

1: Reconstructing modernity - James Greenhalgh - Oxford University Press

The central argument of this volume is that modernity, space, power and the urban discourse are intimately linked. It seeks to understand the parameters of the planning discourse in terms of the.

Pablo Picasso, Portrait of Daniel-Henry Kahnweiler , , Art Institute of Chicago An important aspect of modernism is how it relates to tradition through its adoption of techniques like reprise, incorporation, rewriting, recapitulation, revision and parody in new forms. The photo shows the old building with the addition of one of the contemporary glass towers to the exterior by Ian Ritchie Architects with the closeup of the modern art tower. Eliot made significant comments on the relation of the artist to tradition, including: On the one hand Schoenberg rejected traditional tonal harmony , the hierarchical system of organizing works of music that had guided music making for at least a century and a half. He believed he had discovered a wholly new way of organizing sound, based in the use of twelve-note rows. Yet while this was indeed wholly new, its origins can be traced back in the work of earlier composers, such as Franz Liszt , [44] Richard Wagner , Gustav Mahler , Richard Strauss and Max Reger. In the world of art, in the first decade of the 20th century, young painters such as Pablo Picasso and Henri Matisse were causing a shock with their rejection of traditional perspective as the means of structuring paintings, [47] [48] though the impressionist Monet had already been innovative in his use of perspective. Also in , Kandinsky painted Bild mit Kreis Picture with a Circle , which he later called the first abstract painting. This was arguably the founding organization for the German Expressionist movement, though they did not use the word itself. However, the term "Expressionism" did not firmly establish itself until Furthermore, there have been expressionist writers of prose fiction, as well as non-German speaking expressionist writers, and, while the movement had declined in Germany with the rise of Adolf Hitler in the s, there were subsequent expressionist works. There was a concentrated Expressionist movement in early 20th century German theatre, of which Georg Kaiser and Ernst Toller were the most famous playwrights. They looked back to Swedish playwright August Strindberg and German actor and dramatist Frank Wedekind as precursors of their dramaturgical experiments. The first full-length Expressionist play was The Son by Walter Hasenclever, which was published in and first performed in In , the Parisian newspaper Le Figaro published F. However, arguments in favor of geometric or purely abstract painting were, at this time, largely confined to "little magazines" which had only tiny circulations. Modernist primitivism and pessimism were controversial, and the mainstream in the first decade of the 20th century was still inclined towards a faith in progress and liberal optimism. The arts of cultures other than the European had become accessible and showed alternative ways of describing visual experience to the artist. By the end of the 19th century many artists felt a need to create a new kind of art which would encompass the fundamental changes taking place in technology, science and philosophy. The sources from which individual artists drew their theoretical arguments were diverse, and reflected the social and intellectual preoccupations in all areas of Western culture at that time. The use of photography , which had rendered much of the representational function of visual art obsolete, strongly affected this aspect of modernism. Le Corbusier thought that buildings should function as "machines for living in", analogous to cars, which he saw as machines for traveling in. Following this machine aesthetic, modernist designers typically rejected decorative motifs in design, preferring to emphasize the materials used and pure geometrical forms. Louis, Missouri , United States, is among the first skyscrapers in the world. This caused uproar on its first performance in Paris. At this time though modernism was still "progressive", increasingly it saw traditional forms and traditional social arrangements as hindering progress, and was recasting the artist as a revolutionary, engaged in overthrowing rather than enlightening society. This is often presented as an early example of a writer using the stream-of-consciousness technique , but Robert Humphrey comments that Proust "is concerned only with the reminiscent aspect of consciousness" and that he "was deliberately recapturing the past for the purpose of communicating; hence he did not write a stream-of-consciousness novel. The failure of the previous status quo seemed self-evident to a generation that had seen millions die fighting over scraps of earth: The birth of a machine age which had made major changes in the conditions of daily life in the 19th century now had

radically changed the nature of warfare. The traumatic nature of recent experience altered basic assumptions, and realistic depiction of life in the arts seemed inadequate when faced with the fantastically surreal nature of trench warfare. In literature and visual art some Modernists sought to defy expectations mainly in order to make their art more vivid, or to force the audience to take the trouble to question their own preconceptions. This aspect of modernism has often seemed a reaction to consumer culture, which developed in Europe and North America in the late 19th century. Whereas most manufacturers try to make products that will be marketable by appealing to preferences and prejudices, high modernists rejected such consumerist attitudes in order to undermine conventional thinking. The art critic Clement Greenberg expounded this theory of modernism in his essay *Avant-Garde and Kitsch*. For Greenberg, modernism thus formed a reaction against the development of such examples of modern consumer culture as commercial popular music, Hollywood, and advertising. Greenberg associated this with the revolutionary rejection of capitalism. Some Modernists saw themselves as part of a revolutionary culture that included political revolution. In Russia after the Revolution there was indeed initially a burgeoning of avant-garde cultural activity, which included Russian Futurism. However others rejected conventional politics as well as artistic conventions, believing that a revolution of political consciousness had greater importance than a change in political structures. But many modernists saw themselves as apolitical. Others, such as T. Eliot, rejected mass popular culture from a conservative position. Some even argue that modernism in literature and art functioned to sustain an elite culture which excluded the majority of the population. Between and composer Arnold Schoenberg worked on *Moses und Aron*, one of the first operas to make use of the twelve-tone technique, [76] Pablo Picasso painted *Guernica*, his cubist condemnation of fascism, while in James Joyce pushed the boundaries of the modern novel further with *Finnegans Wake*. Also by Modernism began to influence mainstream culture, so that, for example, *The New Yorker* magazine began publishing work, influenced by Modernism, by young writers and humorists like Dorothy Parker, [77] Robert Benchley, E. Perelman, and James Thurber, amongst others. Electricity, the telephone, the radio, the automobile and the need to work with them, repair them and live with them created social change. The kind of disruptive moment that only a few knew in the 1920s became a common occurrence. For example, the speed of communication reserved for the stock brokers of the 1920s became part of family life, at least in middle class North America. Associated with urbanization and changing social mores also came smaller families and changed relationships between parents and their children. London Underground logo designed by Edward Johnston. This is modern version with minor modifications of one that was first used in 1905. Another strong influence at this time was Marxism. Eliot and Igor Stravinsky which rejected popular solutions to modern problems the rise of Fascism, the Great Depression, and the march to war helped to radicalise a generation. Bertolt Brecht, W. In the 1930s, in addition to further major works by Faulkner, Samuel Beckett published his first major work, the novel *Murphy*. This is written in a largely idiosyncratic language, consisting of a mixture of standard English lexical items and neologistic multilingual puns and portmanteau words, which attempts to recreate the experience of sleep and dreams. Cummings, and Wallace Stevens were writing from the 1930s until the 1950s. While Modernist poetry in English is often viewed as an American phenomenon, with leading exponents including Ezra Pound, T. S. Eliot, and Shostakovich, other composers faced difficulties in this period. In Germany Arnold Schoenberg was forced to flee to the U.S. Schoenberg also wrote tonal music in this period with the *Suite for Strings in G major* and the *Chamber Symphony No. 4*. But he too left for the US in 1935, because of the rise of fascism in Hungary. The quartet was first performed in January 1936 to an audience of prisoners and prison guards.

