

# DOWNLOAD PDF COLD WAR LITERATURE WRITING THE GLOBAL CONFLICT

## Chapter 1 : Cold War literature: writing the global conflict | Nottingham Trent University

*The Cold War was the longest conflict in a century defined by the scale and brutality of its conflicts. In the battle between the democratic West and the communist East there was barely a year in.*

He has published numerous articles and more than two dozen books on modern literature, culture and literary theory. American Culture in the Long s Her major publications include Occidentalism: An Anthology of Contemporary Chinese Drama edited, She has also published numerous articles on comparative literature, critical theory and modern Chinese literature, drama, theatre, women and culture. He is the author of Postmodern Postures: His publications include Anatomy of the White Whale: Junctures and Disjunctures in the 19th and 20th Century onwards. She is the author of Fractured Borders: Scott Fitzgerald and E. A specialist in twentieth-century British and American fiction, Diemert is currently working on a book on detective fiction and occultism. She has been decorated by the governments of Chile and Venezuela for her work on Latin American literature, and has received a lifetime achievement award from PEN and the Kalman Silvert award from the Latin American Studies Association. Latin America in the Cold War In both research and teaching, he has pursued interests in modernism, nationalism, identity and exile, with a particular focus on cross-cultural representation and power within Europe. He has published a number of articles on travel writing, the Balkans and postwar fiction, and has edited The Balkans and the West: Constructing the European Other, " Her expertise lies in Vietnamese language and literature, particularly in folk narrative and in modern poetry, fiction and theatre. Her publications include Teach Yourself Vietnamese and articles on the writings of Pham Thi Hoai and on Vietnamese literary trans- Contributors ix itions. She has published several articles and co-authored two books on Eastern European and postcolonial literatures. She has also co-edited with M. The Reassessment of a Tradition He is currently editing The Companion to Translation Studies for Multilingual Matters and researching into the impact of translation on Holocaust memoirs and testimonies. His book Successful Polish"English Translation: Tricks of the Trade, published in , is now going into its third edition. He has published on the impact of on British theatre culture and is currently writing a book on theatrical naturalism. His research interests also include the staging of politics and politicians in theatre practice, twentieth-century American theatre and drama, and performance analysis. Pierre is a PhD student at the University of Warwick. She is undertaking a comparative cultural study of the notions of nation and identity as manifest in the literary and popular cultural forms of the Caribbean. She has a longstanding interest in the history and literature of the Caribbean, working on such topics during earlier degrees, and has developed a particular research focus on the genre of autobiography. Past, Present " and Future? He is currently completing a study of representations of brainwashing and editing a Companion to Science Fiction for Blackwells. He has served on the editorial board of American Literature and has been a fellow of the Guggenheim Foundation. I am indebted to all those who assisted with different aspects of the volume, either in the initial stage of conception or during the editing and revising of the drafts. At the same time, I would like to thank Katherine Carpenter, Jo Whiting and Yeliz Ali at Routledge who nurtured the volume over the course of two years. The permission for reprinting two of the essays is gratefully acknowledged. An Annual of American Cultural Studies, 20 and is reproduced with the permission of Cambridge University Press all rights reserved. Praeger, and is reproduced with permission of Greenwood Publishing Group, Inc. From the crisis in Korea, through Vietnam, Dominica, Afghanistan, Angola to the US invasion of Panama, societies worldwide were torn apart by violent hostility. For a Western population, certainly, the military confrontations may have appeared distant phenomena. Globally, however, the Western experience is a clear exception to the norm. In all, the Soviet sponsoring of left-wing regimes and the US rollback of communism resulted in over a hundred wars through the Third World and a body count of over 20 million. Even in Eastern Europe, tens of thousands were killed in border incidents, in prison camps and in the Soviet invasions of Hungary and Czechoslovakia. The act of understanding a historical period exclusively through the Western experience of that period

