

British Cultural Identities

At a time of unparalleled upheaval within the television industry, this book sets out to explore its impact on identity within the programmes themselves.

This text looks at public and private ideas of national identity in times of war, how they were arrived at and the extent to which they were shaped by gender.

The second edition of this successful book analyses contemporary British identity from the various and changing ways. Right up to date, it covers such phenomena as Posh Becks, Big Brother, the Millenium Dome and Harry Potter. How did a distinct and powerful Black British identity

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emerge? In the 1950s, when many Caribbean migrants came to Britain, there was no such recognised entity as "Black Britain." Yet by the 1980s, the cultural landscape had radically changed, and a remarkable array of creative practices such as theatre, poetry, literature, music and the visual arts gave voice to striking new articulations of Black British identity. This new book chronicles the extraordinary blend of social, political and cultural influences from the mid-1950s to late 1970s that gave rise to new heights of British artistic expression in the 1980s. Eddie Chambers relates how and why during these decades "West Indians" became "Afro-Caribbeans," and how in turn "Afro-Caribbeans" became "Black-British" - and the centrality of t

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arts to this important narrative. The British Empire, migration, Rastafari, the Anti-Apartheid struggle, reggae music, dub poetry, the ascendance of the West Indies cricket team and the coming of Margaret Thatcher - all of these factors, and others, have had a part to play in the compelling story of how the African Diaspora transformed itself to give rise to Black Britain.

A National Joke

Cultural Identities and the Aesthetics of Britishness

The Politics of Method

Social, Cultural and Political Change

Culture, Society and National Identity after World War II

Identities and Social Change in Britain since 1940

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Narratives of Difference and Belonging

"Betts is to be commended on his careful and insightful elucidation of the complex and novel sets of dilemmas now facing the British people at a time of superficial calm masking serious divisions."--Albion The erosion of British sovereignty, national identity and culture, the subversion of its history and traditions, and the demoralization of its institutions and public services, are a source of

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increasing unease to many. The process began, Betts argues, with the end of the colonial empires. Since the beginning of the last decade, concern about the consequences has been heightened by global instability. The demise of the Communist empire, the rise of national independence movements, and the eruption of long standing and bitter ethno-national conflicts have resulted in a mass migration of economic refugees and

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asylum seekers to Britain and other Western nations. In Britain, public attitudes are ambivalent. In part this is a consequence of the promotion of the myth of the multiracial Commonwealth, the regional devolution of the United Kingdom, and the transition from a European Economic Union into a politically federalized European super-state. Britain's national interests have become secondary to those of the United

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Nations and an inchoate and unwilling international community. Influenced by an outmoded UN Convention on Refugees and the lack of a consistent immigration policy and failure of those immigration controls that do exist, gradual but major political, social, and cultural shifts have occurred without the express consent of the majority of the British electorate. Virtually all public debate by the government and by politicians on these

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issues has been taboo, effectively silenced by fear of being accused of xenophobia, discrimination, and racism. The result is cynicism and disenchantment with the political process as a whole. Betts's objective is to promote responsible and informed discussion of these issues. In the absence of this, he warns, we risk the twilight of a harmonious British society, diminished pride in British institutions and national identity, and

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competing and conflicting separatist ethnic, racial, and cultural claims. Twilight of Britain will be of interest to general readers, those interested in modern Britain and Europe, as well as sociologists, political scientists, and philosophers. G. Gordon Betts was educated in the Universities of Cambridge, Birmingham, Greenwich, and Kent at Canterbury. He is a chartered chemical engineer, having spent his professional career with a major

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British oil company in the petrochemical industry.

Considers how notions of Britishness were constructed and promoted through architecture, landscape, painting, sculpture and literature. Maps important moments in the self-conscious evolution of the idea of 'nation' against a broad cultural historical framework. An important addition to the field of postcolonial studies as it looks at how British identity creation

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affected those living in England - most study in this area has thus far focused on the effect of such identity creation upon the colonial subject. Broad appeal due to wide subject matter covered.

Examines just how 'constructed' a national identity is - past and present.