2: Modernism - Wikipedia

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Biography[edit] Giddens was born and raised in Edmonton, London , and grew up in a lower-middle-class family, son of a clerk with London Transport ; he attended Minchenden School. In , he started working at the University of Leicester where he taught social psychology. At Leicester â€” considered to be one of the seedbeds of British sociology â€” he met Norbert Elias and began to work on his own theoretical position. He is cofounder of Polity Press He has been a vocal participant in British political debates, supporting the centre-left Labour Party with media appearances and articles many of which are published in the New Statesman. He has written commentaries on most leading schools and figures and has used most sociological paradigms in both micro and macrosociology. His textbook, *Sociology*, first published in , is currently in its eighth edition. Giddens took a stance against the then-dominant structural functionalism represented by Talcott Parsons , as well as criticising evolutionism and historical materialism. In *Capitalism and Modern Social Theory* , he examined the work of Weber, Durkheim and Marx , arguing that despite their different approaches each was concerned with the link between capitalism and social life. Giddens emphasised the social constructs of power , modernity and institutions, defining sociology as: Giddens is closer to Weber than Durkheim, but in his analysis he rejects both of those approaches, stating that while society is not a collective reality , nor should the individual be treated as the central unit of analysis. Social order is therefore a result of some pre-planned social actions, not automatic evolutionary response. Sociologists, unlike natural scientists , have to interpret a social world which is already interpreted by the actors that inhabit it. According to Giddens there is a " Duality of structure " by which social practice, which is the principal unit of investigation, has both a structural and an agency-component. The structural environment constrains individual behaviour, but also makes it possible. He also noted the existence of a specific form of a social cycle: Because social actors are reflexive and monitor the ongoing flow of activities and structural conditions, they adapt their actions to their evolving understandings. As a result, social scientific knowledge of society will actually change human activities. Giddens calls this two-tiered, interpretive and dialectical relationship between social scientific knowledge and human practices the " double hermeneutic ". Giddens also stressed the importance of power, which is means to ends, and hence is directly involved in the actions of every person. Power, the transformative capacity of people to change the social and material world, is closely shaped by knowledge and space-time. Giddens specifically wrote [18] that: The production and reproduction of society thus has to be treated as a skilled performance on the part of its members. The realm of human agency is bounded. Individuals produce society, but they do so as historically located actors, and not under conditions of their own choosing. Structures must be conceptualised not only as constraints upon human agency, but also as enablers. Processes of structuration involve an interplay of meanings, norms and power. Immersion in a form of life is the necessary and only means whereby an observer is able to generate such characterisations. Sociological concepts thus obey a double hermeneutic. In sum, the primary tasks of sociological analysis are the following: He eschews extreme positions, arguing that although people are not entirely free to choose their own actions, and their knowledge is limited, they nonetheless are the agency which reproduces the social structure and leads to social change. His ideas find an echo in the philosophy of the modernist poet Wallace Stevens who suggests that we live in the tension between the shapes we take as the world acts upon us, and the ideas of order that our imagination imposes upon the world. Giddens writes that the connection between structure and action is a fundamental element of social theory, structure and agency are a duality that cannot be conceived of apart from one another and his main argument is contained in his expression " duality of structure ". At a basic level, this means that people make society, but are at the same time constrained by it. Action and structure cannot be analysed separately, as structures are created, maintained and changed through actions, while actions are given meaningful form only through the background of the structure: In Giddens own words from