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partakes in the same hegemonic Euro-Americanism that defined the conflict itself, privileging a limited range of subjectivities and relegating all others to insignificance. It is an approach that remains in post Western historiography, in which the victims of military aggression are still given little coverage or sympathy. This notion that world war should be defined not by the global reach of a conflict but solely by great power participation emerged most famously in the post-revisionist work of John Lewis Gaddis. It is worth recalling, then, that the roots of the Cold War metaphor are actually found in the mids, before East-West hostilities emerged. It is curious, therefore, that a historical epoch should be defined by the inappropriate features of the years that preceded it, though not as curious as all that. The Cold War metaphor had a range of performative functions that proved essential for heads of state, politicians and policy advisors from the s onwards. Most importantly, the term concealed the wide-ranging and violent extension of US global dominion, foregrounding images of tranquil stasis while simultaneously insisting, against all evidence, that stasis was the defining quality of the age. From rhetoric to rollback 3 The privileging of Western experience has not only taken place in the spheres of political rhetoric and Cold War historiography. As a critical endeavour, it was the s, with the rise of nuclear criticism in American academe, when the analysis of the relation between literary production and the military and ideological stand-off emerged as a field. Barter, David Dowling and other nuclear critics, to accommodate writings on conventional warfare. Again, with a few notable exceptions, scholarship remained partial to Western national literatures, concentrating mainly on canonical writers or, as the decade continued, on American populist genres. The point is made in two important collections of essays on socialist culture of the '89 period, edited by Dubravka Juraga and M. Keith Booker, and published in Western literature was always widely available and highly respected in the Eastern bloc. American writers such as Dreiser and Steinbeck were hugely popular in the Soviet Union, while the socialist realist works of the East were virtually inaccessible to Western readers, who were assured by the [. Most obviously, there is a wide-ranging absence of the rich, multiform literature of communist Eastern Europe from Western university reading lists and scholarly publications on Cold War themes. More surprisingly, the work of African, Asian and Latin American writers, which has gained increasing critical attention since the rise of postcolonial studies, is rarely drawn upon in discussions of the geo-political events of the '89 period. The surprise is compounded when one notes that the Cold War was largely fought in these postcolonial regions, and can even be interpreted as a struggle by the emergent superpowers for control of the wealth, labour and resources of the newly independent nations in a manner akin to nineteenth century colonialism. There is a need for a comparative analysis of the thematic and stylistic trends within Cold War literature, a form of literature that one can define, loosely, as a historically focused, international current bearing multiple interactions with the political, military, diplomatic, linguistic and ideological structures of its period. If a specifically Cold War literature can be said to exist, then it lies From rhetoric to rollback 5 in exactly these international currents. This collection of essays is an attempt to stimulate debate about worldwide literary responses to the ideological and military conflict, and to assess their value for us today. Drawing on scholars from a wide range of national backgrounds, the volume moves through poetry, theatre, fiction, travel writing and autobiography in order to explore the national literatures of Latin America, Africa, Eastern Europe and Asia, as well as of Western Europe and the USA. The aim is not merely to contextualize Western literature in the wider cultural landscape, and to decentre it within Cold War scholarship, but also to compare literary output in various regions, teasing out an overarching set of concerns and aesthetic values, while at all times remaining aware of local faiths, practices and histories. In doing so, the volume neither claims to be exhaustive nor wishes to conceal its seemingly arbitrary omissions. There is certainly no attempt to incorporate the more prominent treatments of Cold War themes in Western theatre, science fiction or spy novels, or to overemphasize the political despair, the crises of conscience, the existential trials and right-wing hysterias of Western populations. Such experiences have been adequately addressed elsewhere. To begin with, one of the most significant attributes of narrative strategy and political rhetoric during the Cold War was their patterns of cultural representation. The conjunction of representation and power in anti-Soviet discourse has

