Globalizing American Studies
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The discipline of American studies was established in the early days of World War II and drew on the myth of American exceptionalism. Now that the so-called American Century has come to an end, what would a truly globalized version of American studies look like? This book offers a new standard for the field's transnational aspiration. The chapters offer a comparative, multilingual, or multisited approach to ideas and representations of America. They explore unexpected perspectives on the international circulation of American culture: the traffic of American movies within the British Empire, the reception of the film Gone with the Wind in the Arab world, the parallels between Japanese and American styles of nativism, and new incarnations of American studies itself in the Middle East and South Asia. The chapters elicit a forgotten multilateralism long inherent in American history and provide accounts of post-Revolutionary science communities, late-nineteenth century Mexican border crossings, African American internationalism, Cold War womanhood in the United States and Soviet Russia, and the neo-Orientalism of the new obsession with Iran, among others.

Hedda Hopper's Hollywood
Jennifer Frost

In 1938, Hedda Hopper (a 52-year-old struggling actress) rose to fame and influence writing an incendiary gossip column, “Hedda Hopper's Hollywood,” that appeared in the Los Angeles Times and other newspapers throughout Hollywood's golden age. Often eviscerating moviemakers and stars, her column earned her a nasty reputation in
the film industry while winning a legion of some 32 million fans, whose 
avid support established her as the voice of small-town America. Yet 
Hopper sought not only to build her career as a gossip columnist but 
also to push her agenda of staunch moral and political conservatism, 
using her column to argue against U.S. entry into World War II, uphold 
traditional views of sex and marriage, defend racist roles for African 
Americans, and enthusiastically support the Hollywood blacklist. While 
usually dismissed as an eccentric crank, this book argues that Hopper 
has had a profound and lasting influence on popular and political culture 
and should be viewed as a pivotal popularizer of conservatism. The first 
book to explore Hopper's gossip career and the public's response to 
her column and her politics, the book illustrates how the conservative 
gossip maven contributed mightily to the public understanding of film, 
while providing a platform for women to voice political views within a 
traditionally masculine public realm. It builds the case that, as practiced 
by Hopper and her readers, Hollywood gossip shaped key developments 
in American movies and movie culture, newspaper journalism and 
conservative politics, along with the culture of gossip itself, all of which 
continue to play out today.