creeds crumble in *PURGING MARY* when the wife of a white, southern right-to-life crusader is raped and impregnated by a black man. Forced by inbred bigotry to reconsider his ethical position, the crusader sets out on a journey that destroys everything he holds dear. This tightly-written play is an uncompromising exploration of the political and social intricacies of abortion-on-demand in America. In *GLORIA DEI*, a court order allows a brain-dead woman to die of starvation, but she is poisoned before her body gives way to deprivation. A priest is accused of the crime. Is it murder or mercy killing? A powerful courtroom drama that explores the right-to-life debate.

## The Culture War in the Civil Rights Movement

"Boldly suggests that cultural organizing shaped the trajectory and spirit of the Civil Rights Movement."--*Journal of American Ethnic History* "Street brings together many different cultural strands in this work and argues cogently that they were an important part of a movement that affirmed African American self-belief at the same time as it demanded freedom and equality."—*Journal of American Studies* "Draws upon a wealth of primary and secondary sources and is comprehensive yet clear and concise. . . . An absorbing examination of the relationship between politics and creative works."--*North Carolina Historical Review* "Eloquently reaffirms the notion that an informed understanding of Black America's multifaceted culture is foundational to fathoming the complexities of the black freedom movement."--William L. Van Deburg, author of *Hoodlums: Black Villains and Social Bandits in American Life* From Aretha Franklin and James Baldwin to Dick Gregory and Martin Luther King, the civil rights movement deliberately used music, art, theater, and literature as political weapons to broaden the struggle and legitimize its appeal. In this book, Joe Street argues that the time has come to recognize the extent to which African American history and culture were vital elements of the movement. Drawing upon a wide variety of sources, from the Free Southern Theater to freedom songs, from the Cuban radio broadcasts of Robert F. Williams to the art of the Black Panther Party, Street encourages us to consider the breadth of forces brought to bear as weapons in the struggle for civil rights. Doing so also allows us to reconsider the roots of Black Power, recognizing that it emerged both from within and as a critique of the southern integrationist movement.

## The Culture Wars of the Late Renaissance

In this book, Muir explores an era of cultural innovation that promoted free inquiry in the face of philosophical and theological orthodoxy, advocated libertine morals, critiqued the tyranny of aristocratic fathers over their daughters, and expanded the theatrical potential of grand opera. In so doing, he reveals the distinguished past of today's culture wars, including debates about the place of women in society, the clash between science and faith, and the power of the arts to stir emotions.

## Deserting from the Culture Wars

Artists and writers consider a tactical desertion from the “culture wars”—a refusal to be distracted, an embrace of the emancipatory understanding of culture. Deserting from the Culture Wars reflects upon and intervenes in our current moment of ever-more polarizing ideological combat, often seen as the return of the “culture wars.” How are these culture wars defined and waged Engaging in a theater of war that has been delineated by the enemy is a shortcut to defeat. Getting out of the reactive mode that produces little but a series of Pavlovian responses, this book proposes a tactical desertion from the culture wars as they are being waged today—a refusal to play the other side's war games, an unwillingness to be distracted. The volunteer troops in the culture wars are often given marching orders by professional masters of propaganda. What, then, might artists and others who are professionally engaged with images and imaginaries, with narratives and assemblies, have to contribute to the collective discovery of different modes of living culture Far from limiting the performance of culture to a one-sided speech act, an emancipatory understanding of culture needs to conceive of speech as embodied and intersubjective—as a collective performance. Contributors Bini Adamczak, Kader Attia, Rose Hammer, Tom Holert, Sven Lütticken, Diana McCarty, Dan McQuillan, Johannes Paul Raether, Natascha Sadr Haghigian, Jonas Staal.

## The New War Plays

How can war be represented on stage? How does the theatre examine the structures leading to violence and war and explore their transformation of societies? Springing from the discussion about 'New Wars' in the age of globalisation, this interdisciplinary study demonstrates how these 'New Wars' bring forth new plays about war.