been increasingly analysed in literary studies. The Sino-Soviet split in the late s, and the growing ambitions of Maoist China, brought a new superpower on to the scene, and, as Seed details, a burgeoning of orientalist rhetoric was the result. Such rhetorical posturing, of course, was not all conducted by the USA. Interacting with American cultural discourse were complex, shifting patterns of representation that emanated from Russia and China, and that circulated between the superpowers and their dependants. It is little wonder, then, that a dominant literary current was a postmodernism marked by narrative instability, ontological uncertainty, scathing self-reflexivity, and by a suspicion of all forms of metanarrative and historiography. In an era of growing state control, it is also little wonder that this literature became obsessed with the technologies of power. Although retaining a faith in libertarianism, playwrights such as Howard Barker, Caryl Churchill and David Edgar came to mistrust the left-wing notion of the Cold War as noble crusade against capitalism, turning to a more complex, despairing portrayal of the crisis and its possible solution. Megson explores in particular their fascination with such peripheral spaces of the Cold War as Eastern Europe, where the binarist logic of superpower rhetoric was unsettled, and where the horrific strategies of superpower ambition were played out. The style of these plays, which exchange chronological naturalism for polyphony, indeterminacy and non-linearity, mirrors that of the postmodernist fiction investigated in the next chapter. Here, Daniel Cordle argues that American postmodernism, a canonical form of the age, is strongly influenced by nuclear anxiety. Eschewing the overt narratives of nuclear disaster found in science fiction and the thriller, Cordle locates the most effective portrayal of the psychological stress of living with imminent holocaust in the paranoia, lack of closure and linguistic skepsis typifying the work of Don DeLillo, Thomas Pynchon, E. Doctorow and others, in which atomic weaponry is rarely mentioned, but the air of constantly deferred catastrophe is powerfully dramatized. As central to the multiple expressions of Cold War literature was the socialist realism that attained international stature after its inauguration in Stalinist Russia during the s. As Michael Scriven and Dennis Tate argue, socialist realism played a crucial role in twentieth-century aesthetics: In the next contribution, M. Keith Booker and Dubravka Juraga turn their attention to the commonalities in ideology and intent between African postcolonial literatures and Soviet socialist realism, and call for the same critical respect for the latter that is now awarded the former. This rich, highly diverse strand of political engagement was simultaneously found in the West. The conclusion of both essays is similar: The presence of idealism and ideological commitment was even more extensive in national literatures that dealt directly with armed conflict, another core theme. Throughout the embattled Third World, riven by insurrection, civil war and invasion, literature played both social and ideological roles, being committed to educating, politicizing and inspiring a readership, as well as to charting collective experience. A medium easy to write, memorize and distribute on the frontline, poetry was ideal for developing in troops a dedication to the struggle, and for accentuating the military themes of liberation, patriotism, heroism and solidarity, along with the wider topics of national identity and party loyalty. Just as militarism was a shaping influence on the literature of nations at war, it From rhetoric to rollback 9 was also prevalent in nations ostensibly at peace. In particular, the theatrical production of the Cultural Revolution organised its narratives around the conflict with Japan and the civil war between the Kuomintang and the communists, using their remembered patterns of enmity and national loyalty to incite antagonism towards the Soviet Union and the USA, and to promote support for the extension of Chinese influence through the Third World. The chapter reminds us that Cold War belligerence was both a material and an existential condition, with the absence of war being no insurance against the regimentation and militarization of mass publics, or against images of combat flooding cultural production. As Healy and Chen reveal, political commitment in the Second and Third Worlds was as much predicated on nationalistic ideologies as it was on communism. This was the product both of the pre-Cold-War independence movements, with decades of anti-imperial opposition coming to fruition in the decolonization of the s and s, and of the contemporary resistance to the political and economic penetration of advanced capitalist nations. Against this homogenizing influence, two core trends emerged in regional literature: Here, the genre of Cuban autobiography “ with its common emphasis on collective, rather than individual, experience “ is used to

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explore the national-socialist ideologies that have informed the islands writing of self and nation since The essay opens a section of the volume on another pronounced theme of Cold War literature, its critical engagement with state politics. As several contributions have already shown, this was a period in which individual and community came under threat not only from external domination but also from oppressive internal regimes, of both right- and left-wing persuasions.

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## Chapter 2 : Monica Popescu | Department of English - McGill University

*The Cold War was the longest conflict in a century defined by the scale and brutality of its conflicts. In the battle between the democratic West and the communist East there was barely a year in which the West was not organising, fighting or financing some foreign war.*

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### Chapter 3 : Cold war conflict essay writing

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