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Culture Studies

Popular culture is invariably a vehicle for the dominant ideas of its age. Never was this more true than in the late-19th and early 20th centuries, when it reflected the nationalist and imperialist ideologies current throughout Europe.

Imperialism and Popular Culture (Studies in Imperialism

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Description. Popular culture is invariably a vehicle for the dominant ideas of its age. Never was this more true than in the late-19th and early 20th centuries, when it reflected the nationalist and imperialist ideologies current throughout Europe. This text examines the various media through which nationalist ideas were conveyed in late-Victorian and

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Edwardian times - in the theatre, "ethnic" shows, juvenile literature, education and the iconography of popular art.

Manchester University Press - Imperialism and Popular Culture

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Manchester University Press, 1986 - History - 264 pages. 0
Reviews. Popular culture is invariably a vehicle for the
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This text examines the various media through which
nationalist ideas were conveyed in late-Victorian and
Edwardian times - in the theatre, ethnic shows, juvenile

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Imperialism and popular culture

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Cultural imperialism, also called cultural colonialism, comprises the cultural aspects of imperialism. "Imperialism" here refers to the creation and maintenance of unequal relationships between civilizations, favoring a more powerful civilization. Thus, the cultural imperialism is the practice of

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promoting and imposing a culture, usually that of a politically powerful nation, over a less ...

Cultural imperialism - Wikipedia

While the term cultural imperialism did not emerge in scholarly or popular discourse until the 1960s, the phenomenon has a long record. Historically, practices of cultural imperialism have almost always been linked with military intervention and conquest. The rise and spread of the Roman Empire provides some of the earliest examples of cultural imperialism in the history of Western civilization and highlights both negative and positive aspects of the phenomenon.

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cultural imperialism | Definition, History, Examples ...

When the Studies in Imperialism series was founded by Professor John M. MacKenzie more than thirty years ago, emphasis was laid upon the conviction that 'imperialism as a cultural phenomenon had as significant an effect on the dominant as on the subordinate societies'. With well over a hundred titles now published, this remains the prime concern of the series.

Studies in Imperialism - Manchester University Press

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John MacDonald MacKenzie FRHistS FRSE is a British historian of imperialism who pioneered the study of popular and cultural imperialism, as well as aspects of environmental history. He has also written about Scottish migration and the development of museums around the world. He is Emeritus Professor of imperial history at Lancaster University and founder of the Manchester University Press 'Studies in Imperialism' series.

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Popular culture is invariably a vehicle for the dominant ideas of its age. Never was this more true than in the late-19th and early 20th centuries, when it reflected the nationalist and imperialist ideologies current throughout Europe. This text examines the various media through which nationalist ideas were conveyed in late-Victorian and Edwardian times - in the theatre, "ethnic" shows, juvenile literature, education and the iconography of popular art. Several chapters look beyond World War I, when the most popular media, cinema and broadcasting, continued to convey an essentially late-19th-century world view, while government agencies like the Empire Marketing Board sought to convince the public of the economic value of empire. Youth organizations, which had propagated imperialist and militarist attitudes before the war,

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struggled to adapt to the new internationalist climate.

Essay from the year 2007 in the subject Cultural Studies - Miscellaneous, grade: 1, University of Malta, course: The Maltese National Experience: From Occupation to Statehood, language: English, abstract: The purpose of this essay is to comparatively discuss imperialism and popular culture using Malta as a case study. At first, the concepts of imperialism and popular culture are described and the question whether these two terms are related is introduced. Second, these concepts are applied to Malta, whereby the description of the Mediterranean island's situation also exemplarily represents the spread of popular culture to huge parts of the world. Third, this essay contains a discussion of the (potential)

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advantages and disadvantages or opportunities and dangers, respectively that the spread of popular culture throughout the globe (can) bring(s) with it, also focusing on the situation of Malta. Finally, the text summarises the discussion of the issue in how far the increase of popular culture can be seen as imperialistic in its character.

From Madonna and drag queens to cyberpunk and webzines, popular culture constitutes a common and thereby critical part of our lives. Yet the study of popular culture has been condemned and praised, debated and ridiculed. In *Popular Culture: An Introduction*, Carla Freccero reveals why we study popular culture and how it is taught in the classroom. Blending music, science fiction, and film, Freccero shows us

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that an informed awareness of politics, race, and sexuality is essential to any understanding of popular culture. Freccero places rap music, the Alien Trilogy and Sandra Cisneros in the context of postcolonialism, identity politics, and technoculture to show students how they can draw on their already existing literacies and on the cultures they know in order to think critically. Complete with a glossary of useful terms, a sample syllabus and extensive bibliography, this book is the concise introduction to the study of popular culture.

