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# Comedy And Distinction The Cultural Currency Of A Good Sense Of Humour Cresc

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Comedy And Distinction The Cultural

Comedy and Distinction shifts the focus to provide the first ever empirical examination of British comedy taste. Drawing on a large-scale survey and in-depth interviews carried out at the Edinburgh Festival Fringe, the book explores what types of comedy people like (and dislike), what their preferences reveal about their sense of humour, how comedy taste lubricates everyday interaction, and how issues of social class, gender, ethnicity and geographical location interact with patterns of ...

Comedy and Distinction: The Cultural Currency of a 'Good ...

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patterns of ...

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(CRESC) eBook: Sam Friedman: Amazon.co.uk: Kindle Store

Comedy and Distinction: The Cultural Currency of a 'Good ...  
comedy is valued higher than others in British society, and subsequently whether possessing taste for more legitimate forms of comedy constitutes a tangible resource in social life – a form of 'cultural capital' (Bourdieu, 1986). In this way, the research was partly designed to replicate Pierre Bourdieu's (1984)

Sam Friedman Comedy and distinction: the cultural currency ...  
Comedy and Distinction : The Cultural Currency of a 'Good' Sense of Humour. This book was shortlisted for the 2015 BSA Philip Abrams Memorial Prize. Comedy is currently enjoying unprecedented growth within the British culture industries.

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Comedy is one of those ignored items. Despite the richness of works on the sociology of humour, it is very rarely studied as a cultural object. In Comedy and distinction, Sam Friedman applies a cultural consumption framework to the field of British comedy, grounded in the empirical study of comedy audience at a festival. The book has two principal merits.

Sam Friedman, Comedy and distinction. The cultural ...  
Instead, in the case of comedy, this thesis finds that taste acts as a powerful marker of cultural and class identity. Eschewing the kind of openness described in other cultural areas, comedy audiences make a wide range of negative aesthetic, moral and political judgements on the basis of comedy taste, inferring that one's sense of humour reveals deep-seated aspects of their personhood.

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industries. Defying the recent economic downturn, it has exploded into a booming billion-pound industry both on TV and on the live circuit. Despite this, academia has either ignored comedy or focused solely on analysing comedians or comic texts.

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Indeed, if S. Friedman (2014) finds that comedy is a cultural site and prism through which the privileged pathologize those with fewer cultural capital resources, attributing to them diminished...

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Comedy and Distinction: The Cultural Currency of a 'Good ...

Comedy plays an increasingly central role in British cultural life. Following the recent resurgence of TV stand-up and the continuing growth of the live circuit, comedy has emerged as a 'booming' multi-million pound industry and an important staging point for understanding British cultural tastes and identities (Logan 2010; Medhurst 2007).

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This book was shortlisted for the 2015 BSA Philip Abrams Memorial Prize. Comedy is currently enjoying unprecedented growth within the British culture industries. Defying the recent economic downturn, it has exploded into a booming billion-pound industry both on TV and on the live circuit. Despite this, academia has either ignored comedy or focused solely on analysing comedians or comic texts. This scholarship tends to assume that through analysing an artist's intentions or techniques, we can somehow understand what is and what isn't funny. But this poses a fundamental question – funny to whom? How can we definitively discern how audiences react to comedy? Comedy and Distinction shifts the focus to provide the first ever empirical examination of British comedy taste. Drawing on a large-scale survey and in-depth interviews carried out at the Edinburgh Festival Fringe, the book explores what types of comedy people like (and dislike), what their preferences reveal about their sense of humour, how comedy taste lubricates everyday interaction, and how issues of social class, gender, ethnicity and geographical location interact with patterns of comic taste. Friedman asks: Are some types of comedy valued higher than others in British society? Does more 'legitimate' comedy taste act as a tangible resource in social life – a form of cultural capital? What role does humour play in policing class boundaries in contemporary Britain? This book will be of interest to students and scholars of sociology, social class, social theory, cultural studies and comedy studies.

Politicians continually tell us that anyone can get ahead. But is that really true? This important best-selling book takes readers behind the closed doors of elite employers to reveal how class affects who gets to the top. Friedman and Laurison show that a powerful 'class pay gap' exists in Britain's elite occupations. Even when those from working-class backgrounds make it into prestigious jobs, they earn, on average, 16% less than colleagues from privileged backgrounds. But why is this the case? Drawing on 175 interviews across four case studies - television, accountancy, architecture, and acting – they explore the complex barriers facing the upwardly mobile. This is a rich, ambitious book that demands we take seriously not just the glass but also the class ceiling.

Russell Brand is one of the most high profile and controversial celebrities of our time. A divisive figure, his ability to bounce back from adversity is remarkable. This book traces his various career stages through which he has done this, moving from comedy, to TV presenting; from radio to Hollywood films. It identifies how this eclectic career in entertainment both helped and hindered his high-profile move into political activism. Underpinning the book are interviews with leading activists and politicians, and sophisticated readings of Brand's performances, writing and on-screen work. There are sections on the Sachsgate scandal, his Newsnight interview with Jeremy Paxman, and his 2015 election intervention for aspiring Prime Minister Ed Miliband. It builds on scholarly work in the area of celebrity politics to develop an original analytic approach that blends the field theory of Pierre Bourdieu with the assemblage theory of Gilles Deleuze and Felix Guattari.

