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2 The Making of English National Identity the confusion in the minds of the English, and reinforce them in their bad habits. But in general it is probably right to say that the elision of English into British is especially problematic for the English, particularly when it comes to conceiving of their national identity.

The Making of English National Identity

The Making of English National Identity is a fascinating exploration of Englishness and what it means to be English. Drawing on historical, sociological and literary theory, Krishan Kumar examines...

The Making of English National Identity - Krishan Kumar ...

It is not so much that English national identity cannot be distinguished by its ' content ' – its self-conceived differences, flattering to the national pride, from other nations. This by itself is not unusual.

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Preface - The Making of English National Identity

On the contrary, they are usually only too jarringly aware of what is peculiarly English, and are highly sensitive to the lordly English habit of subsuming British under English. For them it is a constant reminder of what they perceive to be – rightly, of course, – England's hegemony over the rest of the British Isles. One has to say immediately though that the problem is not one solely of or for the English.

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A national identity of the English as the people or ethnic group native to England developed in the Middle Ages arguably beginning with the unification of the Kingdom of England in the 10th century, but explicitly in the 11th century after the Norman Conquest, when Englishry came to be the status of the subject indigenous population. From the eighteenth century the terms 'English' and 'British' began to be seen as interchangeable to many of the English. While the official United Kingdom census d

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To James VI & I, now holding court in London, the English Parliament was by far the more important of the two houses. He assured the English, 'the greater would always attract the lesser', and ...

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A nation is a stable community of people formed on the basis of a common language, territory, history, ethnicity, or psychological make-up manifested in a common culture. A nation is more overtly political than an ethnic group; it has been described as "a fully mobilized or institutionalized ethnic group". Some nations are ethnic groups (see ethnic nationalism) and some are not (see civic ...

Table of contents

Why, unlike the Scots, Welsh, Irish and most of continental Europe, do the English find it so hard to say who they are? This exploration of Englishness and what it means to be English draws on historical, sociological and literary theory.

Ideas of Englishness, and of the English nation, have become a matter of renewed interest in recent years as a result of threats to the integrity of the United Kingdom and the perceived rise of that unusual thing, English nationalism. Interrogating the idea of an English nation, and of how that might compare with other concepts of nationhood, this book 's wide-ranging, comparative and historical approach to understanding the particular nature of Englishness and English national identity, will appeal to scholars of sociology, cultural studies

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and history with interests in English and British national identity and debates about England ' s future place in the United Kingdom.

First published in 1989, this is the second of three volumes exploring the changing notions of patriotism in British life from the thirteenth century to the late twentieth century and constitutes an attempt to come to terms with the power of the national idea through a historically informed critique. This volume examines how national identity has competed with alternative, more personal forms of belonging — such as Roman Catholicism, Judaism and Nonconformism — as well looking at femininity in relation to the state. Contemporary British society ' s capacity to create outsiders is discussed and the introductory essay shows how this may shape our misunderstanding of earlier phases of national development.

This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness. Rather than providing a history of popular music or an itemization of indigenous musical qualities, it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms. Since the 1960s, popular music has surpassed literature to become the dominant signifier of modern British culture and identity. This position has been enforced in popular culture, literature, news and music media, political rhetoric -- and in much popular music itself, which has become increasingly self-conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation. This study examines the implications of such practices and the various social and cultural values they construct and enforce. It identifies two dominant, conflicting constructions around popular music: music as the voice of an indigenous English ' folk ' , and music as the voice of a re-emergent British Empire. These constructions are not only contradictory but also exclusive, prescribing a social and musical identity for the nation that ignores its greater creative, national, and cultural diversity. This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity, history, and culture.

This book examines the conflicts, dilemmas and contradictions that marked Englishness as the nation changed from an imperial power to a postcolonial state. The chapters deal with travel writing, popular song, music hall and variety theatre, dances, elocution lessons, cricket and football, and national festivals, as well as literature and film. 'High' and 'popular' cultures are brought together in dialogue, and the diversity as well as the problematic nature of English identity is emphasised. The case studies are linked by their interests in different kinds of performances of being English, and by a particular focus upon the voice and the body as key sites for the struggles of modern England. The book is a lively contribution to current interdisciplinary debates about Englishness, national cultures and postcolonial identities. It is relevant to undergraduate students of literature, drama, film, politics and sociology, and will also appeal to a general readership.

Making the Englishmen offers an account of how national identities were construed and contested in the post-Reformation public sphere 1550-1650.

Feeling British argues that the discourse of sympathy both encourages and problematizes a sense of shared national identity in eighteenth-century and Romantic British literature and culture. Although the 1707 Act of Union officially joined England and Scotland, government policy alone could not overcome centuries of feuding and ill will between these nations. Accordingly, the literary public sphere became a vital arena for the development and

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promotion of a new national identity, Britishness. Feeling British starts by examining the political implications of the Scottish Enlightenment's theorizations of sympathy the mechanism by which emotions are shared between people. From these philosophical beginnings, this study tracks how sympathetic discourse is deployed by a variety of authors - including Defoe, Smollett, Johnson, Wordsworth, and Scott - invested in constructing, but also in questioning, an inclusive sense of what it means to be British.

"Controversial, entertaining and alarmingly topical ... a delight to read." Philip Ziegler, Daily Telegraph

Explores the changing notions of patriotism in British life from the thirteenth century to the present day and an attempt to come to terms with the power of the national idea.

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