New rules He also differentiates between systems and structures. Systems display structural properties but are not structures themselves. He notes in his article Functionalism: Systems here mean to Giddens "the situated activities of human agents" [19] The Constitution of Society. Structures are then " Structuration therefore means that relations that took shape in the structure, can exist "out of time and place": An example is the relationship between a teacher and a student: Structure can act as a constraint on action, but it also enables action by providing common frames of meaning. Consider the example of language: Giddens suggests that structures traditions, institutions, moral codes, and other sets of expectations " established ways of doing things are generally quite stable, but can be changed, especially through the unintended consequences of action, when people start to ignore them, replace them, or reproduce them differently. Thus, actors agents employ the social rules appropriate to their culture, ones that they have learned through socialisation and experience. These rules together with the resources at their disposal are used in social interactions. Thus, the outcome of action is not totally predictable. Connections between micro and macro[edit] Structuration is very useful in synthesising micro and macro issues. Yet this micro-level change cannot be explained only by looking at the individual level as people did not spontaneously change their minds about how to live; neither can we assume they were directed to do so by social institutions and the state. On a macro scale, one of the state and social organisations like multinational capitalist corporations, consider the example of globalization, which offers vast new opportunities for investment and development, but crises " like the Asian financial crisis " can affect the entire world, spreading far outside the local setting in which they first developed, and last but not least directly influences individuals. A serious explanation of such issues must lie somewhere within the network of macro and micro forces. These levels should not be treated as unconnected; in fact they have significant relation to one another. Social relationships and visible sexuality micro-level change are related to the decline of religion and the rise of rationality macro-level change , but also with changes in the laws relating to marriage and sexuality macro , change caused by different practices and changing attitudes on the level of everyday lives micro. The media do not merely reflect the social world but also actively shape it, being central to modern reflexivity. So the media in modernity offers possibilities and celebrates diversity, but also offers narrow interpretations of certain roles or lifestyles " depending where you look. Romanticism , the 18th and 19th century European macro-level cultural movement is responsible for the emergence of the novel " a relatively early form of mass media. The growing literacy and popularity of novels fed back into the mainstream lifestyle and the romance novel proliferated the stories of ideal romantic life narratives on a micro-level, giving the romantic love an important and recognized role in the marriage-type relationship. Consider also the transformation of intimacy. Where such a bond ceases to exist, modern society is generally happy for the relationship to be dissolved. There are many societies, cultures and contexts in which it remains far from reality - where sexual oppression is an everyday phenomenon. These changes are part and parcel of wider transformations affecting the self and self-identity. Inevitably, Giddens concludes that all social change stems from a mixture of micro- and macro-level forces. Self-identity[edit] Giddens says that in the post-traditional order, self-identity is reflexive. At the same time we are faced with dangers related to unintended consequences of our actions and by our reliance on the knowledge of experts. We create, maintain and revise a set of biographical narratives, social roles and lifestyles " the story of who we are, and how we came to be where we are now. We are increasingly free to choose what we want to do and who we want to be although Giddens contends that wealth gives access to more options. But increased choice can be both liberating and troubling. While in earlier, traditional societies we would be provided with that narrative and social role, in the post-traditional society we are usually forced to create one ourselves. As Giddens puts it: These are focal questions for everyone living in circumstances of late modernity " and ones which, on some level or another, all of us answer, either discursively or through day-to-day social behaviour. Giddens concentrates on a contrast between traditional pre-modern culture and post-traditional modern culture. In traditional societies, individual actions need not be extensively thought about, because available choices are already determined by the customs, traditions, etc. Society is more reflexive and aware, something Giddens is fascinated with, illustrating it with examples ranging from state governance to intimate relationships. In pre-modern societies, space was the area in which one moved, time was the experience one had while moving.

In modern societies, however, the social space is no longer confined by the boundaries set by the space in which one moves. One can now imagine what other spaces look like, even if he has never been there. In this regard, Giddens talks about virtual space and virtual time. Another distinctive property of modernity lies in the field of knowledge. In pre-modern societies, it was the elders who possessed the knowledge: In modern societies we must rely on expert systems. These are not present in time and space, but we must trust them. Even if we trust them, we know that something could go wrong: Also the technologies which we use, and which transform constraints into means, hold risks. Consequently, there is always a heightened sense of uncertainty in contemporary societies. Humanity tries to steer it, but as long as the modern institutions, with all their uncertainty, endure, we will never be able to influence its course. Another characteristic is enhanced reflexivity, both at the level of individuals and at the level of institutions. The latter requires an explanation: This enhanced reflexivity was enabled as language became increasingly abstract with the transition from pre-modern to modern societies, becoming institutionalised into universities. It is also in this regard that Giddens talks about "double hermeneutica": One is from the actor himself, the other of the investigator who tries to give meaning to the action he is observing. The actor who performs the action, however, can get to know the interpretation of the investigator, and therefore change his own interpretation, or his further line of action. This is the reason that positive science, according to Giddens, [citation needed] is never possible in the social sciences: The problem is, however, that conflicting viewpoints in social science result in a disinterest of the people. Therefore, the more the sciences expand, the more uncertainty there is in the modern society. In this regard, the juggernaut gets even more steerless. While emancipatory politics is a politics of life chances, life politics is a politics of lifestyle. Life politics is the politics of a reflexively mobilised order "the system of late modernity" which, on an individual and collective level, has radically altered the existential parameters of social activity.

3: Hannah Arendt (Stanford Encyclopedia of Philosophy)

The central argument of this volume is that modernity, space, power and the urban discourse are intimately linked. It seeks to understand the parameters of the planning discourse in terms of the impact of varieties of ideas and practices of city planning.