This edited collection focuses on the negotiation of national, geographic and cultural identities during the Second World War among the constituent

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countries of the United Kingdom. Adopting a four nations approach, it contributes to our understanding of how pluralistic identities within the multinational state of Britain informed the functioning of Britishness during the conflict. In particular, it explores the ways in which Wales, Scotland and England related to the overarching concept of Britishness and analyses the relationships between Britain and the island of Ireland. This

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volume addresses wartime Britain as both a site of cultural contestation and of shared experience, exploring what fighting for Britain meant for those who served in the British armed forces as well as for those who did not fight in active combatant roles.

is a comprehensive introduction to the British tradition of cultural studies. Turner offers an accessible overview of the central themes that have informed British cultural studies: language,

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semiotics, Marxism and ideology, individualism, subjectivity and discourse. Beginning with a history of cultural studies, Turner discusses the work of such pioneers as Raymond Williams, Richard Hoggart, E. P. Thompson, Stuart Hall and the Birmingham Centre for Contemporary Cultural Studies. He then explores the central theorists and categories of British cultural studies: texts and contexts; audience; everyday life;

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*ideology; politics, gender and race. The third edition of this successful text has been fully revised and updated to include: * How to apply the principles of cultural studies and how to read a text * An overview of recent ethnographic studies * Discussion of anthropological theories of consumption * Questions of identity and new ethnicities * How to do cultural studies, and an evaluation of recent research methodologies * A fully*

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updated and comprehensive bibliography
Cultural Identities in Britain and
Ireland, 1685-1789

Myth and National Identity in
Nineteenth-Century Britain

English Identity and Institutions in a
Changing United Kingdom

Belief and Social Identity in the
Modern World

Britain and Germany in a (post)colonial
World

Roots & Culture

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On Race, Identity and Belonging

This companion is a collection of newly-commissioned essays written by leading scholars in the field, providing a comprehensive introduction to British art history. A generously-illustrated collection of newly-commissioned essays which provides a comprehensive introduction to the history of British art Combines original research with a survey of existing scholarship and the state of the field Touches on the whole of the history of British art, from 800-2000, with increasing

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*attention paid to the periods after 1500
Provides the first comprehensive introduction
to British art of the eighteenth, nineteenth,
and twentieth centuries, one of the most lively
and innovative areas of art-historical study
Presents in depth the major preoccupations
that have emerged from recent scholarship,
including aesthetics, gender, British art's
relationship to Modernity, nationhood and
nationality, and the institutions of the British
art world*

The new town of Milton Keynes was

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designated in 1967 with a bold, flexible social vision to impose "no fixed conception of how people ought to live." Despite this progressive social vision, and its low density, flexible, green urban design, the town has been consistently represented in British media, political rhetoric and popular culture negatively. as a fundamentally sterile, paternalistic, concrete imposition on the landscape, as a "joke", and even as "Los Angeles in Buckinghamshire". How did these meanings develop at such odds from

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residents' and planners' experiences? Why have these meanings proved so resilient? Milton Keynes in British Culture traces the representations of Milton Keynes in British national media, political rhetoric and popular culture in detail from 1967 to 1992, demonstrating how the town's founding principles came to be understood as symbolic of the worst excesses of a postwar state planning system which was falling from favour. Combining approaches from urban planning history, cultural history and cultural

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studies, political economy and heritage studies, the book maps the ways in which Milton Keynes' newness formed an existential challenge to ideals of English landscapes as receptacles of tradition and closed, fixed national identities. Far from being a marginal, "foreign" and atypical town, the book demonstrates how the changing political fortunes of state urban planned spaces were a key site of conflict around ideas of how the British state should function, how its landscapes should look, and who they should

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be for.

In the first half of the twentieth century, many writers and artists turned to the art and received example of the Elizabethans as a means of articulating an emphatic (and anti-Victorian) modernity. By the middle of that century, this cultural neo-Elizabethanism had become absorbed within a broader mainstream discourse of national identity, heritage and cultural performance. Taking strength from the Coronation of a new, young Queen named Elizabeth, the New

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Elizabethanism of the 1950s heralded a nation that would now see its 'modern', televised monarch preside over an imminently glorious and artistic age. This book provides the first in-depth investigation of New Elizabethanism and its legacy. With contributions from leading cultural practitioners and scholars, its essays explore New Elizabethanism as variously manifested in ballet and opera, the Coronation broadcast and festivities, national historiography and myth, the idea of the 'Young Elizabethan', celebrations of fair

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travel and new technologies, and the New Shakespeareanism of theatre and television. As these essays expose, New Elizabethanism was much more than a brief moment of optimistic hyperbole. Indeed, from modern drama and film to the reinternment of Richard III, from the London Olympics to the funeral of Margaret Thatcher, it continues to pervade contemporary artistic expression, politics, and key moments of national pageantry.

