Black British Culture and Society

Spanning 25 years of serious writing on hip-hop by noted scholars and mainstream journalists, this comprehensive anthology includes observations and critiques on groundbreaking hip-hop recordings.

Youth Media

Mongrel Nation surveys the history of the United Kingdom’s African, Asian, and Caribbean populations from 1948 to the present, working at the juncture of cultural studies, literary criticism, and postcolonial theory. Ashley Dawson argues that during the past fifty years Asian and black intellectuals from Sam Selvon to Zadie Smith have continually challenged the
United Kingdom’s exclusionary definitions of citizenship, using innovative forms of cultural expression to reconfigure definitions of belonging in the postcolonial age. By examining popular culture and exploring topics such as the nexus of race and gender, the growth of transnational politics, and the clash between first- and second-generation immigrants, Dawson broadens and enlivens the field of postcolonial studies. Mongrel Nation gives readers a broad landscape from which to view the shifting currents of politics, literature, and culture in postcolonial Britain. At a time when the contradictions of expansionist braggadocio again dominate the world stage, Mongrel Nation usefully illuminates the legacy of imperialism and suggests that creative voices of resistance can never be silenced. Dawson “Elegant, eloquent, and full of imaginative insight, Mongrel Nation is a refreshing, engaged, and informative addition to post-colonial and diasporic literary scholarship.” —Hazel V. Carby, Yale University “Eloquent and strong, insightful and historically precise, lively and engaging, Mongrel Nation is an expansive history of twentieth-century internationalist encounters that provides a broader landscape from which to understand currents, shifts, and historical junctures that shaped the international postcolonial imagination.” —May Joseph, Pratt Institute Ashley Dawson is Associate Professor of English at the City University of New York’s Graduate Center and the College of Staten Island. He is coeditor of the forthcoming Exceptional State: Contemporary U.S. Culture and the New Imperialism.

Shadows of Empire in West Africa

For the last decade Liberia has been one of Africa's most violent trouble spots. In 1990, when thousands of teenage fighters, including young men wearing women's clothing and bizarre objects of decoration, laid siege to the capital, the world took notice. Since then Liberia has been through devastating civil upheaval and the most feared warlord, Charles Taylor, is now president. What began as a civil conflict, has spread to other West African nations. Western correspondents saw in the Liberian war a primeval, savage Africa-a "heart of darkness." They focused on sensational "primitive" aspects of the conflict, such as the prevalence of traditional healers and soothsayers, and shocked the international community with tales of cannibalism, especially the eating of the body parts of defeated opponents, which was widespread. Eschewing popular stereotypes and simple explanations, Stephen Ellis traces the history of the civil war that has blighted Liberia in recent years and looks at its political, ethnic and cultural roots. He focuses on the role religion and ritual have played in shaping and
intensifying this brutal war.

The Photographic Image in Digital Culture

From his arrival in Britain in the 1950s and involvement in the New Left, to founding the field of cultural studies and examining race and identity in the 1990s and early 2000s, Stuart Hall has been central to shaping many of the cultural and political debates of our time. Essential Essays—a landmark two-volume set—brings together Stuart Hall's most influential and foundational works. Spanning the whole of his career, these volumes reflect the breadth and depth of his intellectual and political projects while demonstrating their continued vitality and importance. Volume 2: Identity and Diaspora draws from Hall's later essays, in which he investigated questions of colonialism, empire, and race. It opens with “Gramsci's Relevance for the Study of Race and Ethnicity,” which frames the volume and finds Hall rethinking received notions of racial essentialism. In addition to essays on multiculturalism and globalization, black popular culture, and Western modernity's racial underpinnings, Volume 2 contains three interviews with Hall, in which he reflects on his life to theorize his identity as a colonial and diasporic subject.

Globalizing Cultural Studies

First published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

Young People, Popular Culture and Education

Presents contributions surrounding the representation and participation of indigenous cultures in films and television throughout history.