## THE CULTURE WAR

The Culture War. How the West lost its greatness and was weakened from within outlines how the West lost its values, causing its current decline. It is a forceful attack on the extreme liberal, anti-religious ideology which since the 1960's has permeated the Western culture and weakened its very core. The West is now characterized by strict elitist media censorship, hedonism, a culture of drug abuse, abortion, ethnic clashes and racial divide, a destructive feminism and the dramatic breakdown of the family. An ultra-rich elite pushes our nations into a new, authoritarian globalist structure, with no respect for Western historical values. Yet, even in the darkest hour, there is hope. This manifesto outlines the remedy for the current malaise and describes the greatness of our traditional and religious values that once made our civilization prosper. It shows how we can restore these values to bring back justice, mercy, faith, honesty, fidelity, kindness and respect for one another. Virtues that will motivate individuals to love one another, the core of what will make us great again.

## Religion and the Culture Wars

As the 20th Century draws to a close, cultural conflict plays an increasingly dominant role in American politics, with religion acting as a catalyst in the often bitter confrontations ranging from abortion to public education. These insightful essays by leading scholars in the field examine the role of religion in these 'culture wars' and present a mixed assessment of the scope and divisiveness of such conflicts.

## Culture War?

Fiorina's text incorporates polling data with a compelling narrative to ridicule commonly-believed myths about American Politics.

## How Local Governments Govern Culture War Conflicts

While local governments have traditionally been thought relatively powerless and unpolitical, this has been rapidly changing. Recent years have seen local governments jump headfirst into a range of so-called culture war conflicts like those concerning LGBTI rights, refugee protection, and climate change. Using the Australia Day and Columbus Day controversies as case studies, this Element rejuvenates research on how local governments respond to culture war conflicts, documenting new fronts in the culture wars as well as the changing face of local government. In doing this, this Element extends foundational research by advancing four new categories of responsiveness that scholars and practitioners can employ to better understand the varied roles local governments play in contentious culture war conflicts.

### In/visible War

*In/Visible War* addresses a paradox of twenty-first century American warfare. The contemporary visual American experience of war is ubiquitous, and yet war is simultaneously invisible or absent; we lack a lived sense that “America” is at war. This paradox of in/visibility concerns the gap between the experiences of war zones and the visual, mediated experience of war in public, popular culture, which absents and renders invisible the former. Large portions of the domestic public experience war only at a distance. For these citizens, war seems abstract, or may even seem to have disappeared altogether due to a relative absence of visual images of casualties. Perhaps even more significantly, wars can be fought without sacrifice by the vast majority of Americans. Yet, the normalization of twenty-first century war also renders it highly visible. War is made visible through popular, commercial, mediated culture. The spectacle of war occupies the contemporary public sphere in the forms of celebrations at athletic events and in films, video games, and other media, coming together as MIME, the Military-Industrial-Media-Entertainment Network.

### Culture War

What didn't you like about the 1990s--the peace or the prosperity? Setting aside nostalgia for the end of the 20th century, this book takes a candid look at the decade after the Cold War and before 9/11, when America's culture war began with the election of a media-savvy, Baby Boomer president (and his liberal feminist wife). Bill Clinton's postmodern administration betokened gay equality, an education-based labor force and a race and gender-diverse workplace and government, panicking conservatives and sparking the 1994 Republican Revolution. Meanwhile, with the advent of the 24-hour cable news cycle and the Internet, a media "punditocracy" arose. Parsing every event from the O.J. Simpson trial to the Monica Lewinsky scandal, commentators and talk show hosts spun news, politics and pop culture until they became one thing. Beginning with the "Red and Blue" partitioning of America that would nurture the Tea Party, and ending with the 9/11 attacks, this examination of the 1990s demonstrates how the decade shaped the world we live in today.

### Gun Rights Activists and the US Culture War

*Gun Rights Activists and the US Culture War* is a political anthropology book which explores how firearms can become associated with processes of identity formation, as well as acting as symbols of national belonging and embodied safety. In the years following Donald Trump's election an increasingly polarised population is taking up arms against each other more often than ever before. Based on 12 months of participant observation at gun ranges, activist meetings, handgun courses, and political events, as well as interviews with gun rights activists in San Diego County, this book argues that US conservative identity is saturated with concerns about ethics, gender, and who can wield violence legitimately. The book focuses on two gun rights organisations; the first a conservative, predominantly white and male political action committee; the second a pro-LGBTQ+ firearms training group run by trans women. This book demonstrates how gun ownership gives Americans the perceived means to enact their political will through the threat of, or actual, organized violence, and that this perceived capacity explains why guns remain objects that continue to inspire such devotion and debate. *Gun Rights Activists and the US Culture War* will be of interest to scholars and students in anthropology, gender studies, ethnic studies, sociology, and politics, as well as a general audience of narrative non-fiction readers.

