

# Nationalising Femininity Culture Sexuality And Cinema In World War Two Britain

*The Oxford Handbook of the Ends of Empire* - Martin Thomas 2019-02-06  
This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

**British Cultural Memory and the Second World War** - Lucy Noakes 2013-11-21

Few historical events have resonated as much in modern British culture as the Second World War. It has left a rich legacy in a range of media that continue to attract a wide audience: film, TV and radio, photography and the visual arts, journalism and propaganda, architecture, museums, music and literature. The enduring presence of the war in the public world is echoed in its ongoing centrality in many personal and family memories, with stories of the Second World War being recounted through the generations. This collection brings together recent historical work on the cultural memory of the war, examining its presence in family stories, in popular and material culture and in acts of commemoration in Britain between 1945 and the present.

**Nationalising Femininity** - Christine Gledhill 1996

What was the relation between gender and nation when the waiting woman was displaced by the mobile woman and homes were flattened by bombs? What happened to notions of femininity, sexual difference and class as women moved into the workplace and donned dungarees, military uniforms and utility clothing?

*Drunk with the Glitter* - Gillian Swanson 2007

*Drunk with the Glitter* examines the ways in which urban modernity reshapes 'cultural experience'. In particular, it explores the ways that categories of sexual identity and behaviour were reformulated in relation to the restructuring of urban space and the introduction of new cultures of consumption in a period of modernization. How did the 'altered conditions' of postwar Britain help to inaugurate new patterns of sociability, cultural attachment and intimate encounter? Each chapter focuses on an area of public controversy which directed attention to those forms of sexual instability identified as threatening to national cohesion, including: sexual excitations in World War Two Britain the identification of the 'problem girl' 'distractibility' and 'synthetic culture' in postwar Britain prostitution in new cosmopolitan cultures in the 1950s Lawrence of Arabia and debates over male homosexuality in the 1950s the scandalous figure of Stephen Ward in the Profumo Affair.

*British Cinema and the Second World War* - Robert Murphy 2005-08-15

The author provides a decade-by-decade analysis of every film ever made in Britain about World War II. It provides a comprehensive account of how Britain has portrayed the war through films.

**Englishness and Empire 1939-1965** - Wendy Webster 2007-10-11

Did loss of imperial power and the end of empire have any significant impact on British culture and identity after 1945? Within a burgeoning literature on national identity and what it means to be British this is a question that has received surprisingly little attention. *Englishness and Empire* makes an important and original contribution to recent debates about the domestic consequences of the end of empire. Wendy Webster explores popular narratives of nation in the mainstream media archive - newspapers, newsreels, radio, film, and television. The contours of the study generally follow stories told through prolific filmic and television imagery: the Second World War, the Coronation and Everest, colonial wars of the 1950s, and Winston Churchill's funeral. The book analyses three main narratives that conflicted and collided in the period - a Commonwealth that promised to maintain Britishness as a global identity; siege narratives of colonial wars and immigration that showed a 'little England' threatened by empire and its legacies; and a story of national greatness, celebrating the martial masculinity of British officers and leaders, through which imperial identity leaked into narratives of the Second World War developed after 1945. The book also explores the significance of America to post-imperial Britain. *Englishness and Empire* considers how far, and in what contexts and unexpected places, imperial

identity and loss of imperial power resonated in popular narratives of nation. As the first monograph to investigate the significance of empire and its legacies in shaping national identity after 1945, this is an important study for all scholars interested in questions of national identity and their intersections with gender, race, empire, immigration, and decolonization.

*Shakespeare and British World War Two Film* - Garrett A. Sullivan, Jr 2022-03-31

Garrett Sullivan offers a new approach to cinematic adaptation and appropriation of Shakespeare at a watershed moment in British history.

**Shocking Representation** - Adam Lowenstein 2005

How the modern horror film has represented the social conflicts left in the wake of national trauma.

**Nights Out** - Judith Walkowitz 2012-05-15

London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its fin-de-siècle buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness, liminality, and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

*British Cinema, Past and Present* - Justine Ashby 2013-05-13

*British Cinema: Past and Present* responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address: \* British Cinema Studies and the concept of national cinema \* the distribution and reception of British films in the US and Europe \* key genres, movements and cycles of British cinema in the 1940s, 50s and 60s \* questions of authorship and agency, with case studies of individual studios, stars, producers and directors \* trends in British cinema, from propaganda films of the Second World War to the New Wave and the 'Swinging London' films of the Sixties \* the representation of marginalised communities in films such as *Trainspotting* and *The Full Monty* \* the evolution of social realism from *Saturday Night, Sunday Morning* to *Nil By Mouth* \* changing approaches to Northern Ireland and the Troubles in films like *The Long Good Friday* and Alan Clarke's *Elephant* \* contemporary 'art' and 'quality' cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Keiller.

**British Cinema in the Fifties** - Christine Geraghty 2002-01-04

In the fifties British cinema won large audiences with popular war films and comedies, creating stars such as Dirk Bogarde and Kay Kendall, and introducing the stereotypes of war hero, boffin and comic bureaucrat which still help to define images of British national identity. In *British Cinema in the Fifties*, Christine Geraghty examines some of the most popular films of this period, exploring the ways in which they approached contemporary social issues such as national identity, the end of empire, new gender roles and the care of children. Through a series of case studies on films as diverse as *It Always Rains on Sunday* and *Genevieve*, *Simba* and *The Wrong Arm of the Law*, Geraghty explores some of the key debates about British cinema and film theory, contesting current emphases on contradiction, subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post-war era.