Long-term social and demographic changes -

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and the conflicts they create - continue to transform British politics. In this accessible and authoritative book Sobolewska and Ford show how deep the roots of this polarisation and volatility run, drawing out decades of educational expansion and rising ethnic diversity as key drivers in the emergence of new divides within the British electorate over immigration, identity and diversity. They argue that choices made by political parties from the New Labour era onwards have mobilised these divisions into politics, first

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through conflicts over immigration, then through conflicts over the European Union, culminating in the 2016 EU referendum. Providing a comprehensive and far-reaching view of a country in turmoil, Brexitland explains how and why this happened, for students, researchers, and anyone who wants to better understand the remarkable political times in which we live.

Identity, Diversity and the Reshaping of British Politics

Boundaries, Identities and Otherness

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Gender and National Identity, 1939-91

The Protestant Discovery of Tradition

The Right to Belong

America's British Culture

A Student's Dictionary

This book explores contemporary club and dance cultures as a manifestation of aesthetic and prosthetic forms of life. Rief addresses the questions of how practices of clubbing help cultivate particular forms of reflexivity and modes of experience, and how these shape new devices for reconfiguring the boundaries around youth cultural and other social identities. She contributes empirical analyses of

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how such forms of experience are mediated by the particular structures of night-clubbing economies, the organizational regulation and the local organization of experience in club spaces, the media discourses and imageries, the technologies intervening into the sense system of the body (e.g. music, visuals, drugs) and the academic discourses on dance culture. Although the book draws from local club scenes in London and elsewhere in the UK, it also reflects on similarities and differences between nightclubbing cultures across geographical contexts.

This book examines the performance of ‘ Britishness ’ on the musical stage. Covering a tumultuous period in British

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history, it offers a fresh look at the vitality and centrality of the musical stage, as a global phenomenon in late-Victorian popular culture and beyond. Through a re-examination of over fifty archival play-scripts, the book comprises seven interconnected stories told in two parts. Part One focuses on domestic and personal identities of ‘ Britishness ’ , and how implicit anxieties and contradictions of nationhood, class and gender were staged as part of the popular cultural condition. Broadening in scope, Part Two offers a revisionary reading of Empire and Otherness on the musical stage, and concludes with a consideration of the Great War and the interwar period, as musical theatre performed a

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nostalgia for a particular kind of ‘ Britishness ’ , reflecting the anxieties of a nation in decline.

Comedy is crucial to how the English see themselves. This book considers that proposition through a series of case studies of popular English comedies and comedians in the twentieth century, ranging from the Carry On films to the work of Mike Leigh and contemporary sitcoms such as The Royle Family, and from George Formby to Alan Bennett and Roy 'Chubby' Brown. Relating comic traditions to questions of class, gender, sexuality and geography, A National Joke looks at how comedy is a cultural thermometer, taking the temperature of its times. It asks why

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vulgarity has always delighted English audiences, why camp is such a strong thread in English humour, why class influences what we laugh at and why comedy has been so neglected in most theoretical writing about cultural identity. Part history and part polemic, it argues that the English urgently need to reflect on who they are, who they have been and who they might become, and insists that comedy offers a particularly illuminating location for undertaking those reflections.

This book is a major new contribution to the study of cultural identities in Britain and Ireland from the Reformation to Romanticism. It provides a fresh perspective

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on the rise of interest in British vernacular (or “ folk ”) cultures, which has often been elided with the emergence of British Romanticism and its Continental precursors. Here the Romantics ’ discovery of and admiration for vernacular traditions is placed in a longer historical timeline reaching back to the controversies sparked by the Protestant Reformation. The book charts the emergence of a nuanced discourse about vernacular cultures, developing in response to the Reformers ’ devastating attack on customary practices and beliefs relating to the natural world, seasonal festivities, and rites of passage. It became a discourse grounded in humanist Biblical and antiquarian scholarship;

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informed by the theological and pastoral problems of the long period of religious instability after the Reformation; and, over the course of the eighteenth century, colored by new ideas about culture drawn from Enlightenment historicism and empiricism. This study shows that Romantic literary primitivism and Romantic social thought, both radical and conservative, grew out of this rich context. It will be welcomed by historians of early modern and eighteenth-century Britain and those interested in the study of religious and vernacular cultures.