Screening Culture
The study of religion and popular culture is an increasingly significant area of scholarly inquiry. Surprisingly, however, Christopher Partridge's *The Lyre of Orpheus* is the first general introduction to the subject of religion and popular music. His aim in this book is to introduce a range of theoretical and methodological perspectives to be used in the study of religion and popular music and popular music subcultures. He addresses a range of issues from postcolonialism to postmodernism, from sex to drugs, from violence to the demonic, and from misogyny to misanthropy. Part One provides a general overview of the history of popular music scholarship and the key approaches that have been taken. Part Two looks at approaches from the perspectives of theology and religious studies, examining key themes relating to particular genres and subcultures. Part Three narrows the focus and examines key artists and bands mentioned in Part Two, including Elvis, Bob Dylan, Madonna and Bjork. Written to be accessible to the undergraduate, *The Lyre of Orpheus* will also appeal to general readers interested in the role of religion in our culture.

**The Photographic Image in Digital Culture**

In a society that awaits 'the new' in every medium, what happens to last year's new? From player pianos to vinyl records, and from the typewriter to the telephone, 'Residual Media' is an innovative approach to the aging of culture and reveals that, ultimately, new cultural phenomena rely on encounters with the old.

**Introducing Cultural Studies**

The contributors to *Globalizing Cultural Studies: Ethnographic Interventions in Theory, Method, and Policy* take as their central topic the problematic status of «the global» within cultural studies in the areas of theory, method, and policy, and particularly in relation to the intersections of language, power, and identity in twenty-first century, post-9/11 culture(s). Writing against the Anglo-centric ethnographic gaze that has saturated various cultural studies projects to date, contributors offer new interdisciplinary, autobiographical, ethnographic, textual, postcolonial, poststructural, and political economic approaches to the practice of cultural studies. This edited volumeforegrounds twenty-five groundbreaking essays (plus a provocative foreword and an insightful afterword) in which the authors show how globalization is articulated in the micro and
macro dimensions of contemporary life, pointing to the need for cultural studies to be more systematically engaged with the multiplicity and difference that globalization has proffered.

**Immigration and American Popular Culture**

This book explores the technological transformation of the image and its implications for photography. Contributors investigate many issues, and also, they examine the cultural meanings of new surveillance images, history and biography, etc.

**Mongrel Nation**

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**African Musics in Context**

This book encourages a cultural understanding of the contemporary celebrity and analyses the laws governing the commercial appropriation of fame.

**How Claims Spread**

Part of the successful Routledge Introductions to Media and Communications series which provides concise introductions to key areas in contemporary communications, Bill Osgerby's innovative Youth Media traces the development of contemporary youth culture and its relationship with the media. From the days of diners, drive-ins and jukeboxes, to today's world of iPods and the Internet, Youth Media examines youth media in its economic, cultural and political contexts and explores: youth culture and the media the 'Fab Phenomenon': markets, money and media generation and degeneration in the media: representations, responses and 'effects' media, subculture and lifestyle global media, youth culture and identity youth and new
media. Analyzing the nature of different forms of communication as well as reviewing their production and consumption, this is an essential introduction to this key area in communication and cultural studies.

**From Factory Girls to K-Pop Idol Girls**

Jim McGuigan discusses cultural policy as a manifestation of cultural politics in the widest sense. Illustrating his case with examples from recent cultural policy initiatives in Britain, the United States and Australia, he looks at: * The rise of market reasoning in arts administration * Urban regeneration and the arts * Heritage tourism * Race, identity and cultural citizenship * Censorship and moral regulation * The role of computer-mediated communication in democratic discourse

**Siting Culture**

Dwelling Places explores some of the key venues of black British literary and cultural production across the postwar period: bedsits and basements; streets and cafes; train stations and tourist landscapes; the suburbs and the city; the north and south. Extending from central London to the outskirts of Glasgow, the book pursues a "devolving" landscape in order to consider what an analysis of "dwelling" might contribute to the travelling theories of diaspora discourse. What happens, for example, when we "situate" literatures of movement and migration? There are fresh readings of work by some of the key literary figures of the postwar years, including Sam Selvon, George Lamming, Linton Kwesi Johnson, Farrukh Dhondy, Hanif Kureishi, Salman Rushdie, Meera Syal and Jackie Kay. These writings are explored alongside a range of non-literary material, including photography, painting and film, in order to consider their relation to broader shifts in the politics of black representation over the past fifty years. This book will appeal to students of British and postcolonial literature.

