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Acknowledgments In the course of writing this book I have incurred numerous intellectual debts. It was originally written as a dissertation at the University of Chicago. I w

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The New Left was a broad political movement mainly in the 1960s and 1970s consisting of activists in the Western world who campaigned for a broad range of social issues such as civil and political rights, feminism, gay rights, abortion rights, gender roles and drug policy reforms. Some saw the New Left as an oppositional reaction to earlier Marxist and labor union movements for social justice ...

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In Post-War Britain cultural interventions were a feature of fascist parties and movements, just as they were in Europe. This book makes a new major contribution to existing scholarship which begins to discuss British fascism as a cultural phenomenon. A collection of essays from leading academics, this book uncovers how a cultural struggle lay at the heart of the hegemonic projects of all ...

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A history of British cultural Marxism. This book traces its development from beginnings in postwar Britain, through transformations in the 1960s and 1970s, to the emergence of British cultural studies at Birmingham, up to the advent of Thatcherism, to reflect a tradition, that represents an effort to resolve the crisis of the postwar British Left.

In the 1960s and 1970s the study of history and sociology was heavily influenced by Marxism and theories of class. But the collapse of Communism and significant changes in culture and society threw the study of class into crisis. Its most basic premises were called into question. More recently accelerating globalisation, proliferating multinational corporations and unbridled free-market capitalism have given the study of class a new significance and caused historians and sociologists to revisit the debate. This book looks at the changes that caused the crisis in the study of class and shows how new, vibrant theories have appeared that will drive forward our understanding of history and sociology.

In *Circular Breathing*, George McKay, a leading chronicler of British countercultures, uncovers the often surprising ways that jazz has accompanied social change during a period of rapid transformation in Great Britain. Examining jazz from the founding of George Webb 's Dixielanders in 1943 through the burgeoning British bebop scene of the early 1950s, the Beaulieu Jazz Festivals of 1956 – 61, and the improvisational music making of the 1960s and 1970s, McKay reveals the connections of the music, its players, and its subcultures to black and antiracist activism, the Campaign for Nuclear Disarmament, feminism, and the New Left. In the process, he provides the first detailed cultural history of jazz in

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Britain. McKay explores the music in relation to issues of whiteness, blackness, and masculinity—all against a backdrop of shifting imperial identities, postcolonialism, and the Cold War. He considers objections to the music's spread by the “anti-jazzers” alongside the ambivalence felt by many leftist musicians about playing an “all-American” musical form. At the same time, McKay highlights the extraordinary cultural mixing that has defined British jazz since the 1950s, as musicians from Britain's former colonies—particularly from the Caribbean and South Africa—have transformed the genre. *Circular Breathing* is enriched by McKay's original interviews with activists, musicians, and fans and by fascinating images, including works by the renowned English jazz photographer Val Wilmer. It is an invaluable look at not only the history of jazz but also the Left and race relations in Great Britain.

In Post-War Britain cultural interventions were a feature of fascist parties and movements, just as they were in Europe. This book makes a new major contribution to existing scholarship which begins to discuss British fascism as a cultural phenomenon. A collection of essays from leading academics, this book uncovers how a cultural struggle lay at the heart of the hegemonic projects of all varieties of British fascism. Such a cultural struggle is enacted and reflected in the text and talk, music and literature of British fascism. Where other published works have examined the cultural visions of British fascism during the inter-war period, this book is the first to dedicate itself to detailed critical analysis of the post-war cultural landscapes of British fascism. Through discussions of cultural phenomena such as folk music, fashion and neo-nazi fiction, among others, *Cultures of Post-War British Fascism* builds a picture of Post-War Britain which emphasises the importance of understanding these politics with reference to their corresponding cultural output. This book is essential reading for undergraduates and postgraduates studying far right politics and British history.

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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, 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; 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 updated and comprehensive bibliography

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

This is the first systematic, scholarly and sympathetic treatment of the rise and fall of the British New Left. Though briefly part of the upsurge of '1968', the New Left project in Britain was remarkably distinct from the main international movement. This book examines the work of Raymond Williams, E. P. Thompson, Ralph Miliband, Stuart Hall, Perry Anderson and many others, who together forged a particularly British form of new leftism from the 1950s to 1970s.

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Who were the Frankfurt School—Benjamin, Adorno, Marcuse, Horkheimer—and why do they matter today? In 1923, a group of young radical German thinkers and intellectuals came together to at Victoria Alle 7, Frankfurt, determined to explain the workings of the modern world. Among the most prominent members of what became the Frankfurt School were the philosophers Walter Benjamin, Theodor Adorno, Max Horkheimer, and Herbert Marcuse. Not only would they change the way we think, but also the subjects we deem worthy of intellectual investigation. Their lives, like their ideas, profoundly, sometimes tragically, reflected and shaped the shattering events of the twentieth century. *Grand Hotel Abyss* combines biography, philosophy, and storytelling to reveal how the Frankfurt thinkers gathered in hopes of understanding the politics of culture during the rise of fascism. Some of them, forced to escape the horrors of Nazi Germany, later found exile in the United States. Benjamin, with his last great work—the incomplete *Arcades Project*—in his suitcase, was arrested in Spain and committed suicide when threatened with deportation to Nazi-occupied France. On the other side of the Atlantic, Adorno failed in his bid to become a Hollywood screenwriter, denounced jazz, and even met Charlie Chaplin in Malibu. After the war, there was a resurgence of interest in the School. From the relative comfort of sun-drenched California, Herbert Marcuse wrote the classic *One Dimensional Man*, which influenced the 1960s counterculture and thinkers such as Angela Davis; while in a tragic coda, Adorno died from a heart attack following confrontations with student radicals in Berlin. By taking popular culture seriously as an object of study—whether it was film, music, ideas, or consumerism—the Frankfurt School elaborated upon the nature and crisis of our mass-produced, mechanised society. *Grand Hotel Abyss* shows how much these ideas still tell us about our age of social media and runaway consumption.

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Again, *Dangerous Visions: Essays in Cultural Materialism* brings together twenty-six essays charting the development of Andrew Milner ' s distinctively Orwellian version of cultural materialism.

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