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Film, Fashion, and the 1960s

DEANDRE AUGUST

Irish Culture and Colonial Modernity 1800–2000 Oxford University Press, USA

The late 1950s and early 1960s was a period in its own right—neither the stultifying early to mid-fifties nor the liberating mid- to late-sixties—and an action-packed, dramatic time in which the contours of modern Britain started to take shape. These were the “never had it so good” years, in which mass affluence began to change, fundamentally, the tastes and even the character of the working class; when films like *Saturday Night and Sunday Morning* and TV soaps like *Coronation Street* and *Z Cars* at last brought that class to the center of the national frame; when Britain gave up its empire; when economic decline relative to France and Germany became the staple of political discourse; when “youth” emerged as a fully fledged cultural force; when the Notting Hill riots made race and immigration an inescapable reality; when a new breed of meritocrats came through; and when the Lady Chatterley trial, followed by the Profumo scandal, at last signaled the end of Victorian morality. David Kynaston argues that a deep and irresistible modernity zeitgeist was at work, in these and many other ways, and he reveals as never before how that spirit of the age unfolded, with consequences that still affect us today. Modernity Britain Indiana University Press

From the Famine to political hunger strikes, from telling tales in the pub to Beckett's tortured utterances, the performance of Irish identity has always been deeply connected to the oral. Exploring how colonial modernity transformed the spaces that sustained Ireland's oral culture, this book explains

why Irish culture has been both so creative and so resistant to modernization. David Lloyd brings together manifestations of oral culture in the nineteenth and twentieth centuries, showing how the survival of orality was central both to resistance against colonial rule and to Ireland's modern definition as a postcolonial culture. Specific to Ireland as these histories are, they resonate with postcolonial cultures globally. This study is an important and provocative new interpretation of Irish national culture and how it came into being.

Modern Times Bloomsbury Publishing

The First World War has given rise to a multifaceted cultural production like no other historical event. This handbook surveys British literature and film about the war from 1914 until today. The continuing interest in World War I highlights the interdependence of war experience, the imaginative re-creation of that experience in writing, and individual as well as collective memory. In the first part of the handbook, the major genres of war writing and film are addressed, including of course poetry and the novel, but also the short story; furthermore, it is shown how our conception of the Great War is broadened when looked at from the perspective of gender studies and post-colonial criticism. The chapters in the second part present close readings of important contributions to the literary and filmic representation of World War I in Great Britain. All in all, the contributions demonstrate how the opposing forces of focusing and canon-formation on the one hand, and broadening and revision of the canon on the other, have characterised British literature and culture of the First World War.

Britain's Cold War Bloomsbury Publishing

The debate surrounding "fake news" versus "real" news is nothing new. From Jonathan Swift's work as an acerbic, anonymous journal editor-turned-novelist to reporter Mark Twain's hoax stories to Mary Ann Evans' literary reviews written under her pseudonym, George Eliot, famous journalists and literary figures have always mixed fact, imagination and critical commentary to produce memorable works. Contrasting the rival yet complementary traditions of "literary" or "new" journalism in Britain and the U.S., this study explores the credibility of some of the "great" works of English literature.

Modernity Britain Penguin UK

Following *Austerity Britain* and *Family Britain*, the third volume in David Kynaston's landmark social history of post-war Britain 'Triumphant ... A historian of peerless sensitivity and curiosity about the lives of individuals' *Financial Times* 'This superb history captures the birth pangs of modern Britain ... It is a part of Kynaston's huge achievement that such moments of insight and pleasure should accompany what has become a monumental history of our recent past' *The Times*