**Hybridity and Its Discontents**

Ebony Roots, Northern Soil is a powerful and timely collection of critical essays exploring the experiences, histories and cultural engagements of black Canadians. Drawing from postcolonial, critical race and black feminist theory, this innovative...
anthology brings together an extraordinary set of well-recognized and new scholars engaging in the critical debates about the cultural politics of identity and issues of cultural access, representation, production and reception. Emerging from a national conference in 2005, the book records, critiques and yet transcends this groundbreaking event. Drawn from a range of disciplines including Art History, Communication Studies, Cultural Studies, Education, English, History and Sociology, the chapters examine black contributions to and participation within the realms of popular music, television and film, the art world, museums, academia and social activism. In the process, the burning issues of access to cultural capital, the practice of multiculturalism, definitions of black Canadianness and the state of Black Canadian Studies are dissected. Attentive to issues of sexuality and gender as well as race, the book also explores and challenges the dominance of black Americanness in Canada, especially in its incarnation as hip hop. Acknowledging a differently constituted and heterogeneous black Canadianness, it contemplates the possibility of an identity in dialogue with, and yet distinct from, dominant ideals of African-Americaness. Ebony Roots also explores the deficit in Black Canadian Studies across the nation’s universities, drawing a line between the neglect of black Canadian populations, histories and experiences in general and the resulting lack of an academic disciplinary infrastructure. Poignant blends of the personal and the political, the chapters are both scholarly in their critical insights and rigour and daring in their honesty. Ebony Roots defiantly foregrounds the often-disavowed issues of institutional racism against blacks in Canadian academia, education and cultural institutions as well as the injurious effects of everyday racism. In so doing, the book challenges the myth of Canada as a racially benevolent and tolerant state, the ‘great white north’ free from racism and the legacy of colonialism. Instead the very definitions of Canada and black Canadianness are unpacked and explored. Ebony Roots is a necessary history lesson, a contemporary cultural debate and a call to action. It is a momentous and overdue contribution to Black Canadian Studies and a must read for academics, students and the general public alike.

**The Cultural Matrix**

What has been the role played by principles, patterns and situations of conflict in the construction of Shakespeare's myth, and in its European and then global spread? The fascinatingly complex picture that emerges from this collection provides new insight into Shakespeare's unique position in world literature and culture.
Racism and God-talk

Culture After Humanism asks what happens to the authority of traditional western modes of thought in the wake of postmodernist theories of language and identity. Drawing on examples from music, architecture, literature, philosophy and art, Iain Chambers investigates moments of tension, interruptions which transform our perception of the world and test the limits of language, art and technology.

Dwelling Places

Kim combines historical contextualization with political economy of the media and critical textual analysis to investigate the socio-ideological effects of K-Pop in the existing networks of power and domination in gender relations. He examines K-Pop female idols’ individualism and identity formation through the lens of Korea’s cultural politics.

Residual Media

The Cultural Matrix seeks to unravel an American paradox: the socioeconomic crisis and social isolation of disadvantaged black youth, on the one hand, and their extraordinary integration and prominence in popular culture on the other. This interdisciplinary work explains how a complex matrix of cultures influences black youth.