"American Sensations is an erudite and sweeping cultural history of the sensationalist literatures and mass cultures of the American 1848. It is the finest book yet written on the

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U.S.-Mexican War, and how it was central to the making and unmaking of U.S. mass culture, class, and racial formation."—José David Saldívar, author of *Border Matters: Remapping American Cultural Studies* "A major work that will challenge current paradigms of nineteenth-century literature and culture. *American Sensations* brilliantly succeeds in remapping the volatile and shifting terrain of both national identity and literary history in the mid-nineteenth century."—Amy Kaplan, co-editor of *Cultures of United States Imperialism*

Drawing together the insights of postcolonial scholarship and cultural studies, *Popular Postcolonialisms* questions the place of 'the popular' in the postcolonial paradigm.

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Multidisciplinary in focus, this collection explores the extent to which popular forms are infused with colonial logics, and whether they can be employed by those advocating for change. It considers a range of fiction, film, and non-hegemonic cultural forms, engaging with topics such as environmental change, language activism, and cultural imperialism alongside analysis of figures like Tarzan and Frankenstein. Building on the work of cultural theorists, it asks whether the popular is actually where elite conceptions of the world may best be challenged. It also addresses middlebrow cultural production, which has tended to be seen as antithetical to radical traditions, asking whether this might, in fact, form an unlikely realm from which to question, critique, or challenge colonial tropes. Examining the ways in which the

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imprint of colonial history is in evidence (interrogated, mythologized or sublimated) within popular cultural production, this book raises a series of speculative questions exploring the interrelation of the popular and the postcolonial.

Popular culture is as debated as it is pervasive. It is pervasive in that the symbolic worlds in which we live and out of which we construct sense are in many different ways, understood as and within popular culture. It is debated that it has been polarized as a negative or positive counterpart to other dimensions of cultural activity. In *Popular Culture*, a four-volume text, volume one establishes the historical dimension necessary for the study of popular culture. The second and third volumes are devoted to the different theoretical

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perspectives and analytical approaches to popular culture. The final volume concentrates on the questions and issues involved in the aesthetics and ethics of popular culture and their relation to the quality of public life.

An incisive study of the impact of American culture on modern German society

A landmark work from the author of *Orientalism* that explores the long-overlooked connections between the Western imperial endeavor and the culture that both reflected and reinforced it. In the nineteenth and early twentieth centuries, as the Western powers built empires that stretched from Australia to the West Indies, Western artists created

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masterpieces ranging from Mansfield Park to Heart of Darkness and Aida. Yet most cultural critics continue to see these phenomena as separate. Edward Said looks at these works alongside those of such writers as W. B. Yeats, Chinua Achebe, and Salman Rushdie to show how subject peoples produced their own vigorous cultures of opposition and resistance. Vast in scope and stunning in its erudition, Culture and Imperialism reopens the dialogue between literature and the life of its time.

Analyses Romantic literary culture in the context of imperialism, capitalism, and the emergent culture of modernisation.

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The imagination of the early twenty-first century is catastrophic, with Hollywood blockbusters, novels, computer games, popular music, art and even political speeches all depicting a world consumed by vampires, zombies, meteors, aliens from outer space, disease, crazed terrorists and mad scientists. These frequently gothic descriptions of the apocalypse not only commodify fear itself; they articulate and even help produce imperialism. Building on, and often retelling, the British 'imperial gothic' of the late nineteenth century, the American imperial gothic is obsessed with race, gender, degeneration and invasion, with the destruction of society, the collapse of modernity and the disintegration of capitalism. Drawing on a rich array of texts from a long history of the gothic, this book contends that the doom faced by the

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world in popular culture is related to the current global instability, renegotiation of worldwide power and the American bid for hegemony that goes back to the beginning of the Republic and which have given shape to the first decade of the millennium. From the frontier gothic of Charles Brockden Brown's *Edgar Huntly* to the apocalyptic torture porn of Eli Roth's *Hostel*, the American imperial gothic dramatises the desires and anxieties of empire. Revealing the ways in which images of destruction and social upheaval both query the violence with which the US has asserted itself locally and globally, and feed the longing for stable imperial structures, this book will be of interest to scholars and students of popular culture, cultural and media studies, literary and visual studies and sociology.

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