**Reconstructing Women's Wartime Lives** - Penny Summerfield 1998

The effects of World War II on women's sense of themselves forms the basis of this exploration of the interaction between cultural representations of men and women in World War II, and women's own

narratives of their wartime lives.

*Women's History: Britain, 1850-1945* - June Purvis 2008-01-28

Women's History: Britain 1850-1945 introduces the main themes and debates of feminist history during this period of change, and brings together the findings of new research. It examines the suffrage movement, race and empire, industrialisation, the impact of war and women's literature. Specialists in their own fields have each written a chapter on a key aspect of women's lives including health, the family, education, sexuality, work and politics. Each contribution provides an overview of the main issues and debates within each area and offers suggestions for further reading. It not only provides an invaluable introduction to every aspect of women's participation in the political, social and economic history of Britain, but also brings the reader up to date with current historical thinking on the study of women's history itself.

**The Flyer** - Martin Francis 2011-05-19

Between 1939 and 1945, the British public was spellbound by the martial endeavours and dashing style of the young men of the RAF, especially those with silvery fabric wings sewn above the breast pocket of their glamorous slate-blue uniform. Martin Francis provides the first scholarly study of the place of 'the flyer' in British culture during the Second World War. Examining the lives of RAF personnel, and their popular representation in literary and cinematic texts, he illuminates broader issues of gender, social class, national and racial identities, emotional life, and the creation of a national myth in twentieth-century Britain. In particular, Francis argues that the flyer's relationship to fear, aggression, loss of his comrades, bodily dismemberment, and psychological breakdown reveals broader ambiguities surrounding the dominant understandings of masculinity in the middle decades of the century. Despite his star appeal, cultural representations of the flyer encompassed both the gentle, chivalrous warrior and the uncompromising agent of destruction. Paying particular attention to the romantic universe of wartime aircrew, Francis reveals the extraordinary contrasts of their daily lives: dicing with death in the sky one moment, before sitting down to lunch with wives and children in the next. Male and female experiences during the war were not polarized and antithetical, but were complementary and interrelated, a conclusion which has implications for the history of gender in modern Britain that reach well beyond either the specialized military culture of the wartime RAF or the chronological parameters of the Second World War.

*Women and the Media* - Maggie Andrews 2014-04-24

The media have played a significant role in the contested and changing social position of women in Britain since the 1900s. They have facilitated feminism by both providing discourses and images from which women can construct their identities, and offering spaces where hegemonic ideas of femininity can be reworked. This volume is intended to provide an overview of work on Broadcasting, Film and Print Media from 1900, while appealing to scholars of History and Media, Film and Cultural Studies. This edited collection features tightly focused and historically contextualised case studies which showcase current research on women and media in Britain since the 1900s. The case studies explore media directed at a particularly female audience such as Woman's Hour, and magazines such as Vogue, Woman and Marie Claire. Women who work in the media, issues of production, and regulation are discussed alongside the representation of women across a broad range of media from early 20th-century motorcycling magazines, Page 3 and regional television news.

*Baroness Orczy's The Scarlet Pimpernel* - Sally Dugan 2016-04-15

Since its publication in 1905, *The Scarlet Pimpernel* has experienced global success, not only as a novel but in theatrical and film adaptations. Sally Dugan charts the history of Baroness Orczy's elusive hero, from the novel's origins through its continuing afterlife, including postmodern appropriations of the myth. Drawing on archival research in Britain, the United States and Australia, her study shows for the first time how

Orczy's nationalistic superhero was originally conceived as an anarchist Pole plotting against Tsarist Russia, rather than a counter-revolutionary Englishman. Dugan explores the unique blend of anarchy, myth and magic that emerged from the story's astonishing and complex beginnings and analyses the enduring elements of the legend. To his creator, the Pimpernel was not simply a swashbuckling hero but an English gentleman spreading English values among benighted savages. Dugan investigates the mystery of why this imperialist crusader has not only survived the decline of the meta-narratives surrounding his birth, but also continues to enthrall a multinational audience. Offering readers insights into the Pimpernel's appearances in print, in film and on the stage, Dugan provides a nuanced picture of the trope of the Scarlet Pimpernel and an explanation of the phenomenon's durability.

*Britishness Since 1870* - Paul Ward 2004-04-15

Examines the definition and redefinition of Britishness since the 1870s and looks at how Britishness has adapted to changing circumstances over time.

**At Home and under Fire** - Susan R. Grayzel 2012-01-09

Although the Blitz has come to symbolize the experience of civilians under attack, Germany first launched air raids on Britain at the end of 1914 and continued them during the First World War. With the advent of air warfare, civilians far removed from traditional battle zones became a direct target of war rather than a group shielded from its impact. This is a study of how British civilians experienced and came to terms with aerial warfare during the First and Second World Wars. Memories of the World War I bombings shaped British responses to the various real and imagined war threats of the 1920s and 1930s, including the bombing of civilians during the Spanish Civil War and, ultimately, the Blitz itself. The processes by which different constituent bodies of the British nation responded to the arrival of air power reveal the particular role that gender played in defining civilian participation in modern war.

*Millions Like Us?* - Visiting Senior Fellow Department of Psychology Nicky Hayes 1999-01-01

This collection of essays brings together the latest historical research on cultural production and reception during the Second World War. It covers the way in which cultural provision was viewed by the labour movement and industry.

**A Companion to British and Irish Cinema** - John Hill 2019-07-18

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. *A Companion to British and Irish Cinema* is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

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