1600 to the Present
Brit(ish)

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Women in Twentieth-Century Britain

Cultural Nationalism, Multi-Culturalism and the Politics of Toleration

Fighting for Britain?

Cultural Identity in British Musical Theatre, 1890 – 1939

The New Elizabethan Age

Why is English national identity so enigmatic and so elusive? Why, unlike the Scots, Welsh, Irish and most of continental Europe, do the English find it so difficult to say who they are? *The Making of English National Identity*, first published in 2003, is a fascinating exploration of Englishness and what it

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means to be English. Drawing on historical, sociological and literary theory, Krishan Kumar examines the rise of English nationalism and issues of race and ethnicity from earliest times to the present day. He argues that the long history of the English as an imperial people has, as with other imperial people like the Russians and the Austrians, developed a sense of missionary nationalism which in the interests of unity and empire has necessitated the repression of ordinary expressions of nationalism. Professor Kumar's lively and provocative approach challenges readers to

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reconsider their pre-conceptions about national identity and who the English really are.

It is an incontestable fact of history that the United States, although a multiethnic nation, derives its language, mores, political purposes, and institutions from Great Britain. The two nations share a common history, religious heritage, pattern of law and politics, and a body of great literature. Yet, America cannot be wholly confident that this heritage will endure forever. Declining standards in education and the strident claims of multiculturalists threaten to sever the vital Anglo-American link that ensures cultural

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order and continuity. In "America's British Culture", now in paperback, Russell Kirk offers a brilliant summary account and spirited defense of the culture that the people of the United States have inherited from Great Britain. Kirk discerns four essential areas of influence. The language and literature of England carried with it a tradition of liberty and order as well as certain assumptions about the human condition and ethical conduct. American common and positive law, being derived from English law, gives fuller protection to the individual than does the legal system of any other country. The American form of

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representative government is patterned on the English parliamentary system. Finally, there is the body of mores - moral habits, beliefs, conventions, customs - that compose an ethical heritage.

Elegantly written and deeply learned, "America's British Culture" is an insightful inquiry into history and a plea for cultural renewal and continuity. Adam De Vore in "The Michigan Review" said of the book: "A compact but stimulating tract...a contribution to an over-due cultural renewal and reinvigoration...Kirk evinces an increasingly uncommon reverence for historical accuracy, academic integrity and the

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understanding of one's cultural heritage," and Merrie Cave in "The Salisbury Review" said of the author: "Russell Kirk has been one of the most important influences in the revival of American conservatism since the fifties. [Kirk] belongs to an

Why and how do contemporary questions of culture so readily become highly charged questions of identity? The question of cultural identity lies at the heart of current debates in cultural studies and social theory. At issue is whether those identities which defined the social and cultural world of modern societies for so long - distinctive identities of gender,

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sexuality, race, class and nationality - are in decline, giving rise to new forms of identification and fragmenting the modern individual as a unified subject. Questions of Cultural Identity offers a wide-ranging exploration of this issue. Stuart Hall firstly outlines the reasons why the question of identity is so compelling and yet so problematic. The cast of outstanding contributors then interrogate different dimensions of the crisis of identity; in so doing, they provide both theoretical and substantive insights into different approaches to understanding identity. A clear introduction to British culture and 'identity',

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giving readers an insider's view on the way British people perceive themselves, and are positioned by their culture. Tables, photographs and exercises make this an ideal text.

Believing in Belonging

Visions of British Culture from the Reformation to Romanticism

Knowing One's Place

The Legends of King Arthur and Robin Hood

Hybrid Cultures, Nervous States

Imagining England

Geography, Nationality, and Identity

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British Cultural Studies includes over thirty essays written by expert contributors, covering almost every aspect of culture and identity in Britain today and addressing the current transformations of British culture and identity in the context of globalization. The opening section of the book deals with different conceptions of Britishness and identity, including English, Scottish, Irish, Welsh, Asian and Black British identities. Section Two then analyses the interplay between tradition and heritage in contemporary culture, whilst the final section looks at the world of lifestyle groups, subcultures, and cultural politics and the way in which they have come in many ways to substitute for notions of Britishness.

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Pittock examines the difficulties and challenges which faced attempts to create a British identity. Taking his perspective from the cultural, social and political margins, he demonstrates how fragile was the supposed consensus in the 18th century.