Ebony Roots, Northern Soil

Since its birth in the 1960s, the study of popular culture has come a long way in defining its object, its purpose, and its place in academe. Emerging along the margins of a scholarly establishment that initially dismissed anything popular as unworthy of serious study-trivial, formulaic, easily digestible, escapist-early practitioners of the discipline stubbornly set about creating the theoretical and methodological framework upon which a deeper understanding could be founded. Through seminal essays
that document the maturation of the field as it gradually made headway toward legitimacy, Popular Culture Theory and Methodology provides students of popular culture with both the historical context and the critical apparatus required for further growth. For all its progress, the study of popular culture remains a site of healthy questioning. What exactly is popular culture? How should it be studied? What forces come together in producing, disseminating, and consuming it? Is it always conformist, or has it the power to subvert, refashion, resist, and destabilize the status quo? How does it differ from folk culture, mass culture, commercial culture? Is the line between "high" and "low" merely arbitrary? Do the popular arts have a distinctive aesthetics? This collection offers a wide range of responses to these and similar questions. Edited by Harold E. Hinds, Jr., Marilyn F. Motz, and Angela M. S. Nelson, Popular Culture Theory and Methodology charts some of the key turning points in the "culture wars" and leads us through the central debates in this fast developing discipline. Authors of the more than two dozen studies, several of which are newly published here include John Cawelti, Russel B. Nye, Ray B. Browne, Fred E. H. Schroeder, John Fiske, Lawrence Mintz, David Feldman, Roger Rollin, Harold Schechter, S. Elizabeth Bird, and Harold E. Hinds, Jr. A valuable bibliography completes the volume.

**Culture in the Communication Age**

A hybrid of reggae and rap, reggaeton is a music with Spanish-language lyrics and Caribbean aesthetics that has taken Latin America, the United States, and the world by storm. Superstars—including Daddy Yankee, Don Omar, and Ivy Queen—garner international attention, while aspiring performers use digital technologies to create and circulate their own tracks. Reggaeton brings together critical assessments of this wildly popular genre. Journalists, scholars, and artists delve into reggaeton’s local roots and its transnational dissemination; they parse the genre’s aesthetics, particularly in relation to those of hip-hop; and they explore the debates about race, nation, gender, and sexuality generated by the music and its associated cultural practices, from dance to fashion. The collection opens with an in-depth exploration of the social and sonic currents that coalesced into reggaeton in Puerto Rico during the 1990s. Contributors consider reggaeton in relation to that island, Panama, Jamaica, and New York; Cuban society, Miami’s hip-hop scene, and Dominican identity; and other genres including reggae en español, underground, and dancehall reggae. The reggaeton artist Tego Calderón provides a powerful indictment of racism in Latin America, while the hip-hop artist Welmo Romero Joseph discusses the development of reggaeton in Puerto Rico and his
refusal to embrace the upstart genre. The collection features interviews with the DJ/rapper El General and the reggae performer Renato, as well as a translation of “Chamaco’s Corner,” the poem that served as the introduction to Daddy Yankee’s debut album. Among the volume’s striking images are photographs from Miguel Luciano’s series Pure Plantainum, a meditation on identity politics in the bling-bling era, and photos taken by the reggaeton videographer Kacho López during the making of the documentary Bling’d: Blood, Diamonds, and Hip-Hop. Contributors. Geoff Baker, Tego Calderón, Carolina Caycedo, Jose Davila, Jan Fairley, Juan Flores, Gallego (José Raúl González), Félix Jiménez, Kacho López, Miguel Luciano, Wayne Marshall, Frances Negrón-Muntaner, Alfredo Nieves Moreno, Ifeoma C. K. Nwankwo, Deborah Pacini Hernandez, Raquel Z. Rivera, Welmo Romero Joseph, Christoph Twickel, Alexandra T. Vazquez

Reggaeton

Music, Popular Culture, Identities is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music, cultural studies, and ethnomusicology. Organized around the central theme of music as an expression of local, ethnic, social and other identities, the essays touch upon popular traditions and contemporary forms from several different regions of the world: political engagement in Italian popular music; flamenco in Spain; the challenge of traditional music in Bulgaria; boerenrock and rap in Holland; Israeli extreme heavy metal; jazz and pop in South Africa, and musical hybridity and politics in Côte d'Ivoire. The collection includes essays about Latin America: on the Mexican corrido, the Caribbean, popular dance music in Cuba, and bossanova from Brazil. Communities of a cultural diaspora in North America are discussed in essays on Somali immigrant and refugee youth and Iranians in exile in the US. Grounded in cultural theory and a specialized knowledge of a particular popular musical practice, each author has written a critical study on the mix of music and identity in a particular social practice and context.