### A War for the Soul of America

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

### Culture Warrior

With three straight #1 bestsellers and more than 4 million copies of his books in print, the most powerful traditional force in the American media now takes off his gloves in the ongoing struggle for America's heart and soul. Bill O'Reilly is the very embodiment of the idea of a Culture Warrior—and in this book he lives up to the title brilliantly, with all the brashness and forthrightness at his command. He sees that America is in the midst of a fierce culture war between those who embrace traditional values and those who want to change America into a "secular-progressive" country. This is a conflict that differs in many ways from the usual liberal/conservative divide, but it is no less heated, and the stakes are even higher. In *Culture Warrior*, Bill O'Reilly defines this war and analyzes the competing philosophies of the traditionalist and secular-progressive camps. He examines why the nation's motto "E Pluribus Unum" ("From Many, One") might change to "What About Me?"; dissects the forces driving the secular-progressive agenda in the media and behind the scenes, including George Soros, George Lakoff, and the ACLU; and dives into matters of race, education, and the war on terror. He also shows how the culture war has played out in such high-profile instances as *The Passion of the Christ*, Fahrenheit 9/11, the abuse epidemic (child and otherwise), and the embattled place of religion in public life—with special emphasis on the war against Christmas. Whatever controversies are roiling the nation, he fearlessly confronts them—and no one will be in the dark about which side he's on. *Culture Warrior* showcases Bill O'Reilly at his most eloquent and impassioned. He is an unrelenting fighter for the soul of America, and in this book he fights the good fight for the traditional values that have served this country so well for so long.

### Culture War

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### Is There a Culture War?

In the wake of a bitter presidential campaign and in the face of numerous divisive policy questions, many Americans wonder if their country has split in two. Is America divided so clearly? Two of America's leading authorities on political culture lead a provocative and thoughtful investigation of this question and its ramifications.

### The Preservation of Art and Culture in Times of War

Conflict over cultural heritage has increasingly become a standard part of war. Today, systematic exploitation, manipulation, attacks, and destruction of cultural heritage by state and non-state actors form part of most violent conflicts across the world. Such acts are often intentional and based on well-planned strategies for inflicting harm on groups of people and communities. With this increasing

awareness of the role cultural heritage plays in war, scholars and practitioners have progressed from seeing conflict-related destruction of cultural heritage as a cultural tragedy to understanding it as a vital national security issue. There is also a shift from the desire to protect cultural property for its own sake to viewing its protection as connected to broader agendas of peace and security. Concerns about cultural heritage have thus migrated beyond the cultural sphere to worries about the protection of civilians, the financing of terrorism, societal resilience, post-conflict reconciliation, hybrid warfare, and the geopolitics of territorial conflicts. This volume seeks to deepen public understanding of the evolving nexus between cultural heritage and security in the twenty-first century. Drawing on a variety of disciplines and perspectives, the chapters in this volume examine a complex set of relationships between the deliberate destruction and misuse of cultural heritage in times of conflict, on the one hand, and basic societal values, legal principles, and national security, on the other.

### Culture War? The Myth of a Polarized America

The author discusses four main issues in the American culture war: abortion, gun control, separation of church and state, and same-sex marriage.

### Disarming the Culture War

The volume uses an interdisciplinary approach to examine how 21st-century British theatre increasingly intercuts dystopian and utopian elements to create innovative strategies for addressing current social and political concerns. In the case studies, a key role is given to the ways in which the selected plays use real and fictional spaces on stage and thereby manage to construct interactional spaces which the spectators are invited to share.