Boasting more than 970 alphabetically-arranged entries, the Encyclopedia of Contemporary British Culture surveys British cultural practices and icons in the latter half of the twentieth century. It examines high and popular culture and encompasses both institutional and alternative aspects of British culture. It provides insight into the whole spectrum of British contemporary life. Topics covered include: architecture, pubs, film, internet and

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current takes on the monarchy. Cross-referencing and a thematic contents list enable readers to identify related articles. The entries range from short biographical synopses to longer overview essays on key issues. This Encyclopedia is essential reading for anyone interested in British culture. It also provides a cultural context for students of English, Modern History and Comparative European Studies.

The British have been involved in numerous wars since the Middle Ages. Many, if not all, of these wars have been re-constructed in historical accounts, in the media and in the arts, and have thus kept the nation's cultural memory of its wars alive. Wars have influenced the

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cultural construction and reconstruction not only of national identities in Britain; personal, communal, gender and ethnic identities have also been established, shaped, reinterpreted and questioned in times of war and through its representations. Coming from Literary, Film and Cultural Studies, History and Art History, the contributions in this multidisciplinary volume explore how different cultural communities in the British Isles have envisaged war and its significance for various aspects of identity-formation, from the Middle Ages through to the 20th century.

Governing England

The Making of English National Identity

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British Civilization

A Companion to British Art

Citizenship and National Identity in Britain 1930-1960

Symbolising Boundaries

The Twilight of Britain

While cultural diversity and hybridity have often been celebrated, they also challenge traditional concepts of national and cultural identity. OCo challenges which have caused considerable anxiety. Various disciplines have often investigated the impact of cultural hybridity, multiculturalism, and (post)colonialism in relative isolation and with a tendency towards over-theorization and loss of

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specificity. Greater interdisciplinary cooperation can counter this tendency and encourage sustained comparisons between different former empires and across language boundaries. This volume contributes to such developments by combining contributions from history, English and German studies, cultural geography, theatre studies, and film studies; by covering both the colonial and the postcolonial period; and by looking comparatively at two different (post)colonial contexts: the United Kingdom and Germany. The result is productive dialogue across the distinct colonial and migration histories of the UK and Germany, which brings out

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divergent concepts of cultural difference OCo but, importantly, without neglecting similarities and transnational developments. The interdisciplinary outlook extends beyond political definitions of identity and difference to include consumer culture, literature, film, and journalism OCo cultural and social practices that construct, represent, and reflect personal and collective identities. Section I discusses the historical and contemporary role of colonial experience and its remembrance in the construction of national identities. Section II follows on by tracing the reflections of (post)coloniality and twentieth-century migration in the specific fields of

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economic history and consumer culture. Section III centres on recent debates about multicultural and national/cultural identity in politics, literature, and film."

Prominent scholars of early American history offer fresh perspectives on colonial history and on early American attitudes toward slavery and ethnicity, native Americans, and the environment, as well as colonial, social, economic, and political development.

**British Cultural Identities Taylor & Francis
British Civilization: A Student's Dictionary is an invaluable reference guide to the British way of**

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life. It explains the often puzzling and confusing terms and phrases used routinely in Britain and by British people. This easy-reference alphabetical guide sheds light on a comprehensive selection of words, phrases, organizations and institutions. All these are fundamental features of British civilization and society, and include aspects of: * politics and government * the Law, economics and industry * education * the media * religion and social welfare * health and housing * leisure and transport.

Club Cultures

Brexitland

Mass-Observation, Race and British Identity in the

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Twentieth Century

Cultural Politics in the Making of Black Britain

War and the Cultural Construction of Identities in Britain

The Politics of Identity Within Drama

Identity and Diversity in British Cultures

We Europeans is the first book-length study of the original mass observation project. It is also the first detailed historical study of the formation of ordinary people's 'racial' attitudes in Britain. Drawing upon historical, literary, cultural and anthropological approaches, this book examines the sources of cultural identity

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in Britain in the twentieth century, and how these were shaped through the influences of family, education, and everyday 'high' and 'low' culture. The examination focuses on the archives of the British social-anthropological organization Mass-Observation, and is the first detailed history of it to be published. Founded in the 1930s by poets, psychoanalysts, surrealists, and sociologists, among others, the purpose of the organization was to create an anthropology of the British people by the 'natives' themselves, through the use of diaries, directives and special surveys. The organization was active from 1937 to 1951, then revived in