Essential Essays, Volume 2

This new edition of The Photographic Image in Digital Culture explores the condition of photography after some 20 years of remediation and transformation by digital technology. Through ten especially commissioned essays, by some of the leading
scholars in the field of contemporary photography studies, a range of key topics are discussed including: the meaning of software in the production of photograph; the nature of networked photographs; the screen as the site of photographic display; the simulation of photography in the videogame; photography, ubiquitous computing and technologies of ambient intelligence; developments in vernacular photography and social media; the photograph and the digital archive; the curation and exhibition of the networked photograph; the dominance of the image bank in commercial and advertising photography; the complexities of citizen photojournalism. A recurring theme addressed throughout is the nature of ‘photography after photography’ and the paradoxical nature of the medium in the 21st century; a time when the traditional technology of photography has become defunct while there is more ‘photography’ than ever. This is an ideal book for students studying photography and digital media.

**Popular Culture Theory and Methodology**

"Due to significant political and social changes over the last decade in their countries and worldwide, many scholars in the Nordic nations and in Southern Africa have been researching on 'music and identity' - an area with a paucity of literature. It is our hope that this book will be beneficial to scholars interested in the field of music and identity. This volume is the result of the Swedish South African Research Network (SSARN) project, funded from 2004-2006 by the Swedish International Development Cooperation Agency (SIDA) and the National Research Foundation (NRF) of South Africa, under the theme 'Music and Identity'. SSARN was founded by Stig-Magnus Thorsén of the University of Gothenburg, Sweden, in 2002 when he invited Nordic and Southern African scholars to participate in a research group focusing broadly on the topic 'Music and Identity'"--Publisher's website.

**Cut `n' Mix**

Ethnomusicology deals with the study of the music of the world. The field is interdisciplinary, and ethnomusicologists draw on theory and method from folklore, cultural anthropology, historical musicology, literature, cultural studies and media studies, among other disciplines. So when ethnomusicologists met at Makerere University's symposium on ethnomusicology
in October 2011, the issues dealt with spanned a wide spectrum of concerns which can be grouped under three major categories: Institutions, culture and identity. African Musics in Context discusses the place of performing arts in Ugandan society, archiving music and music sources, performing archival music, performing health and religious issues in music, music and identity in East Africa as well music in motion, which tackles how identity shifts when people move from one place to another. All these are key aspects of our day-to-day lives, and they are the themes that colour the music we listen to. This book follows up on and extends work in an earlier volume (Nannyonga- Tamusuza and Solomon 2012) which included papers from the first symposium in the series. While this book focuses primarily on music and music research in Uganda, the chapters by the contributors from Tanzania, South Africa and Norway demonstrate the importance of scholarly and professional networks that connect the different countries of the African continent with each other and with the larger international scholarly community. If the published proceedings from the first symposium mentioned above represented a first in the history of ethnomusicological publishing in Uganda, this second book in the series shows that professionalised ethnomusicology in Uganda continues to gain ground and make contributions to music research in Uganda, Africa, and the global ethnomusicological community. The chapters collected here show that ethnomusicology in Uganda has a healthy institutional basis and promises to continue to make contributions that are relevant locally, regionally, and internationally.