### Twenty-First Century Anxieties

Through exploring the battle of ideas set in motion in August 1914, *First World War: Still No End In Sight* provides a framework for understanding the changing focus of political conflict from ideology to culture. That the conflicts unleashed by Great War did not end in 1918 is well known. World War II and the Cold War clearly constitute key moments in the drama that began in August 1914. This book argues that the battle of ideas which crystallised during the course of the Great War continue to the present. It claims that the disputes about lifestyles and identity – the Culture Wars of today – are only the latest expressions of a century long conflict. There are many influences that contributed to the outbreak of World War One. One significant influence was the cultural tension and unease that disposed significant numbers of artists, intellectuals and young people to regard the War as an opportunity give meaning to their existence. Later these tensions merged with social unrest and expressed themselves through the new ideologies of the Left and the Right. While these ideologies have become exhausted the conflicts of culture persist to this date. That is why there is *Still No End In Sight* for the battle of ideas set in motion in August 1914. Modern wars did not only lead to the loss of millions of lives. Wars also played a significant role in changing attitudes towards the political ideals of modern time. The Great War called into question the future of liberal democracy. It led to the emergence of radical ideologies, which were in turn discredited through the experience of the Second World War and the Cold War. The current Culture Wars have significantly eroded the status of the values associated with modernity.

### First World War

*Cold War Theatre*, first published in 1992, provides an account of the theatrical history within the context of East/West politics. Its geographical span ranges from beyond the Urals to the Pacific Coast of the US, and asks whether the Cold War confrontation was not in part due to the cultural climate of Europe. Taking the McCarthy era as its starting point, this readable history considers the impact of the Cold War upon the major dramatic movements of our time, East and West. The author poses the question as to whether European habits of mind, fostered by their cultures, may not have contributed to the political stalemates of the Cold War. A wide range of actors from both the theatrical and political stages are discussed, and their contributions to the theatre of the Cold War examined in a hugely enjoyable and enlightening narrative. This book is ideal for theatre studies students.

### Cold War Theatre (Routledge Revivals)

1. A theater of containment liberalism -- 2. Empty boys, queer others, and consumerism -- 3. Family circles, racial others, and suburbanization -- 4. Fragmented heroes, female others, and the bomb.

### American Theater in the Culture of the Cold War

OCCUPY GENERATIONS. THE RISE AND FALL OF "OBVIOUS TRUTHS" • What is the American Awakening? • How have Americans become so dumb, so that they have so often voted against their self-interest? Or did they? • What exactly are the Millennial Generation, Generation X, Yuppies, Boomers, the Fifties-Eisenhower, and the World War Two Generations? What do the drugs they have used have to do with the events and the America they have helped to shape? • Everyone knows what happened in America in 1963 and 1980 that changed its direction. But what happened in 1971 that did the same thing, and much more profoundly? How is it continuing today? And why do you not know about this? • Has there ever really been a conservative backlash in America? Were Yuppies former hippies? Did Boomers become conservative as they became older? • What of Occupy Wall Street, Arab Spring, the Tea Party, and the Wisconsin union movements? • What is the Matrix? What are the things you know to be obviously true that are not? And how is it you think that way? • Why is there now, suddenly, hope for America and the world? Class War is disguised as Culture War. The 1% foment Culture War among the 99% to distract and cover their real economic motives. This book looks into why America's "privileged class" — its "royalty," "blue bloods" — started a "culture war" against the middle class, working class, the poor ... and the educated, artists, and humanists in the early 1970s. We discover how their fear of Sixties activism panicked them into an all-out assault against elements that threatened their wealth and privilege in all institutions of American society — media, education, medicine, government, politics, publication, religion, especially higher education — and restructured them for their ends. Culture War, Class War—Occupy Generations and The Rise and Fall of "Obvious Truths" is about how that reversal and restructuring happened and what has transpired in the last fifty years to bring us to this crisis. We see how Americans' minds, personalities, beliefs, and their daily lives were orchestrated to a tune not theirs any more, but one that was sweet and harmonious to the profit-takers. We see how this culture war, class war continues today: blatantly so in the Tea Party movement, the Republican Party, the Wall Street giveaways at the expense of jobs, tax cuts for the "filthy rich" and corporations, budget battles and cuts in government services and entitlement programs, rampant anti-environmentalism, and anti-minority, anti-immigrant laws and attacks. Finally, we behold a worldwide global awakening. As the strains of war and financial oppression increase to a point no longer bearable, the American mind reawakens, beholds the obvious lies that have created the matrix of their lives, and sees more clearly....