David Kynaston's history of post-war Britain has so far taken us from the radically reforming Labour governments of the late 1940s in *Austerity Britain* and through the growing prosperity of *Family Britain's* more placid 1950s. Now *Modernity Britain 1957-62* sees the coming of a new *Zeitgeist* as Kynaston gets up close to a turbulent era in which the speed of social change accelerated. The late 1950s to early 1960s was an action-packed, often dramatic time in which the contours of modern Britain began to take

shape. These were the 'never had it so good' years, when the *Carry On* film series got going, and films like *Room at the Top* and the first soaps like *Coronation Street* and *Z Cars* brought the working class to the centre of the national frame; when *CND* galvanised the progressive middle class; when 'youth' emerged as a cultural force; when the *Notting Hill* riots made race and immigration an inescapable reality; and when 'meritocracy' became the buzz word of the day. In this period, the traditional norms of morality were perceived as under serious threat (*Lady Chatterley's Lover* freely on sale after the famous case), and traditional working-class culture was changing (wakes weeks in decline, the end of the maximum wage for footballers). The greatest change, though, concerned urban redevelopment: city centres were being yanked into the age of the motor car, slum clearance was intensified, and the skyline became studded with brutalist high-rise blocks. Some of this transformation was necessary, but too much would destroy communities and leave a harsh, fateful legacy. This profoundly important story of the transformation of Britain as it arrived at the brink of a new world is brilliantly told through diaries, letters newspapers and a rich haul of other sources and published in one magnificent paperback volume for the first time.

BBC Sport in Black and White

Springer Nature

Following *Austerity Britain* and *Family Britain*, the third and fulcrum volume in David Kynaston's landmark social history of post-war Britain.

Fungal Disease in Britain and the United States 1850-2000 Taylor & Francis

A fascinating look at one of the most

experimental, volatile, and influential decades, *Film, Fashion, and the 1960s*, examines the numerous ways in which film and fashion intersected and affected identity expression during the era. From *A Hard Day's Night* to *Breakfast at Tiffany's*, from the works of Ingmar Bergman to Blake Edwards, the groundbreaking cinema of the 1960s often used fashion as the ultimate expression for urbanity, youth, and political (un)awareness. Crumbling hierarchies brought together previously separate cultural domains, and these blurred boundaries could be seen in unisex fashions and roles played out on the silver screen. As this volume amply demonstrates, fashion in films from Italy, France, England, Sweden, India, and the United States helped portray the rapidly changing faces of this cultural avant-gardism. This blending of fashion and film ultimately created a new aesthetic that continues to influence the fashion and media of today.

The British National Bibliography Cumulated Subject Catalogue

McFarland

This reference identifies and explains the cultural, historical, and topical allusions in the film *Monty Python's Meaning of Life*, the Pythons' third and final original feature as a complete group. In this resource, virtually every allusion and reference that appears in the film is identified and explained—from Britain's waning Empire through the Winter of Discontent to Margaret Thatcher's second-term mandate, from playing fields to battle fields, and from accountant pirates to sacred sperm. Organized chronologically by scene, the entries cover literary and metaphoric allusions, symbolisms, names, peoples, and places; as well as the many social, cultural, and historical elements that

populate this film, and the Pythons' work in general.

Handbook of British Literature and Culture of the First World War

Cambridge University Press

"A very engaging collection of essays that adds much to an evolving literature on the social history of the Soviet Union and broader socialist societies." —Choice
The 1960s have reemerged in scholarly and popular culture as a protean moment of cultural revolution and social transformation. In this volume socialist societies in the Second World (the Soviet Union, East European countries, and Cuba) are the springboard for exploring global interconnections and cultural cross-pollination between communist and capitalist countries and within the communist world. Themes explored include flows of people and media; the emergence of a flourishing youth culture; sharing of songs, films, and personal experiences through tourism and international festivals; and the rise of a socialist consumer culture and an esthetics of modernity. Challenging traditional categories of analysis and periodization, this book brings the sixties problematic to Soviet studies while introducing the socialist experience into scholarly conversations traditionally dominated by First World perspectives.

Literary Journalism in British and American Prose

Berg Publishers

Randall Styers seeks to account for the vitality of scholarly discourse purporting to define and explain magic despite its failure to do just that. He argues that it can best be explained in light of the European and Euro-American drive to establish and secure their own identity as normative.