The Commercial Appropriation of Fame

A rapidly changing world – in part driven by huge transformations in technology and mobility - means we all encounter shifting cultures, and new cultural and social interactions daily. Powerful forces such as consumption and globalization exert an enormous influence on all walks and levels of life across both space and time. Cultural Studies remains at the vanguard of consideration of these issues. This completely revised second edition of Introducing Cultural Studies gives a systematic overview of the concepts, theories, debates and latest research in the field. Reinforcing the interdisciplinary nature of Cultural Studies, it first considers cultural theory before branching out to examine different dimensions of culture in detail. Key features: Collaboratively authored by an interdisciplinary team Closely cross-referenced between chapters and sections to ensure an integrated presentation of ideas Figures, diagrams, cartoons and photographs help convey ideas and stimulate Key Influence, Defining Concepts, and Extract boxes focus in on major thinkers, ideas and works Examines culture along the
dividing lines of class, race and gender. Weblinks and Further Reading sections encourage and support further investigation.

Changes for this edition: A new chapter addresses how culture is researched and knowledge in cultural studies is produced. A new chapter on the Postmodernisation of Everyday Life includes hot topics such as globalization, youth subcultures, 'virtual' cultures, body modification, new media, technologically-assisted social networking and many more.

This text will be core reading for undergraduates and postgraduates in a variety of disciplines - including Cultural Studies, Communication and Media Studies, English, Geography, Sociology, and Social Studies – looking for a clear and comprehensible introduction to the field.

**Culture and the Public Sphere**

From the Windrush immigration of the 1950s to contemporary multicultural Britain, Black British Culture and Society examines the Afro-Caribbean diaspora in post-war Britain.

**The Cultural Life of Intellectual Properties**

Language and Identities offers a broad survey of our current state of knowledge on the connections between variability in language use and the construction, negotiation, maintenance and performance of identities at different levels - individual, group, regional and national. It brings together over 20 specially commissioned chapters, written by distinguished international scholars, on a range of topics around the language/identity nexus. The collection deals sequentially with identities at various levels, both social and personal. Using detailed, empirical evidence, the chapters illustrate how the multi-layered, dynamic nature of identities is realised through linguistic behaviour. Several chapters in the volume focus on contexts in which we might expect to observe a foregrounding of factors involved in the definition and delimitation of self and other: for example, cases in which identities may be disputed, changing, blurred, peripheral, or imposed. Such a focus on complex contexts allows clearer insight into the identity-making and -marking functions of language. The collection approaches these topics from a range of perspectives, with contributions from sociolinguists, sociophoneticians, linguistic anthropologists, clinical linguists and forensic linguists.
**British Culture of the Post-War**

Hybridity and its Discontents explores the history and experience of 'hybridity' - the mixing of peoples and cultures - in North and South America, Latin America, Britain and Ireland, South Africa, Asia and the Pacific. The contributors trace manifestations of hybridity in debates about miscegenation and racial purity, in scientific notions of genetics and 'race', in processes of cultural translation, and in ideas of nation, community and belonging. The contributors begin by examining the persistence of anxieties about racial 'contamination', from nineteenth-century fears of miscegenation to more recent debates about mixed race relationships and parenting. Examining the lived experiences of children of 'mixed parentage', contributors ask why such fears still thrive in a supposedly tolerant culture? The contributors go on to discuss how science, while apparently neutral, is part of cultural discourses, which affect its constructions and classifications of gender and 'race'. The contributors examine how new cultural forms emerge from borrowings, exchanges and intersections across ethnic and cultural boundaries, and conclude by investigating the contemporary experience of multiculturalism in an age of contested national borders and identities.

