Record Nr. UNINA9910786194703321 Autore Vegso Roland Titolo The naked communist [[electronic resource]]: Cold War modernism and the politics of popular culture / / Roland Vegso New York, : Fordham University Press, 2013 Pubbl/distr/stampa **ISBN** 0-8232-4559-4 0-8232-5253-1 0-8232-5035-0 Edizione [1st ed.] Descrizione fisica 1 online resource (255 p.) Disciplina 973.91 Anti-communist movements - United States - History - 20th century Soggetti Anti-communist movements - United States - Philosophy Cold War - Political aspects - United States Popular culture - Political aspects - United States - History - 20th century Aesthetics - Political aspects - United States - History - 20th century Anti-communist movements in literature Cold War in literature American literature - 20th century - History and criticism United States Politics and government 1945-1989 United States Intellectual life 20th century Lingua di pubblicazione Inglese **Formato** Materiale a stampa Livello bibliografico Monografia Note generali Description based upon print version of record. Nota di bibliografia Includes bibliographical references and index. Nota di contenuto Part I. Anti-Communist Politics -- The Aesthetic Unconscious -- Anti-Communist Politics and the Limits of Representation -- The Enemy, the Secret, and the Catastrophe -- Anti-Communist Aesthetic Ideology --Part II. Anti-Communist Fiction -- One World: Nuclear Holocausts --Two Worlds: Stolen Secrets -- Three Worlds: Global Enemies. The Naked Communist argues that the political ideologies of modernity Sommario/riassunto were fundamentally determined by four basic figures: the world, the enemy, the secret, and the catastrophe. While the "world" names the totality that functioned as the ultimate horizon of modern political

imagination, the three other figures define the necessary limits of this

totality by reflecting on the limits of representation. The book highlights the enduring presence of these figures in the modern imagination through detailed analysis of a concrete historical example: American anti-Communist politics of the 1950's. Its primary objective is to describe the internal mechanisms of what we could call an anti-Communist "aesthetic ideology." The book thus traces the way anti-Communist popular culture emerged in the discourse of Cold War liberalism as a political symptom of modernism. Based on a discursive analysis of American anti-Communist politics, the book presents parallel readings of modernism and popular fiction from the 1950's (nuclear holocaust novels, spy novels, and popular political novels) in order to show that, despite the radical separation of the two cultural fields, they both participated in a common ideological program.