Mary Cassatt, *The Bath* Berthe Morisot, *The Harbour at Lorient* Berthe Morisot, *On the Balcony* The majority of these have to be recognized as examples of private areas or domestic space. But there are paintings located in the public domain, scenes for instance of promenading, driving in the park, being at the theatre, boating. They are the spaces of bourgeois recreation, display, and those social rituals which constituted polite society. On closer examination, it is much more significant how little of typical impressionist iconography actually reappears in the works made by artists who are women. A range of places and subjects was closed to them while open to their male colleagues who could move freely with men and women in the socially fluid public world of the streets, popular entertainment and commercial or casual sexual exchange. The second dimension in which the issue of space can be addressed is that of the spatial order within paintings. A remarkable feature in the spatial arrangements in paintings by Morisot is the juxtaposition on a single canvas of two spatial systems -- or at least two compartments of space often obviously bounded by some device such as a balustrade, balcony, veranda or embankment whose presence is underscored by facture. In *The Harbour at Lorient*, Morisot offers us at the left a landscape view down the estuary represented in traditional perspective while in one corner, shaped by the boundary of the embankment, the main figure is seated at an oblique angle to the view and to the viewer. Claude Monet, *The Garden of the Princess* The point can be underlined by contrasting the painting by Monet, *The garden of the princess*, where the viewer cannot readily imagine the point from which the painting has been made, namely a window high in one of the new apartment buildings, and instead enjoys a fantasy of floating over the scene. This locates the viewer in that same place, establishing a notional relation between the viewer and the woman defining the foreground, therefore forcing the viewer to experience a dislocation between her space and that of a world beyond its frontiers. In the case of *Mary Cassatt I* I would now want to draw attention to the disarticulation of the conventions of geometric perspective which had normally governed the representation of space in European painting since the fifteenth century. Since its development in the fifteenth century, this mathematically calculated system of projection had aided painters in the representation of a three-dimensional world on a two-dimensional surface by organizing objects in relation to each other to produce a notional and singular position from which the scene is intelligible. It is possible to represent space by other conventions. Instead of pictorial space functioning as a notional box into which objects are placed in a rational and abstract relationship, space is represented according to the way it is experienced by a combination of touch, texture, as well as sight. Thus objects are patterned according to subjective hierarchies of value for the producer. Phenomenological space is not orchestrated for sight alone but by means of visual cues refers to other sensations and relations of bodies and objects in a lived world. As experiential space this kind of representation becomes susceptible to different ideological, historical as well as purely contingent, subjective inflections. For instance in *Young girl in a blue armchair*, by Cassatt, the viewpoint from which the room has been painted is low so that the chairs loom large as if imagined from the perspective of a small person placed amongst massive upholstered obstacles. The background zooms sharply away indicating a different sense of distance from that a taller adult would enjoy over the objects to an easily accessible back wall. For a third approach lies in considering not only the spaces represented, or the spaces of representation, but the social spaces from which the representation is made and its reciprocal positionalities. The producer is herself shaped within a spatially orchestrated social structure which is lived at both psychic and social levels. The space of the look at the point of production will to some extent determine the viewing position of the spectator at the point of consumption. This point of view is neither abstract nor exclusively personal, but ideologically and historically construed. The spaces of femininity operated not only at the level of what is represented, the drawing-room or sewing-room. The spaces of femininity are those from which femininity is lived as a positionality in discourse and social practice. They

are the product of a lived sense of social locatedness, mobility and visibility, in the social relations of seeing and being seen. Shaped within the sexual politics of looking they demarcate a particular social organization of the gaze which itself works back to secure a particular social ordering of sexual difference. Femininity is both the condition and the effect. How does this relate to modernity and modernism? As Janet Wolff has convincingly point out, the literature of modernity describes the experience of men. It is essentially a literature about transformations in the public world and its associated consciousness. It is generally agreed that modernity as a nineteenth-century phenomenon is product of the city. In contesting the dominance of the aristocratic social formation they were struggling to displace, the emergent bourgeoisies of the late eighteenth century refuted a social system based on fixed orders of rank, estate and birth and defined themselves in universalistic and democratic terms. The pre-eminent ideological figure is MAN which immediately reveals the partiality of their democracy and universalism. The rallying cry, liberty, equality and fraternity again note its gender partiality imagines a society composed of free, self-possessing male individuals exchanging with equal and like. Yet the economic and social conditions of the existence of the bourgeoisie as a class are structurally founded upon inequality and difference in terms both of socio-economic categories and of gender. The ideological formations of the bourgeoisie negotiate these contradictions by diverse tactics. One is the appeal to an imaginary order of nature which designates as unquestionable the hierarchies in which women, children, hands and servants as well as other races are posited as naturally different from and subordinate to white European man. Another formation endorsed the theological separation of spheres by fragmentation of the problematic social world into separated areas of gendered activity. This division took over and reworked the eighteenth-century compartmentalization of the public and private. The public sphere, defined as the world of productive labour, political decision, government, education, the law and public service, increasingly became exclusive to men. The private sphere was the world, home, wives, children, and servants Woman was defined by this other, non-social space of sentiment and duty from which money and power were banished. Men, however, moved freely between the spheres while women were supposed to occupy the domestic space alone. Men came home to be themselves but in equally constraining roles as husbands and fathers, to engage in affective relationships after a hard day in the brutal, divisive and competitive world of daily capitalist hostilities As both ideal and social structure, the mapping of the separation of the spheres for women and men on to the division of public and private was powerfully operative in the construction of a specifically bourgeois way of life The public and private division functioned on many levels. As a metaphorical map in ideology, it structured the very meaning of the terms masculine and feminine within its mythic boundaries. They became the sites for the negotiation of gendered class identities and class gender positions. The spaces of modernity are where class and gender interface in critical ways, in that they are the spaces of sexual exchange. The significant spaces of modernity are neither simply those of masculinity, nor are they those of femininity which are as much the spaces of modernity for being the negative of the streets and bars. They are, as the canonical works indicate, the marginal or interstitial spaces where the fields of the masculine and feminine intersect and structure sexuality within classed order. The Painter of Modern Life One text above all charts this interaction of class and gender. The essay is ostensibly about the work of a minor illustrator Constantin Guys but he is only a pretext for Baudelaire to wean an elaborate and impossible image of his ideal artist who is a passionate lover of crowds, and incognito, a man of the world. The crowd is his element as the air is that of birds and water of fishes. His passion and profession are to become one flesh with the crowd. To be away from home and yet feel oneself everywhere at home; to see the world and to be the centre of the world and yet remain hidden from the world-- such are a few of the slightest pleasures of those independent, passionate, impartial natures which the tongue can but clumsily define. The spectator is a prince and everywhere rejoices in his incognito. The lover of life makes the whole world his family. The text is structured by an opposition between home, the inside of the domain of the known and constrained personality and the outside, the space of freedom, where there is liberty to look without being watched or even recognized in the act of looking. It is the imagined freedom of the voyeur. Women did not enjoy the freedom of incognito in the crowd. There were never positioned as the normal occupants of the public realm. They did not have the right to look, to stare, scrutinize or watch. As the Baudelairean text goes on to show, women do not look. Woman is for the artist in