**Language and Identities**

Logos, trademarks, national insignia, brand names, celebrity images, design patents, and advertising texts are vibrant signs in a consumer culture governed by a regime of intellectual property laws. In The Cultural Life of Intellectual Properties, professor of law and cultural anthropologist Rosemary J. Coombe brings an illuminating ethnographic approach to an analysis of authorship and the role law plays in shaping the various meanings that animate these protected properties in the public sphere. Although such artifacts are ubiquitous in contemporary culture, little attention has been paid to the impact of intellectual property law in everyday life or to how ownership of specific intellectual properties is determined and exercised. Drawing on a wide range of cases, disputes, and local struggles, Coombe examines these issues and dismantles the legal assumption that the meaning and value of a text or image is produced exclusively by an individual author or that authorship has a single point of origin. In the process, she examines controversies that include the service of turbanned Sikhs in the Royal Canadian Mounted Police and the use of the term Olympic in reference to the proposed gay Olympic Games. Other
chapters discuss the appropriation of such celebrity images as the Marx brothers, Judy Garland, Dolly Parton, James Dean, and Luke Skywalker; the conflict over team names such as the Washington Redskins; and the opposition of indigenous peoples to stereotypical Native American insignia proffered by the entertainment industry. Ultimately, she makes a case for redefining the political in commodified cultural environments. Significant for its insights into the political significance of current intellectual property law, this book also provides new perspectives on debates in cultural anthropology, cultural studies, and political theory. It will therefore interest both a wide scholarly and a general audience.

**Culture after Humanism**

What does it mean to live in the Communication Age? What has happened to culture in the Communication Age? What is the nature of culture today? Culture in the Communication Age brings together some of the world's leading thinkers from a range of academic disciplines to discuss what 'culture' means in the modern era. They describe key features of cultural life in the 'communication age', and consider the cultural implications of the rise of global communication, mass media, information technology, and popular culture. Individual chapters consider: * Cultures of the mind * Rethinking culture in a global context * Re-thinking Culture, from 'ways of life' to 'lifestyle' * Gender and Culture * Popular Culture and Media Spectacles * Visual Culture * Star Culture * Computers, the Internet and Virtual Cultures * Superculture in the Communication Age

**Shakespeare and Conflict**

**Sonic Bodies**

When Music Migrates uses rich material to examine the ways that music has crossed racial faultlines that have developed in the post-Second World War era as a consequence of the movement of previously colonized peoples to the countries that colonized them. This development, which can be thought of in terms of diaspora, can also be thought of as postmodern in that it reverses the modern flow which took colonizers, and sometimes settlers, from European countries to other places in the
world. Stratton explores the concept of 'song careers', referring to how a song is picked up and then transformed by being revisioned by different artists and in different cultural contexts. The idea of the song career extends the descriptive term 'cover' in order to examine the transformations a song undergoes from artist to artist and cultural context to cultural context. Stratton focuses on the British faultline between the post-war African-Caribbean settlers and the white Britons. Central to the book is the question of identity. For example, how African-Caribbean people have constructed their identity in Britain can be considered through an examination of when 'Police on My Back' was written and how it has been revisioned by Lethal Bizzle in its most recent iteration. At the same time, this song, written by the Guyanese migrant Eddy Grant for his mixed-race group The Equals, crossed the racial faultline when it was picked up by the punk-rock group, The Clash. Conversely, 'Johnny Reggae', originally a pop-ska track written about a skinhead by Jonathan King and performed by a group of studio artists whom King named The Piglets, was revisioned by a Jamaican studio group called The Roosevelt Singers. After this, the character of Johnny Reggae takes on a life of his own and appears in tracks by Jamaican toasters as a Rastafarian. Johnny’s identity is, then, totally transformed. It is this migration of music that will appeal not only to those studying popular music, but

**The Lyre of Orpheus**

From Angus Wilson to Pat Barker and Salman Rushdie, British Culture of the Post-War is an ideal starting point for those studying cultural developments in Britain of recent years. Chapters on individual people and art forms give a clear and concise overview of the progression of different genres. They also discuss the wider issues of Britain's relationship with America and Europe, and the idea of Britishness. Each section is introduced with a short discussion of the major historical events of the period. Read as a whole, British Culture of the Postwar will give students a comprehensive introduction to this turbulent and exciting period, and a greater understanding of the cultural production arising from it.