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the 1980s, when a new group of Mass-Observers were recruited to keep diaries and respond to directives. Both the historical archive of Mass-Observation and the more recent material provide fascinating insight into the everyday lives and formation of identities of ordinary people in Britain. Kushner places the material from these archives in the context of other contemporary writings; through them he explores grassroots identities in Britain in relation to the outside world, especially Europe but also the former Empire and the USA. This study will be of interest to scholars of sociology, cultural studies, literary studies and

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history who are particularly interested in 'race', race relations, immigration and cultural difference.

Black British Cultural Studies has attracted significant attention recently in the American academy both as a model for cultural studies generally and as a corrective to reigning constructions of Blackness within African-American studies. This anthology offers the first book-length selection of writings by key figures in this field. From Stuart Hall's classic study of racially structured societies to an interview by Manthia Diawara with Sonia Boyce, a leading figure in the Black British arts

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movement, the papers included here have transformed cultural studies through their sustained focus on the issue of race. Much of the book centers on Black British arts, especially film, ranging from a historical overview of Black British cinema to a weighing of the costly burden on Black artists of representing their communities. Other essays consider such topics as race and representation and colonial and postcolonial discourse. This anthology will be an invaluable and timely resource for everyone interested in cultural studies. It also has much to offer students of anthropology, sociology, media and film

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studies, and literary criticism.

England is ruled directly from Westminster by institutions and parties that are both English and British. The non-recognition of England reflects a longstanding assumption of 'unionist statecraft' that to draw a distinction between what is English and what is British risks destabilising the union state. The book examines evidence that this conflation of England and Britain is growing harder to sustain, in light of increasing political divergence between the nations of the UK and the awakening of English national identity. These trends were reflected in the 2016 vote to

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leave the European Union, driven predominantly by English voters (outside London). Brexit was motivated in part by a desire to restore the primacy of the Westminster Parliament, but there are countervailing pressures for England to gain its own representative institutions, and for devolution to England's cities and regions. The book presents competing interpretations of the state of English nationhood, examining the views that little of significance has changed, that Englishness has been captured by populist nationalism, and that a more progressive, inclusive Englishness is struggling to emerge.

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We conclude that England's national consciousness remains fragmented due to deep cleavages in its political culture, and the absence of a reflective national conversation about England's identity and relationship with the rest of the UK and the wider world. Brexit was a (largely) English revolt, tapping into unease about England's place within two intersecting Unions (British and European), but it is easier to identify what the nation spoke against than what it voted for.

Women's lives have changed dramatically over the course of the twentieth century: reduced fertility and the removal of formal barriers to

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their participation in education, work and public life are just some examples. At the same time, women are under-represented in many areas, are paid significantly less than men, continue to experience domestic violence and to bear the larger part of the burden in the domestic division of labour. Women in 2000 may have many more choices and opportunities than they had a hundred years ago, but genuine equality between men and women remains elusive. This unique, illustrated history discusses a wide range of topics organised into four parts: the life course - the experience of girlhood, marriage and the ageing process; the nature of

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**women's work, both paid and unpaid;
consumption, culture and transgression; and
citizenship and the state.**

**Popular Comedy and English Cultural Identities
Identity And Culture: Narratives Of Difference
And Belonging**

**War and the British
A Reader**

**Questions of Cultural Identity
English Journeys**

***The period 1940-1960 was a time of considerable
change in British society. It saw the emergence of
mass democracy, a world war and then***

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unprecedented affluence. Change brought uncertainty among Britain's elites, which in turn encouraged them to reflect more acutely on the direction the nation was taking. Questions were posed: what was the social role of ordinary men and women in 20th-century Britain? What were their needs, their rights, their responsibilities? How did they stand in relation not only to the State but to their regions and communities? And how were those objects of loyalty or disloyalty defined? Who, in other words, were the British, and by what processes did they come to be so considered?; The contributors explore the development of these ideas by a variety of individuals and organizations, and the relationship

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between these opinion-makers and political parties. They also examine the extent to which their conclusions were translated into social policy in an attempt to shape the evolution of modern Britain. Scholars have become increasingly interested in how modern national consciousness comes into being through fictional narratives. Literature is of particular importance to this process, for it is responsible for tracing the nations evolution through glorious tales of its history. In nineteenth-century Britain, the legends of King Arthur and Robin Hood played an important role in construction of contemporary national identity. These two legends provide excellent windows through which to view