general Rather she is divinity, as star She is an idol, stupid perhaps, but dazzling and bewitching Everything that adorns women that serves to show off her beauty is part of herself No doubt woman is sometimes a light, a glance, an invitation to happiness, sometimes she is just a word. Indeed woman is just a sign, a fiction, a confection of meanings and fantasies. Femininity is not the natural condition of female persons. WOMAN is both an idol and nothing but a word. Next he watches elegant families strolling at leisure in the walks of a public garden, wives leaning complacently on the arms of husbands while skinny little girls play at making social class calls in mimicry of their elders. Then he moves on to the lowlier theatrical world where frail and slender dancers appear in a blaze of limelight admired by fat bourgeois men. Finally by degrees of destitution, he charts women, from the patrician airs of young and successful prostitutes to the poor slaves of the filthy stews It constructs a sexualized journey which can be correlated with impressionist practice. Clark has offered one map of impressionist painting following the trajectories of leisure from city centre by suburban railway to the suburbs. I want to propose another dimension of that map which links impressionist practice to the erotic territories of modernity.

4: Giddens Views on Modernization: Meaning and Characteristics of Modernity

Modernity has developed as a result of the interplay of a number of institutional dimensions, namely, capitalism, industrialism, surveillance and information control of the nation-state, and development of military power.

Giddens Views on Modernization: Meaning and Characteristics of Modernity Article shared by: Meaning and Characteristics of Modernity! This was his major interest since the beginning of the s. By modernity, Giddens refers to the institutions and modes of behaviour established first of all in post-feudal Europe, but which in the 20th century increasingly have become world-historical in their impact. Peter Kivisto makes an important observation in this respect. By this he emphasizes historical continuity and change, rather than disjuncture. Initially, a mention about modernity was made by Giddens in his book, Nation-State and Violence It was later in s that he presented a more coherent analysis of contemporary society that includes an analysis of the characteristics of institutions in modern society and the specific characteristics of modern people, our self-identity and mutual relations. This analysis of contemporary society is found in the book, The Consequences of Modernity , Modernity and Self-identity and The Transformation of Intimacy Giddens marks s as the beginning of modernity in Europe. The European society during this period was different from that in the earlier periods. Modernity has developed as a result of the interplay of a number of institutional dimensions, namely, capitalism, industrialism, surveillance and information control of the nation-state, and development of military power. According to Giddens, grasping the complexity of this interplay is essential for a new sociological theory that wants to comprehend our society. The modern society can be distinguished from the pre-modern society on several counts. Modern society is much more dynamic compared to the pre-modern society. In the modern society, pace, intensity and scope of change are greater. Another important feature is the type and nature of modern institutions. The major characteristics of our civilization are the nation-state, the modern political system, hyper-mechanized and hyper-technological production methods, wage labour, commodification of all relations, including the workforce, and urbanization. What is the source of these dynamics? Giddens says that in the modern society, there has been standardization and globalization of time. This enables people to interact with each other and the surrounding world without problems. Not only the concept of time but also the concept of space is changing. Each new technological development expands our space significantly. The fact that we can be in the same space but not the same locale is one of the driving forces behind the modern rational organization. Disembedding of social system: Social institutions such as family, kin, education and politics were earlier integral parts of the local society. The local society thus survived through ages with these institutions. But, with the coming of modernization, these institutions got disembedded from the local society or community. Giddens distinguished between two types of disembedding mechanisms. Symbolic tokens are media of exchange that can be passed around among individuals and institutions. Money is the best example of symbolic exchange. Such exchanges disturb the perception of space. The space agents, for instance, American dollar and Indian money, never meet each other but can carry out transactions with each other. In other words, symbolic tokens lift transactions out of the local community and produce new patterns of transactions across time and space. The second disembedding mechanism is that of expert system. Earlier, before the launching of modernity, the social systems were embedded by the traditions and rule of the thumb. Now, there is an expert system consisting of engineers, doctors, architects, who run the community. Giddens argues that time-space separation and disembedding mechanisms are mutually dependent. Abstract systems increase the time-space distancing. By distancing, Giddens refers to the fact that relationships are no longer tied to specific locales. While this has been true since the invention of morse code and the airplane, it is infinitely more so at the turn of the 21st century than ever before, thanks to the computer. In the age of e-mail it takes only a few seconds to touch someone in any part of the globe. The reflexivity of modern society: Reflexivity helps us to explain all human action. With reference to modernity there has emerged a modern self, which characterizes the contemporary period. The modern society is undergoing a reflexivity process that exists at an institutional as well as personal level and which is crucial in creating and changing modern systems and forms of social organization. Giddens has defined reflexivity as

