The hypothesis this thesis tests is that interwar hegemonic discourses of Englishness located it as originating in the heterosexual bond between a masculine national subject and a feminine nature/landscape. Discursively, this left little space for women to insert themselves into such a cultural formation. However, a paradox of this heterosexualising cultural matrix may have been to give a voice to lesbian subjectivity, since if 'women' might not be English, could lesbians be? If national land was figured as feminine, and women desired identification with their country-as-land, to become English might mean for some women that they should become lesbian. In order to explore this, three main questions are examined. Firstly, to what extent did the dominant discourse of the rural in the interwar period define 'Englishness' as masculine and 'Nature' as feminine? Secondly, if women were excluded from this discursive heterosexual relationship, can it be seen paradoxically to have opened up a space for alternative sexualities to emerge? If lesbianism were an instance of the latter, then what writing strategies were adopted in order to articulate a relationship between Englishness and lesbianism? Thirdly, what can censored and other literary texts of the period reveal about the relations between such an English masculine national subject, the meaning and powers attributed to literature, and forbidden sexualities and subjectivities? In its analysis of the relationship between national identity, geographical location and sexuality, this thesis contributes to studies of England and Englishness through the addition of the concept of 'sexuality' to an understanding of their construction. It also contributes to lesbian and gay critical theory by examining the national processes which impinge of the construction of the homosexual subject. Beyond that, the importance of the materiality of the locations offered to different subjectivities shows how national identifies are both enabled and limited by these same locations.
Englishness is not a fixed quality but one that is periodically reinvented. As the contributors to this book argue, many of our ideas about Englishness emerged between 1880 and 1920. One of the most powerful myths of Englishness he highlights is the bucolic vision of “John Bull's green and pleasant island, where vinous-faced squires rode to hounds and do what thou will was nine-tenths of the law”. Alun Howkins brilliantly deconstructs this rural ideal, pointing out that England has been thoroughly urban since the 1860s. Other essays explore Englishness in politics, music and literature, and the ideal qualities of the Englishwoman, which range from “hygienic” to “the purveyor of civilisation and repose”. A fascinating exploration of the my Englishness and Empire makes an enormous and unique contribution to fresh debates concerning the household outcomes of the top of empire. Wendy Webster explores well known narratives of state within the mainstream media archive - newspapers, newsreels, radio, movie, and tv. Englishness and Empire considers how a ways, and in what contexts and unforeseen locations, imperial id and lack of imperial energy resonated in well known narratives of nataion. because the first monograph to enquire the importance of empire and its legacies in shaping nationwide identification after 1945, this can be a big examine for all students drawn to questions of nationwide id and. their intersections with gender, race, empire, immigration, and decolonization. Show description. Christianity and the invention of the sexual revolution in britain, 1963–1967. The Historical Journal, Vol. 60, Issue. 02, p. 519. Mandler, Peter (“Against Englishness: English Culture and the Limits to Rural Nostalgia, 1850–1940,” Transactions of the Royal Historical Society, 6th ser., no. 7 [1997]: 155) has argued against using the term “Englishness,” rightly pointing out that, as a contemporary usage, it was generally restricted to artistic style.