Modernity Britain

McFarland
Murray Pomerance's latest book explores an encyclopedic range of films and

television shows to demonstrate the difficulty of conveying the experience of viewing cinema through words and the medium of text. From *On the Waterfront* to *Marriage Story*, *Uncanny Cinema* illuminates that words and writing are in perilous waters when applied to cinema, similar to ungestured talk. The book begins with this problem using Julian Jaynes's thoughts on vocality and imagination before delving into three exploratory 'movements' arranged to alternately challenge, inspire, and confound the reader to question if we know what we think we know or even see what we think we see. The viewer is faced with disturbances, ruptures, and surprises that occur during the viewing experience, which Pomerance analyzes to stretch the sense of what we do and do not (or, possibly, cannot) know, particularly as we think, talk, and write about cinema.

The Political Culture of the Left in Affluent Britain, 19 51-64 Springer

Taking a long chronological view and a wide-ranging, interdisciplinary approach, this is an innovative and distinctive book. It is the definitive work on the posthumous reputation of the ever-popular warrior queen of the Iceni, Queen Boadicea/Boudica, exploring her presence in British historical discourse, from the early-modern rediscovery of the works of Tacitus to the first historical films of the early twentieth century. In doing so, the book seeks to demonstrate the continuity and persistence of historical ideas across time and throughout a variety of media. This focus on continuity leads into an examination of the nature of history as a cultural phenomenon and the implications this has for our own conceptions of history and its role in culture more generally. While providing contemporary

contextual readings of Boudica's representations, Martha Vandrei also explores the unique nature of historical ideas as durable cultural phenomena, articulated by very different individuals over time, all of whom were nevertheless engaged in the creative process of making history. Thus this study presents a challenge to the axioms of cultural history, new historicism, and other mainstays of twentieth- and twenty-first- century historical scholarship. It shows how, long before professional historians sought to monopolise historical practice, audiences encountered visions of past ages created by antiquaries, playwrights, poets, novelists, and artists, all of which engaged with, articulated, and even defined the meaning of 'historical truth'. This book argues that these individual depictions, variable audience reactions, and the abiding notion of history as truth constitute the substance of historical culture.

The Great British Dream Factory
Bloomsbury Publishing

This is a new release of the original 1960 edition.

[Queen Boudica and Historical Culture in Britain](#) Bloomsbury Publishing USA

In 1963, British inventor Alex Moulton (1920-2012) introduced an innovative compact bicycle. Architectural Review editor Reyner Banham (1922-1988) predicted it would give rise to "a new class of cyclists," young urbanites riding by choice, not necessity. Forced to sell his firm in 1967, Moulton returned in the 1980s with an even more radical model, the AM--his acclaim among technology and design historians owed much to Banham's writings. The AM's price tag (some models cost many thousands of dollars) has inspired tech-savvy cyclists to create "hot rod" compact bikes from

Moulton-inspired "shopper" cycles of the 1970s--a trend also foreseen by Banham, who considered hot rod culture the "folk art of the mechanical era." The author traces the intertwined lives of two unusually creative men who had an extraordinary impact on each others' careers, despite having met only a few times.

Uncanny Cinema Bloomsbury Publishing

At a time when even much of the political left seems to believe that transnational capitalism is here to stay, Marxism, Modernity and Postcolonial Studies refuses to accept the inevitability of the so-called 'New World Order'. By giving substantial attention to topics such as globalisation, racism, and modernity, it provides a specifically Marxist intervention into postcolonial and cultural studies. An international team of contributors locate a common ground of issues engaging Marxist and postcolonial critics alike. Arguing that Marxism is not the inflexible, monolithic irrelevance some critics assume it to be, this collection aims to open avenues of debate - especially on the crucial concept of 'modernity' - which have been closed off by the widespread neglect of Marxist analysis in postcolonial studies. Politically focused, at times polemical and always provocative, this book is a major contribution to contemporary debates on literary theory, cultural studies, and the definition of postcolonial studies.