#### Culture War, Class War

The battle lines have been drawn. Many Christians have fallen into the trap of proclaiming "Peace! Peace!" when there is no peace. Hiding their eyes from the pressing issues of the day, they believe that resistance to the prevailing culture is useless. At the same time, other Christians have been too quick to declare war, mistaking battlefield casualties as enemies rather than victims. In *How to Win the Culture War* Peter Kreeft issues a rousing call to arms. Christians must understand the true nature of the culture war--a war between the culture of life and the culture of death. Kreeft identifies the real enemies facing the church today and maps out key battlefields. He then issues a strategy for engagement and equips Christians with the weapons needed for a successful campaign. Above all, Kreeft assures us that the war can be won--in fact, it will be won. For those who hope in Christ, victory is assured, because good triumphs over evil and life conquers death. Love never gives up. Neither must we.

#### How to Win the Culture War

*Culture War Cracked* exposes the secret connection between America's original enemy, King George III, and those who occupy the White House today. Established at Fortress Harvard and funded with his smuggled opium, the King's perpetual counter revolution against our Constitutional form of government continues today under the name "Culture War."

#### Culture War Cracked

"Beyond the Global Culture War" presents a cross-cultural critique of global liberalism and argues for a broad-based challenge that can meet it on its own scale. Adam Webb is one of our most exciting and original young scholars, and this book is certain to generate many new debates. This timely volume probes many of the key challenges we face in the new millennium. This is essential reading for all students of politics and globalization.

#### Beyond the Global Culture War

This book provides a critical assessment of the broad range of responses by political comedians to the acceleration of neoliberal policy following the 2007 recession. The volume assesses the effectiveness of comedy in its encounter with market logic and material impact in culture, politics and mass media.

### The Joke Is on Us

This volume investigates the cultural sites where the global Cold War played out. It brings to view unpredictable encounters that arose as writers, artists, filmmakers, and intellectuals from or aligned with the Third World navigated the ideological and material constraints set by superpowers and emerging regional powers. Often these encounters generated *communitas* and solidarity, while at times they fed old and new conflicts. Pushing forward recent scholarship that tracks the Cold War in the Global South and draws on postcolonial approaches, our contributors use archival, secondary, and ethnographic sources to trace the afterlives and memories of key figures and to explore meetings that performed cultural diplomacy. Our focus on sites of encounter or exchange underscores the situated, interpersonal, and embodied dimensions through which much of the cultural Cold War was experienced. While the global conflict divided citizens along ideological fault lines, it also linked people through circulating media--novels, film, posters, journals, and theatre--and multinational conferences that brought artists, intellectuals, and political activists together. Such contacts introduced new axes of solidarity and hierarchies of exclusion. Examining these connections and disjunctures, this new and necessary mapping of the cultural Cold War highlights under-addressed locations in Asia, Africa, and Latin America.

### The Cultural Cold War and the Global South

"Irene Taviss Thomson gives us a nuanced portrait of American social politics that helps explain both why we are drawn to the idea of a 'culture war' and why that misrepresents what is actually going on." ---Rhys H. Williams, Professor and Chair, Department of Sociology, Loyola University Chicago "An important work showing---beneath surface conflict---a deep consensus on a number of ideals by social elites." ---John H. Evans, Department of Sociology, University of California, San Diego The idea of a culture war, or wars, has existed in America since the 1960s---an underlying ideological schism in our country that is responsible for the polarizing debates on everything from the separation of church and state, to abortion, to gay marriage, to affirmative action. Irene Taviss Thomson explores this notion by analyzing hundreds of articles addressing hot-button issues over two decades from four magazines: National Review, Time, The New Republic, and The Nation, as well as a wide array of other writings and statements from a substantial number of public intellectuals. What Thomson finds might surprise you: based on her research, there is no single cultural divide or cultural source that can account for the positions that have been adopted. While issues such as religion, homosexuality, sexual conduct, and abortion have figured prominently in public discussion, in fact there is no single thread that unifies responses to each of these cultural dilemmas for any of the writers. Irene Taviss Thomson is Professor Emeritus of Sociology, having taught in the Department of Social Sciences and History at Fairleigh Dickinson University for more than 30 years. Previously, she taught in the Department of Sociology at Harvard University.