below: It is the regular use of knowledge which institutions and individuals continuously collect and apply to organize and change society. Corporations perform market surveys to help them devise sales strategies. This increased reflexivity is facilitated by the development of mass communication. In modernity our actions are only rarely guided by tradition, and we act according to tradition only if it seems justified and rational. The mindset or reflexivity of these pockets is embedded in sycophancy – Yes Sir. Giddens warns us further and says that increased reflexivity emerging from modernity should not be mistaken for increased and better knowledge, which has enabled us to control life. It must be mentioned here that Giddens pays much attention to reflexivity in his structuration theory and theory of late modernity. What Giddens does is to borrow from the micro-theories of Cooley, Mead and Freud and develops his theory of reflexivity. And, in doing that, he discusses the connections between modern life and the individual. Giddens has defined modernity in his own characteristic way. He is among those who distinguish between capitalism and industrialism. For him, capitalism is competitive system of production with global markets operating on a global scale. Industrialism is a different and distinct phenomenon. It refers to the use of machine technology to control and transform nature. Actually, modernity has been defined in different ways. For instance, in the views of Fukuyama, modernity reconstructs world on liberal principles. It is the victory of liberalism and humanism. Collingwood defines modernity from the perspective of capitalism. Giddens is among those who have resisted the equations of modernity with liberalism, or modernity with capitalism. Giddens draws heavily from Marx and takes his own position in defining modernity. Modernity, according to him, is multi-dimensional. It is his emphasis, which distinguishes him from other sociologists. Giddens, therefore, makes an attempt to analyze different dimensions of modernity: These dimensions serve as the characteristics of modernity. Capitalism is a system of production. For a longer period of his life Giddens followed Marxism and therefore, he defines capitalism from Marxian point of view. Production relations are central to any understanding of capitalism. Marx does not pay any attention to power. It is the application of inanimate sources of power for productive techniques. The increase in production makes modernity quite substantial in its consequences. There is rise in urbanization, increase in slums and infiltration of markets. Industrialism takes the form of Fordism and at a later stage post-Fordism. It involves the control of information and monitoring of the activities of subject by states. Giddens also notes the importance of communication in tying the modern world together. The nation-state provides the opportunity for democracy, for individual agency within a complex world. In the modern world, military power rests with the nation-state. The development and dynamics of military power and warfare affects the shape and structure of capitalist development as well as particular pattern of class and class conflict. Giddens considers modernity as multi-dimensional. The four dimensions which have been discussed above are actually four institutional dimensions which consist of a distinctive set of causal processes and structures. Taken together, however, they provide a framework for understanding some of the central features, developments and tensions in modern societies.

5: SAGE Books - Real Cities: Modernity, Space and the Phantasmagorias of City Life

Get this from a library! Reconstructing modernity: space, power and governance in mid-twentieth century British cities. [James Greenhalgh] -- This book examines the redevelopment of British cities in the immediate post-war, challenging existing histories of reconstruction and urban modernism.

For a different reading of the neighbourhood, see Wright, On Statue Park, see Boros, , and Nadkarni, The Church had to make a strict division between legitimate and illegitimate interpretations of dreams. That God-given signs may be delivered in dreams remains a widespread belief. Osama bin Laden, for example, is reputed to be a great believer in the prophetic quality of dreams Saghieyeh, , page 5. Dreams do not have to be messages from the unconscious self to the conscious self, nor messages from God or angels. Nor does every culture produce dream-books, but dreams are significant in many cultures see, for example, Brody, ; and Tedlock, ; or, alternatively, Goh and Wong, For some, dreams can be something quite different, a world unto itself. For the Yoruba and the Ibo, for example, the dream is a journey through other worlds. The dreamer leaves the body to go on this journey, to return on waking. This explains why the body is so tired on waking: For me, these various interpretations of dreams are significant because they make a difference to city life. However, specific ideologies, such as neo-liberalism, themselves dream of particular capitalist social relations: In an episode of the popular s British prison comedy, Porridge, two cellmates, Fletch and Godber, try to get through the night by imagining themselves in the world outside the prison. Since they cannot get out, they must create the world in their heads, as if in a dream. No locked doors, is there? In his dream, Marco Polo meets G. Chesterton who states page Time at the edge of the dreaming is softer than elsewhere, and here in the soft places it loops and whorls on itself: In the soft places, where the geographies of dream intrude upon the real. This is where we are in this chapter: It is worth adding that G. Chesterton appears in this tale because he was a writer on dreams. The relationship between history and dreams is developed in a special double issue of the History Workshop Journal, which includes an interview with Hanna Segal Pick and Roper, Other significant writings by Freud on dreams include , , â€”17, and a. The threshold would be a space where dialectics are caught. In this case, magic might describe what emerges from a reanimated dialectics. Echoes of this are also to be found in Geography: Robert Sack, for example, describes myth and magic as being far from those of as he describes it objective western beliefs , Chapter 6. On astrology, see Adorno, a. See also Chapter 4 of this book. There are, of course, a wide variety of witchcrafts, but even modern forms of witchcraft, such as wicca, have a tendency to make little acknowledgement of, or concessions to, modernity whether urban or not: It is worth noting the close links between magic calculating and mathematics calculating in Elizabethan times, as this gives a new twist to the idea that a defining characteristic of modern urban mentalities is their calculativity after Simmel. Indeed, Vodou rites provided the medium for rebellion , page 86 , in part led by a High Priest, Boukman. Insurrections were also given spiritual guidance by a Vodou priestess, Romaine. In February , Aristide was forced to abandon Haiti by armed rebels. Vodou rites were an essential part of the rebellion in the north of the country. On the more academic side, there is Tallant, ; and Brolin, The less academic side has mainly been interested in Marie Laveau and her tomb: For an attempt to draw Voodoo into European traditions of magic, see Black and Hyatt, Specifically, Congo Square has been seen as the birthplace of jazz and associated forms of music and dance: US dollars, similarly, have magical devices, including a broken pyramid and an all-seeing eye, possibly derived from freemasonry similarly, see Gilbert, On economies as the circulation of signs, see Lash and Urry, On the sociology of money, see Dodd, ; and McDowell, Indeed, many South African police forces have special units devoted to witch-related crimes. They decide whether the illness of a person is primarily bodily or spiritual. If it is bodily, the patient goes to an izinyanga, or herbalist, for a muti cure. Spiritual illnesses, such as possessions, require other cures, such as exorcism. It is worth noting, in the context of the discussion of Voodoo above, that these beliefs and practices have little to do with Voodoo, which is primarily West African. Chapter 3 The Vampiric City 1 For an analysis that resonates with the one presented here, see Browning, In June , a gang of 25 drug addicts were arrested for selling blood illegally to blood banks and hospitals in Delhi and Meerut, India. The archetype for

