EYE ON ISRAEL
How America Came to View Israel as an Ally
MICHELLE MART

Examines the image of Israel in American culture before 1960.

In the cultural narratives of the late 1940s and 1950s, long before American policymakers formed a close political and strategic relationship with Israel, Michelle Mart brings together diverse areas of history and examines the cultural antecedents of this much-heralded relationship. She also tackles the difficult question of the relationship between American Jews and U.S. policy toward the Jewish state. Finally, Mart demonstrates that American images of Israel and Jews were shaped by specific cold war concerns—visible in movies, novels, magazines, and newspapers—and reflect American identity and political mythology in the midst of the struggle against communism. The result is a unique examination of the intersections of culture, diplomacy, and ethnic and national identity through the specific case of U.S.-Israeli relations and American Jewish identity in the postwar period.

“This is a dazzling combination of social, cultural, intellectual, political, and diplomatic history, relying on a wealth of previously untapped original sources to provide a more nuanced look at the American response to the partition of Palestine and the establishment of the State of Israel.” — David Desser, coauthor of American Jewish Filmmakers, Second Edition

Michelle Mart is Associate Professor of History at Penn State at Berks.

FEBRUARY | 272 pp.
$65.00 hc 0-7914-6687-6
$28.95 pb 0-7914-6734-1

ROLL OVER ADORNO
Critical Theory, Popular Culture, Audiovisual Media
ROBERT MIKLITSCH

Moves from Beethoven to Buffy to examine the blurred nexus of elite and popular culture in the twenty-first century.

What happens when Theodor Adorno, the champion of high, classical artists such as Beethoven, comes into contact with the music of Chuck Berry, the de facto king of rock ‘n’ roll? In a series of readings and meditations, Robert Miklitsch investigates the postmodern nexus between elite and popular culture as it occurs in the audiovisual fields of film, music, and television—ranging from Gershwin to gangsta rap, Tarantino to Tongues Untied, Tony Soprano to Buffy the Vampire Slayer. Miklitsch argues that the aim of critical theory in the new century will be to describe and explain these commodities in ever greater phenomenological detail without losing touch with those evaluative criteria that have historically sustained both Kulturkritik and classical aesthetics.

“Robert Miklitsch loves popular music and the movies, and he’s not afraid to theorize about it. This intriguing book makes theorists of the popular accessible at the same time that it makes rock and film even more fascinating.” — Krin Gabbard, author of Black Magic: White Hollywood and African American Culture

“The undercutting of the distinction between classical and rock music is one of the great insights of this book. Miklitsch sees how classical music is not really autonomous in the way that someone that Adorno would claim. It, instead, suffers from the same heteronomy that infects rock music. By working to eliminate the barrier between high and low, the author helps to open us up to a whole new way of experiencing the aesthetic, a mode of experiencing that we must adopt in order to exist within contemporary culture.” — Todd McGowan, author of The End of Dissatisfaction? Jacques Lacan and the Emerging Society of Enjoyment

Robert Miklitsch is Associate Professor of Critical Theory at Ohio University. He is the author of From Hegel to Madonna: Towards a General Economy of “Commodity Fetishism,” also published by SUNY Press.

A volume in the SUNY series in Postmodern Culture
Joseph Natoli, editor

APRIL | 320 pp.
16 b/w photographs
$28.95 pb 0-7914-6734-1
$86.50 hc 0-7914-6733-3