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British culture, because they provide very different perspectives. King Arthur and Robin Hood have traditionally been diametrically opposed in terms of their ideological orientation. The former is a king, a man at the pinnacle of the social and political hierarchy, whereas the latter is an outlaw, and is therefore completely outside conventional hierarchical structures. The fact that two such different figures could simultaneously function as British national heroes suggests that nineteenth-century British nationalism did not represent a single set of values and ideas, but rather that it was forced to assimilate a variety of competing points of view. From Afua Hirsch - co-presenter of Samuel L.

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Jackson's major BBC TV series Enslaved - the Sunday Times bestseller that reveals the uncomfortable truth about race and identity in Britain today. You're British. Your parents are British. Your partner, your children and most of your friends are British. So why do people keep asking where you're from? We are a nation in denial about our imperial past and the racism that plagues our present. Brit(ish) is Afua Hirsch's personal and provocative exploration of how this came to be - and an urgent call for change. 'The book for our divided and dangerous times' David Olusoga

"British Cultural Identities assesses the degree to which being British impinges on the identity of the

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many people who live in Britain, analysing contemporary British identity through the various and changing ways in which people who live in the UK position themselves and are positioned by their culture today. This new edition is fully updated to include discussion of key events and societal shifts such as the 2015 British general election, the growing emphasis on devolution, the 2012 Olympic Games, the new generation of royals, UKIP and the Euro crisis, the response to fundamentalism and the proliferation of social networking. Using examples from contemporary and popular culture, chapters cover a range of intersecting themes including: place and environment, education, work and leisure,

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gender, sex and the family, youth culture and style, class and politics, ethnicity and language, religion, heritage. Accessible in style, illustrated with photographs, tables and timelines and containing discussion questions, cultural examples and suggestions for further resources at the end of each chapter, British Cultural Identities is the perfect introductory text for students of contemporary British society"--Provided by publisher.

British Cultural Studies

Milton Keynes in British Culture

British Cultural Identities

Inventing and Resisting Britain

SAGE Publications

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We Europeans? Mass-Observation, Race and British Identity in the Twentieth Century Negotiating Identities in Britain During the Second World War

Drawing on empirical research exploring mainstream religious belief and identity in Euro-American countries, Abby Day explores how people 'believe in belonging', choosing religious identifications to complement other social and emotional experiences of 'belongings'.

Where does our sense of identity and belonging come from? How does culture produce and

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challenge identities? Identity and Culture looks at how different cultural narratives and practices work to constitute identity for individuals and groups in multi-ethnic, "postcolonial" societies. Uses examples from history, politics, fiction and the visual to examine the social power relations that create subject positions and forms of identity. Analyses how cultural texts and practices offer new forms of identity and agency that subvert dominant ideologies. This book encompasses issues of class, race, and gender, with a particular focus on the mobilization of forms of ethnic identity in societies still governed by

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racism. It a key text for students in cultural studies, sociology of culture, literary studies, history, race and ethnicity studies, media and film studies, and gender studies.

Identities and Social Change in Britain since 1940 examines how, between 1940 and 1970 British society was marked by the imprint of the academic social sciences in profound ways which have an enduring legacy on how we see ourselves. It focuses on how interview methods and sample surveys eclipsed literature and the community study as a means of understanding ordinary life. The book

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shows that these methods were part of a wider remaking of British national identity in the aftermath of decolonisation in which measures of the rational, managed nation eclipsed literary and romantic ones. It also links the emergence of social science methods to the strengthening of technocratic and scientific identities amongst the educated middle classes, and to the rise in masculine authority which challenged feminine expertise. This book is the first to draw extensively on archived qualitative social science data from the 1930s to the 1960s, which it uses to offer a unique, personal and challenging

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account of post war social change in Britain. It also uses this data to conduct a new kind of historical sociology of the social sciences, one that emphasises the discontinuities in knowledge forms and which stresses how disciplines and institutions competed with each other for reputation. Its emphasis on how social scientific forms of knowing eclipsed those from the arts and humanities during this period offers a radical re-thinking of the role of expertise today which will provoke social scientists, scholars in the humanities, and the general reader alike.

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