**When Music Migrates**

Best's anthology examines for the first time how diverse social issues--road rage, the metric system, gun control, and abortion
are among those included--migrate across national boundaries, modifying themselves from place to place as a result of
different claims, claimsmakers, and policy responses. This unique collection, assembled from new research by an
international group of social problems scholars, will fill a gap in undergraduate and graduate level studies in the
constructionist analyses of social problems, as well as in political science, public policy, and criminology. Claims concerning
one social problem often influence those about another: claimsmakers borrow rhetoric and tactics from one another. In some
cases, experienced claimsmakers join efforts to call attention to other social problems: compelling images (e.g., the
threatened child or random violence) link claims about different problems and reactions to one set of claims. These case
studies describe very different processes, ranging from deliberate attempts to disseminate social problem claims to
developments that were more inadvertent, from successes in which social problem constructions spread to new countries to
failures in which claims were sown, but failed to take root. They are intended to suggest that the diffusion of social problems
is neither simple nor automatic. Joel Best is professor and chair, Department of Sociology and Criminal Justice, University of
Delaware. He has served as an editorial advisor for Aldine that has produced fifty titles.

"Music, Popular Culture, Identities"

How does a 'national' popular culture form and grow over time in a nation comprised of immigrants? How have immigrants
used popular culture in America, and how has it used them? Immigration and American Popular Culture looks at the
relationship between American immigrants and the popular culture industry in the twentieth century. Through a series of case
studies, Rachel Rubin and Jeffrey Melnick uncover how specific trends in popular culture—such as portrayals of European
immigrants as gangsters in 1930s cinema, the zoot suits of the 1940s, the influence of Jamaican Americans on rap in the
1970s, and cyberpunk and Asian American zines in the 1990s—have their roots in the complex socio-political nature of
immigration in America. Supplemented by a timeline of key events and extensive suggestions for further reading,
Immigration and American Popular Culture offers at once a unique history of twentieth century U.S. immigration and an
essential introduction to the major approaches to the study of popular culture. Melnick and Rubin go further to demonstrate
how completely and complexly the processes of immigration and cultural production have been intertwined, and how we
cannot understand one without the other.
Music and Identity

Siting Culture argues that it is only through rich ethnographic studies that anthropologists may explore the significance of place in the global space of relations which mold the everyday lives of people throughout the world. It does this by examining the concept of culture through a number of case studies from Europe, Africa, Oceania, Latin America, and the Caribbean in order to probe the methodological and theoretical implications of the divergent scholarly and popular concepts of culture. Siting Culture focuses on new sites of cultural construction which embody the interrelationship between local, supposedly "permanent" frameworks of life, and global, supposedly "transitory" flows of relations. This involves the foregrounding of the methodological and political implications of identifying people with particular places, and the critical analysis of the significance of topical metaphors in anthropological research.

Hebdige and Subculture in the Twenty-First Century

These essays reexamine European forts in West Africa as hubs where different peoples interacted, negotiated and transformed each other socially, politically, culturally, and economically. This collection brings together scholars of history, archaeology, cultural studies, and others to present a nuanced image of fortifications, showing that over time the functions and impacts of the buildings changed as the motives, missions, allegiances, and power dynamics in the region also changed. Focusing on the fortifications of Ghana, the authors discuss how these structures may be interpreted as connecting Ghanaian and West African histories to a multitude of global histories. They also enable greater understanding of the fortifications’ contemporary use as heritage sites, where the Afro-European experience is narrated through guided tours and museums.

That's the Joint!

This book assesses the legacy of Dick Hebdige and his work on subcultures in his seminal work, Subculture: The Meaning of Style (1979). The volume interrogates the concept of subculture put forward by Hebdige, and asks if this concept is still capable of helping us understand the subcultures of the twenty-first century. The contributors to this volume assess the main
theoretical trends behind Hebdige’s work, critically engaging with their value and how they orient a researcher or student of subculture, and also look at some absences in Hebdige’s original account of subculture, such as gender and ethnicity. The book concludes with an interview with Hebdige himself, where he deals with questions about his concept of subculture and the gestation of his original work in a way that shows his seriousness and humour in equal measure. This volume is a vital contribution to the debate on subculture from some of the best researchers and academics working in the field in the twenty-first century.