this formulation is the phallus. The man believed, psychiatrists told the inquest, he was being pursued by vampires. The ex-secretary, who had renamed herself LaCroix, admitted to drinking human blood, from willing donors, and to sleeping in a velvet-lined coffin. It was not easy being a vampire, she revealed: Afterwards, he cut out her heart and put it in a saucepan. He placed pokers in a cross and a candlestick next to her body. Then he drank her blood. This ritual, he believed, would make him into an immortal vampire. On the day Hardman went to trial, the papers reported that three men and a woman had been arrested in the Ukraine for a similar crime for both stories, see Getty, , page 7. In August , Hardman was convicted and sentenced to a minimum of 12 years. Hardman lost an appeal against his conviction in January Menzies told the courts that he was under instructions from the female vampire Akasha, a character in the Anne Rice novel and film of the same name Queen of the Damned Figure 3. After killing McKendrick, Menzies drank his blood and ate his flesh. During his trial, he declared he was now immortal and a vampire. In October , Allan Menzies was convicted and sentenced to a minimum of 14 years. The human Romeo and vampire Juliet narrative of Underworld.

6: Project MUSE - Liquid Modernity (review)

Reconstructing modernity assesses the character of approaches to rebuilding British cities during the decades after the Second World War. It explores the strategies of spatial governance that sought to restructure society and looks at the cast of characters who shaped these processes.

Biographical Sketch Hannah Arendt, one of the leading political thinkers of the twentieth century, was born in Hanover and died in New York in 1962. In 1929, after having completed her high school studies, she went to Marburg University to study with Martin Heidegger. The encounter with Heidegger, with whom she had a brief but intense love-affair, had a lasting influence on her thought. After a year of study in Marburg, she moved to Freiburg University where she spent one semester attending the lectures of Edmund Husserl. In the spring of 1931 she went to Heidelberg University to study with Karl Jaspers, a philosopher with whom she established a long-lasting intellectual and personal friendship. During her stay in Paris she continued to work on her biography of Rahel Varnhagen, which was not published until hereafter RV. In 1941 she was forced to leave France and moved to New York with her husband and mother. In New York she soon became part of an influential circle of writers and intellectuals gathered around the journal *Partisan Review*. During the post-war period she lectured at a number of American universities, including Princeton, Berkeley and Chicago, but was most closely associated with the New School for Social Research, where she was a professor of political philosophy until her death in 1962. In 1949 she published *The Origins of Totalitarianism* hereafter OT, a major study of the Nazi and Stalinist regimes that soon became a classic, followed by *The Human Condition* hereafter HC, her most important philosophical work. In 1952 she attended the trial of Adolf Eichmann in Jerusalem as a reporter for *The New Yorker* magazine, and two years later published *Eichmann in Jerusalem* hereafter EJ, which caused a deep controversy in Jewish circles. The same year saw the publication of *On Revolution* hereafter OR, a comparative analysis of the American and French revolutions. A number of important essays were also published during the 1950s and early 1960s: At the time of her death in 1962, she had completed the first two volumes of *Thinking and Willing* of her last major philosophical work, *The Life of the Mind*, which was published posthumously in 1969 hereafter LM.

Introduction Hannah Arendt was one of the seminal political thinkers of the twentieth century. In these works and in numerous essays she grappled with the most crucial political events of her time, trying to grasp their meaning and historical import, and showing how they affected our categories of moral and political judgment. What was required, in her view, was a new framework that could enable us to come to terms with the twin horrors of the twentieth century, Nazism and Stalinism. She provided such framework in her book on totalitarianism, and went on to develop a new set of philosophical categories that could illuminate the human condition and provide a fresh perspective on the nature of political life. Although some of her works now belong to the classics of the Western tradition of political thought, she has always remained difficult to classify. Her political philosophy cannot be characterized in terms of the traditional categories of conservatism, liberalism, and socialism. Nor can her thinking be assimilated to the recent revival of communitarian political thought, to be found, for example, in the writings of A. Her name has been invoked by a number of critics of the liberal tradition, on the grounds that she presented a vision of politics that stood in opposition to some key liberal principles. However, it would be a mistake to view Arendt as an anti-liberal thinker. Arendt was in fact a stern defender of constitutionalism and the rule of law, an advocate of fundamental human rights among which she included not only the right to life, liberty, and freedom of expression, but also the right to action and to opinion, and a critic of all forms of political community based on traditional ties and customs, as well as those based on religious, ethnic, or racial identity. Arendt did not conceive of politics as a means for the satisfaction of individual preferences, nor as a way to integrate individuals around a shared conception of the good. Her conception of politics is based instead on the idea of active citizenship, that is, on the value and importance of civic engagement and collective deliberation about all matters affecting the political community. If there is a tradition of thought with which Arendt can be identified, it is the classical tradition of civic republicanism originating in Aristotle and embodied in the writings of Machiavelli, Montesquieu, Jefferson, and Tocqueville. According to this tradition politics finds its