### Culture Wars and Enduring American Dilemmas

Showcasing the work of both established academics and emerging scholars of the field, this book discusses aspects of British popular culture from the material cultures of food and clothing to the representational cultures of literature and film. The result is an engaging and invigorating re-examination of the First World War and its place in British culture.

### British Popular Culture and the First World War

A novel about the culture war. John Gilbert is caught in a 'political love triangle' between the far-left and far-right. His girlfriend, Angie, is in Antifa - but charismatic right wing figure, Edward Hall, tries to turn him to the dark side.

### Culture wars

What were the culture wars all about? Through the 1980s and 1990s, politics, art, media, schools, and the culture at large were roiled by seemingly unending public battles over gender, race, sexuality, music, and religion. *A War for the Soul of America* is the first full-scale intellectual history of this period, tracing

the histories and influences of key figures, institutions, publications, and alliances--from the Moral Majority and the NEA Four to Madonna and William F. Buckley. Hartman argues that these conflicts were not cynical sideshows that obscured larger economic and political revolutions; rather, he sees them as the key ways in which Americans came to terms with changing demographics, communities, and conceptions of American identity. Hartman's balanced and fair-minded assessment of the time before Fox News and Lady Gaga will change the way you look at public controversies of all kinds.

### Conquest By Concept

In this probing examination of the meaning and function of culture in contemporary society, Lawrence Cahoon argues that reason itself is cultural, but no less reasonable for it. While recent political and philosophical movements have recognized that cognition, the self, and politics are embedded in culture, most fail to appreciate the deep changes in rationalism and liberal theory this implies, others leap directly into relativism, and nearly all fail to define culture. *Cultural Revolutions* systematically defines culture, gauges the consequences of the ineradicably cultural nature of cognition and action, yet argues that none of this implies relativism. After showing where other &“new culturalists&” have gone wrong, Cahoon offers his own definition of culture as teleologically organized practices, artifacts, and narratives and analyzes the notion of cultural membership in relation to race, ethnicity, and &“primordialism.&” He provides a theory of culture’s role in how we form our sense of reality and argues that the proper conception of culture dissolves &“the problem&” of cultural relativism. Applying this perspective to Islamic fundamentalism, Cahoon identifies its conflict with the West as representing the break between two of three historically distinctive forms of reason. Rather than being &“irrational,&” he shows, fundamentalism embodies a rationality only recently devalued—but not entirely abandoned—by the West. The persistence of plural forms of reason suggests that modernization in various world cultures is compatible with continued, even magnified, cultural differences.

### A War for the Soul of America

Why has identity become so central to judging art today? Why are some groups reluctant to defend free speech within culture? Has state support made artists poorer not richer? How does the movement for social justice influence cultural production? Why is Post-Modernism dominant in the art world? Why are consumers of comic books so bitterly divided? In *Culture War: Art, Identity Politics and Cultural Entryism* Alexander Adams examines a series of pressing issues in today’s culture: censorship, Islamism, Feminism, identity politics, historical reparations and public arts policy. Through a series of linked essays, *Culture War* exposes connections between seemingly unrelated events and trends in high and popular cultures. From fine art to superhero comics, from political cartoons to museum policy, certain persistent ideas underpin the most contentious issues today. Adams draws on history, philosophy, politics and cultural criticism to explain the reasoning of creators, consumers and critics and to expose some uncomfortable truths.

### Cultural Revolutions

Providing a novel multi-disciplinary theorization of memory politics, this insightful Handbook brings varied literatures into a focused dialogue on the ways in which the past is remembered and how these influence transnational, interstate, and global politics in the present.

### Culture War

In this groundbreaking study, Bruce McConachie uses the primary metaphor of containment—what happens when we categorize a play, a television show, or anything we view as having an inside, an outside, and a boundary between the two—as the dominant metaphor of cold war theatergoing. Drawing on the cognitive psychology and linguistics of George Lakoff and Mark Johnson, he provides unusual access to the ways in which spectators in the cold war years projected themselves into stage figures that gave them pleasure. McConachie reconstructs these cognitive processes by relying on scripts, set designs, reviews, memoirs, and other evidence. After establishing his theoretical framework, he focuses on three archtypal figures of containment significant in Cold War culture, Empty Boys, Family Circles, and Fragmented Heroes. McConachie uses a range of plays, musicals, and modern dances from the dominant culture of the Cold War to discuss these figures, including *The Seven Year Itch*, *Cat on a Hot Tin Roof*; *The King and I*, *A Raisin in the Sun*, *Night Journey*, and *The Crucible*. In an epilogue, he discusses the legacy of Cold War theater from 1962 to 1992. Original and provocative, *American Theater in the Culture of the Cold War* illuminates the mind of the spectator in the context of Cold War



culture; it uses cognitive studies and media theory to move away from semiotics and psychoanalysis, forging a new way of interpreting theater history.

