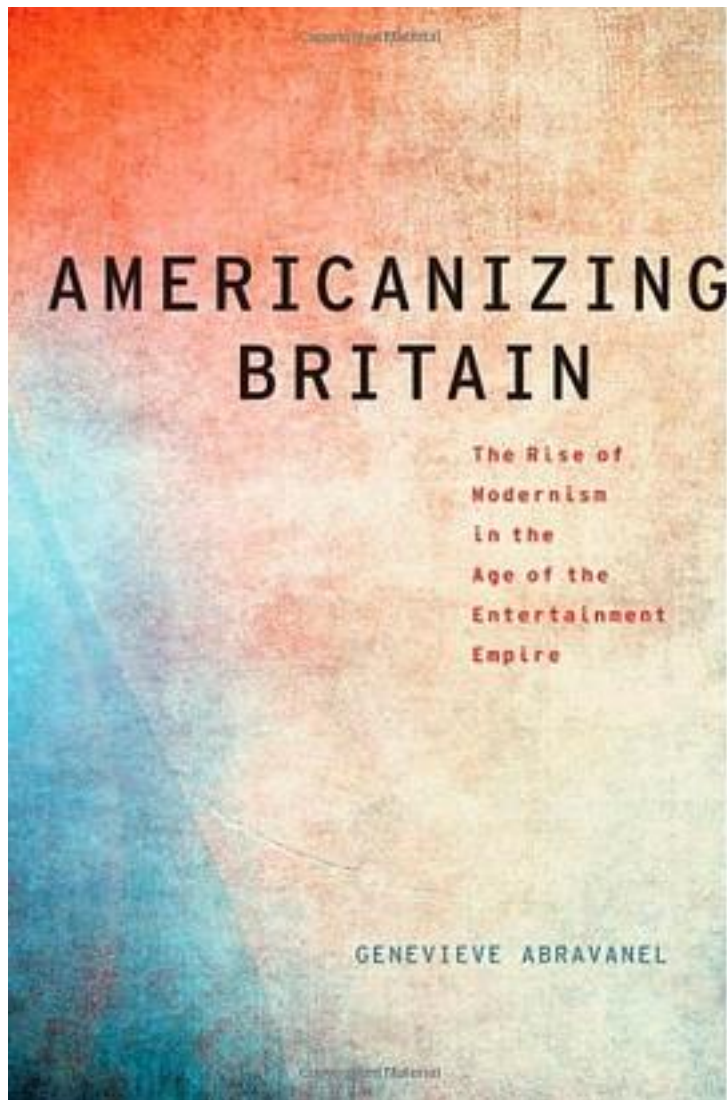


# Americanizing Britain



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出版者:Oxford University Press

出版时间:2012-4-6

装帧:Hardcover

isbn:9780199754458

At the beginning of the twentieth century, many in Britain believed their nation to be a dominant world power that its former colony, the United States, could only hope to emulate. Yet by the interwar years, the United States seemed to some to embody a different type of global eminence, one based not only on political and economic stature but also on new forms of mass culture like jazz and the Hollywood film. Britain's fraught transition from formidable empire to victim of Americanization is rarely discussed by literary scholars. However, the dawn of the " is the period of literary modernism and, this book argues, the signs of Americanization-from jazz records to Ford motorcars to Hollywood films-helped to establish the categories of elite and mass culture that still inspire debate in modernist studies. This book thus brings together two major areas of modernist scholarship, the study of nation and empire and the study of mass culture, by suggesting that Britain was reacting to a new type of empire, the American entertainment empire, in its struggles to redefine its national culture between the wars. At the same time, British anxieties about American influence contributed to conceptions of Britain's imperial scope, and what it meant to have or be an empire. Through its treatment of a wide range of authors and cultural phenomena, the book explores how Britain reinvented itself in relation to its ideas of America, and how Britain's literary modernism developed and changed through this reinvention.

作者介绍:

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书评

19世纪，大英帝国最耀武扬威的世纪，也是英国文学最繁盛的世纪，马车夫、看门人和女仆都是小说读者，不少家庭妇女执笔写作，就连维多利亚女王少时也写过小说，当代童书作家评价说：“如果维多利亚没有成为女王，她可能成为一个了不起的小说家。”在当时，“英国文学”无远弗...

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某种意义上，美国自成立至今所发生的许多现象，早在1620年的“五月花号公约”事件中便已“注定”——这是一个民主自治的团体，同时也是一个无意中建立的平等文化，多年来，这种文化植根于北美社会的各个角落，无论“高雅”还是“低俗”、“白人”还是黑人，“大众”还是“小众” ...

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