The British National Bibliography

Psychology Press

This book brings together a diverse range of contemporary scholarship around both Anthony Burgess's novel (1962) and Stanley Kubrick's film, *A Clockwork Orange* (US 1971; UK 1972). This is the first book to deal with both together offering a range of

groundbreaking perspectives that draw on the most up to date, contemporary archival and critical research carried out at both the Stanley Kubrick Archive, held at University of the Arts London, and the archive of the International Anthony Burgess Foundation. This landmark book marks both the 50th anniversary of Kubrick's film and the 60th anniversary of Burgess's novel by considering the historical, textual and philosophical connections between the two. The chapters are written by a diverse range of contributors covering such subjects as the Burgess/Kubrick relationship; Burgess's recently discovered 'sequel' *The Clockwork Condition*; the cold war context of both texts; the history of the script; the politics of authorship; and the legacy of both—including their influence on the songwriting and personas of David Bowie!

Modern Britain, 1885-1955 Routledge

The birth and development of commercial television in Cuba in the 1950s occurred alongside political and social turmoil. In this period of dramatic swings encompassing democracy, a coup, a dictatorship, and a revolution, television functioned as a beacon and promoter of Cuba's identity as a modern nation. In *Broadcasting Modernity*, television historian Yeidy M. Rivero shows how television owners, regulatory entities, critics, and the state produced Cuban modernity for television. The Cuban television industry enabled different institutions to convey the nation's progress, democracy, economic abundance, high culture, education, morality, and decency. After nationalizing Cuban television, the state used it to advance Fidel Castro's project of creating a modern socialist country. As Cuba changed, television changed with it. Rivero not only demonstrates

television's importance to Cuban cultural identity formation, she explains how the medium functions in society during times of radical political and social transformation.

Meanings of Modernity Indiana University Press

Written by one of the foremost scholars of African art and featuring 129 color images, *Postcolonial Modernism* chronicles the emergence of artistic modernism in Nigeria in the heady years surrounding political independence in 1960, before the outbreak of civil war in 1967. Chika Okeke-Agulu traces the artistic, intellectual, and critical networks in several Nigerian cities. Zaria is particularly important, because it was there, at the Nigerian College of Arts, Science and Technology, that a group of students formed the Art Society and inaugurated postcolonial modernism in Nigeria. As Okeke-Agulu explains, their works show both a deep connection with local artistic traditions and the stylistic sophistication that we have come to associate with twentieth-century modernist practices. He explores how these young Nigerian artists were inspired by the rhetoric and ideologies of decolonization and nationalism in the early- and mid-twentieth century and, later, by advocates of negritude and pan-Africanism. They translated the experiences of decolonization into a distinctive "postcolonial modernism" that has continued to inform the work of major Nigerian artists.

Modernity Britain Oxford University Press

SPECTATOR BOOKS OF THE YEAR 2015
Britain's empire has gone. Our manufacturing base is a shadow of its former self; the Royal Navy has been reduced to a skeleton. In military, diplomatic and economic terms, we no

longer matter as we once did. And yet there is still one area in which we can legitimately claim superpower status: our popular culture. It is extraordinary to think that one British writer, J. K. Rowling, has sold more than 400 million books; that Doctor Who is watched in almost every developed country in the world; that James Bond has been the central character in the longest-running film series in history; that *The Lord of the Rings* is the second best-selling novel ever written (behind only *A Tale of Two Cities*); that the Beatles are still the best-selling musical group of all time; and that only Shakespeare and the Bible have sold more books than Agatha Christie. To put it simply, no country on earth, relative to its size, has contributed more to the modern imagination. This is a book about the success and the meaning of Britain's modern popular culture, from Bond and the Beatles to heavy metal and *Coronation Street*, from the Angry Young Men to Harry Potter, from Damien Hirst to *The X Factor*.
Israelism in Modern Britain Bloomsbury Publishing USA

The late 1950s was an action-packed, often dramatic time in which the contours of modern Britain began to take shape. These were the 'never had it so good' years, when the Carry On film series and the TV soap *Emergency Ward 10* got going, and films like *Room at the Top* and plays like *A Taste of Honey* brought the working class to the centre of the national frame; when the urban skyline began irresistibly to go high-rise; when CND galvanised the progressive middle class; when 'youth' emerged as a cultural force; when the Notting Hill riots made race and immigration an inescapable reality; and when 'meritocracy' became the buzz word of the day. The consequences of this

'modernity' zeitgeist, David Kynaston argues, still affect us today.