### Handbook on the Politics of Memory

"Today's England is a moral-social basket case, full of violent crime, outrageous state-enforcement of political correctness, and protected Muslim extremists" Published in 2007, and hailed by conservatives, libertarians, nationalists and anarchists, *Cultural Revolution, Culture War* is the book that introduced the concepts of Cultural Marxism and Frankfurt School subversion to the English Right. Single-handedly and within a few weeks, it transformed the language of analysis and action on the British political right. Gabb's central thesis is that the British ruling class has, since 1997, turned itself into a totalitarian conspiracy, at war both with liberty and with tradition. It fights this war through the traditional means of state power and state propaganda, but also through its achievement of cultural hegemony. Controlling a single plot line of *Eastenders* is more important than a thousand editorials in *The Guardian*. The only response for non-leftists is to seize control of the State and to shut most of it down. The present ruling class all sucks from the nipple of the State. Stop the flow of milk, and the ruling class will collapse. Once this is done, Gabb sets out a challenging agenda of libertarian minimal statism - for all the usual libertarian reasons, but also because that is the only option at present for conservatives and the various kinds of nationalist. Now seen as a classic, this book is key to any understanding of rightist discourse in modern England. It is a must-read for activists of all persuasions, for political scientists, and for anyone who wants to understand the world in order to change it. From the Reviews: "Sean Gabb's case is that England has been taken over by a new ruling class, one that is totalitarian in its ambitions, in that it seeks to direct our thinking in every aspect of our culture. Not content with political power - indeed, its influence is more powerful and pervasive than that of government, it wants to mould our behaviour and even our thought to its own norms." (Madsen Pirie) "What comes to mind, as I read Sean's jeremiad is how silly American movement conservatives are when they glorify the "Anglosphere" and celebrate "our two countries" as paradigmatic "capitalist democracies." Today's England is a moral-social basket case, full of violent crime, outrageous state-enforcement of political correctness, and protected Muslim extremists." (Paul Gottfried) "But the remarkable fact is not our disagreement on cultural matters, but that I concur with so much of his analysis of the effect of "political correctness" and multiculturalism as ruling class ideologies. Like Gabb, I see official multiculturalism in the hands of the New Class and its state agencies as an instrument of division and control, serving a ruling class that prefers a population without the cohesion to resist." (Kevin Carson) "His new book is not the run-of-the-mill attack on political correctness that many writers indulge in; he does not merely recycle tabloid headlines, but goes deep into the heart of the political revolution known as "political correctness" that is destroying our country. He then outlines his manifesto for counter-revolution, the cornerstone of which is unilateral withdrawal from the European Union. The ground is covered in 105 pages with not a word wasted and in a style that is extremely readable as well as enlightening, a rare quality in an academic. His words hit the target as effectively as an English bowman on St Crispin's Day. Be warned, Dr Gabb pulls no punches and to many his medicine will seem extreme." (A Brief Encounter)

### American Theater in the Culture of the Cold War

Examining the ways in which contemporary Western theatre protests against the 'War on Terror', this book analyses six twenty-first century plays that respond to the post-9/11 military operations in Afghanistan, Iraq and Palestine. The plays are written by some of the most significant writers of this century and the last including Elfriede Jelinek, Caryl Churchill, Hélène Cixous and Tony Kushner. *Anti-war Theatre After Brecht* grapples with the problem of how to make theatre that protests the policies of democratically elected Western governments in a post-Marxist era. It shows how the Internet has become a key tool for disseminating anti-war play texts and how online social media forums are changing traditional dramatic aesthetics and broadening opportunities for spectator access, engagement and interaction with a work and the political alternatives it puts forward.

### Cultural Revolution, Culture War

#### Anti-War Theatre After Brecht