This Palgrave Pivot questions how a new generation of alternative stand-up comedians and the political world continue to shape and influence each other. The Alternative Comedy Movement of the late 1970s and 1980s can be described as a time of unruly experimentation and left-wing radicalism. This book examines how alternative comedians continue to celebrate these characteristics in the twenty-

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first century, while also moving into a distinct phase of artistic development as the political context of the 1970s and 1980s loses its immediacy. Sophie Quirk draws on original interviews with comedians including Tom Allen, Josie Long, John-Luke Roberts and Tony Law to chart how alternative comedians are shaped by, and in turn respond to, contemporary political challenges from neoliberalism to Brexit, class controversy to commercialism. She argues that many of our assumptions about comedy's politics must be challenged and updated. This book is essential reading for anyone who wants to understand the working methods and values of today's alternative comedians.

No judgement of taste is innocent - we are all snobs. Pierre Bourdieu's *Distinction* brilliantly illuminates the social pretensions of the middle classes in the modern world, focusing on the tastes and preferences of the French bourgeoisie. First published in 1979, the book is at once a vast ethnography of contemporary France and a dissection of the bourgeois mind. In the course of everyday life we constantly choose between what we find aesthetically pleasing, and what we consider tacky, merely trendy, or ugly. Taste is not pure. Bourdieu demonstrates that our different aesth

How do various forms of comedy – including stand up, satire and film and television – transform contemporary invocations of nationalism and citizenship in youth cultures? And how are attitudes about gender, race and sexuality transformed through comedic performances on social media? *The Cultural Set Up of Comedy* seeks to answer these questions by examining comedic performances by Chris Rock and Louis C.K., news parodies like *The Daily Show* with Jon Stewart and *The Colbert Report*, the role of satire in the Arab Spring and women's groundbreaking comedic performances in television and the film *Bridesmaids*. Breaking with the usual cultural studies debates over how to conceptualize youth, the book instead focuses on the comedic cultural and political scripts that frame them through affective strategies post-9/11.

In what ways is comedy subversive? This vital new book critically considers the importance of comedy in challenging and redefining our relations to race and racism through the lens of political correctness. By viewing comedy as both a constitutive feature of social interaction and as a necessary requirement in the appraisal of what is often deemed to be 'politically correct', this book provides an innovative and multidisciplinary approach to the study of comedy and popular culture. In doing so, it engages with the social and cultural tensions inherent to our understandings of political correctness, arguing that comedy can subversively redefine our approach to 'PC Debates', contestations surrounding free speech and the popular portrayal of political correctness in the media and society. Aided by the work of both Slavoj Žižek and Alenka Zupančič, this unique analysis adopts a psychoanalytic/philosophical framework to explore issues of race, racism and political correctness in the widely acclaimed BBC 'mockumentary', *The Office* (UK), as well as a variety of television comedies. Drawing from psychoanalysis, social psychology and philosophy, this book will be highly relevant for postgraduate students and academic researchers studying comedy, race/racism, multiculturalism, political correctness and television/film.

Contextualizing the duo's work within British comedy, Shakespeare criticism, the

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history of sexuality, and their own historical moment, this book offers the first sustained analysis of the 20th Century's most successful double-act. Over the course of a forty-four-year career (1940-1984), Eric Morecambe & Ernie Wise appropriated snippets of verse, scenes, and other elements from seventeen of Shakespeare's plays more than one-hundred-and-fifty times. Fashioning a kinder, more inclusive world, they deployed a vast array of elements connected to Shakespeare, his life, and institutions. Rejecting claims that they offer only nostalgic escapism, Hamrick analyses their work within contemporary contexts, including their engagement with many forms and genres, including Variety, the heritage industry, journalism, and more. 'The Boys' deploy Shakespeare to work through issues of class, sexuality, and violence. Lesbianism, drag, gay marriage, and a queer aesthetics emerge, helping to normalize homosexuality and complicate masculinity in the 'permissive' 1960s.

The Routledge Handbook of the Sociology of Arts and Culture offers a comprehensive overview of sociology of art and culture, focusing especially – though not exclusively – on the visual arts, literature, music, and digital culture. Extending, and critiquing, Bourdieu's influential analysis of cultural capital, the distinguished international contributors explore the extent to which cultural omnivorousness has eclipsed highbrow culture, the role of age, gender and class on cultural practices, the character of aesthetic preferences, the contemporary significance of screen culture, and the restructuring of popular culture. The Handbook critiques modes of sociological determinism in which cultural engagement is seen as the simple product of the educated middle classes. The contributions explore the critique of Eurocentrism and the global and cosmopolitan dimensions of cultural life. The book focuses particularly on bringing cutting edge 'relational' research methodologies, both qualitative and quantitative, to bear on these debates. This handbook not only describes the field, but also proposes an agenda for its development which will command major international interest.

The Comic Turn in Contemporary English Fiction explores the importance of comedy in contemporary literature and culture. In an era largely defined by a mood of crisis, bleakness, cruelty, melancholia, environmental catastrophe and collapse, Huw Marsh argues that contemporary fiction is as likely to treat these subjects comically as it is to treat them gravely, and that the recognition and proper analysis of this humour opens up new ways to think about literature. Structured around readings of authors including Martin Amis, Nicola Barker, Julian Barnes, Jonathan Coe, Howard Jacobson, Magnus Mills and Zadie Smith, this book suggests not only that much of the most interesting contemporary writing is funny and that there is a comic tendency in contemporary fiction, but also that this humour, this comic licence, allows writers of contemporary fiction to do peculiar and interesting things – things that are funny in the sense of odd or strange and that may in turn inspire a funny turn in readers. Marsh offers a series of original critical and theoretical frameworks for discussing questions of literary genre, style, affect and politics, demonstrating that comedy is an often neglected mode that plays a generative role in much of the most interesting contemporary writing, creating sites of rich political, stylistic, cognitive and ethical contestation whose analysis offers a new perspective on the present.

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