authentic expression whenever citizens gather together in a public space to deliberate and decide about matters of collective concern. Political activity is valued not because it may lead to agreement or to a shared conception of the good, but because it enables each citizen to exercise his or her powers of agency, to develop the capacities for judgment and to attain by concerted action some measure of political efficacy. In these writings Arendt is primarily concerned with the losses incurred as a result of the eclipse of tradition, religion, and authority, but she offers a number of illuminating suggestions with respect to the resources that the modern age can still provide to address questions of meaning, identity, and value. For Arendt modernity is characterized by the loss of the world, by which she means the restriction or elimination of the public sphere of action and speech in favor of the private world of introspection and the private pursuit of economic interests. Modernity is the age of mass society, of the rise of the social out of a previous distinction between the public and the private, and of the victory of animal laborans over homo faber and the classical conception of man as zoon politikon. Modernity is the age of bureaucratic administration and anonymous labor, rather than politics and action, of elite domination and the manipulation of public opinion. It is the age when totalitarian forms of government, such as Nazism and Stalinism, have emerged as a result of the institutionalization of terror and violence. Modernity is the age where the past no longer carries any certainty of evaluation, where individuals, having lost their traditional standards and values, must search for new grounds of human community as such. In her political writings, and especially in *The Origins of Totalitarianism*, Arendt claimed that the phenomenon of totalitarianism has broken the continuity of Occidental history, and has rendered meaningless most of our moral and political categories. The break in our tradition has become irrevocable after the tragic events of the twentieth century and the triumph of totalitarian movements East and West. In the form of Stalinism and Nazism, totalitarianism has exploded the established categories of political thought and the accepted standards of moral judgment, and has thereby broken the continuity of our history. Faced with the tragic events of the Holocaust and the Gulag, we can no longer go back to traditional concepts and values, so as to explain the unprecedented by means of precedents, or to understand the monstrous by means of the familiar. Our inherited concepts and criteria for judgment have been dissolved under the impact of modern political events, and the task now is to re-establish the meaning of the past outside the framework of any tradition, since none have retained their original validity. It is the past, then, and not tradition, that Arendt attempts to preserve from the rupture in modern time-consciousness. The hermeneutic strategy that Arendt employed to re-establish a link with the past is indebted to both Walter Benjamin and Martin Heidegger. From Benjamin she took the idea of a fragmentary historiography, one that seeks to identify the moments of rupture, displacement and dislocation in history. Such fragmentary historiography enables one to recover the lost potentials of the past in the hope that they may find actualization in the present. From Heidegger she took the idea of a deconstructive reading of the Western philosophical tradition, one that seeks to uncover the original meaning of our categories and to liberate them from the distorting incrustations of tradition. Such deconstructive hermeneutics enables one to recover those primordial experiences *Urphaenomene* which have been occluded or forgotten by the philosophical tradition, and thereby to recover the lost origins of our philosophical concepts and categories. In her view it is no longer possible, after the collapse of tradition, to save the past as a whole; the task, rather, is to redeem from oblivion those elements of the past that are still able to illuminate our situation. To re-establish a linkage with the past is not an antiquarian exercise; on the contrary, without the critical reappropriation of the past our temporal horizon becomes disrupted, our experience precarious, and our identity more fragile. Only by means of this critical reappropriation can we discover the past anew, endow it with relevance and meaning for the present, and make it a source of inspiration for the future. Against tradition Arendt sets the criterion of genuineness, against the authoritative that which is forgotten, concealed, or displaced at the margins of history. Arendt articulates her conception of modernity around a number of key features: World alienation refers to the loss of an intersubjectively constituted world of experience and action by means of which we establish our self-identity and an adequate sense of reality. Earth alienation refers to the attempt to escape from the confines of the earth; spurred by modern science and technology, we have searched for ways to overcome our earth-bound condition by setting out on the exploration of space, by attempting to recreate life under laboratory conditions, and by

trying to extend our given life-span. The rise of the social refers to the expansion of the market economy from the early modern period and the ever increasing accumulation of capital and social wealth. With the rise of the social everything has become an object of production and consumption, of acquisition and exchange; moreover, its constant expansion has resulted in the blurring of the distinction between the private and the public. The victory of animal laborans refers to the triumph of the values of labor over those of homo faber and of man as zoon politikon. All the values characteristic of the world of fabrication – permanence, stability, durability – as well as those characteristic of the world of action and speech – freedom, plurality, solidarity – are sacrificed in favor of the values of life, productivity and abundance. Arendt identifies two main stages in the emergence of modernity: She also identifies a number of causes: I will focus my attention on two categories employed by Arendt, those of nature, and the social. With respect to the category of nature, Arendt oscillates between two contrasting accounts. According to the first account, the modern age, by elevating labor, the most natural of human activities, to the highest position within the vita activa, has brought us too close to nature. Instead of building and preserving the human artifice and creating public spaces for action and deliberation, we are reduced to engage in the activity of sheer survival and in the production of things that are by definition perishable. According to the second account, however, the modern age is characterized by a growing artificiality, by the rejection of anything that is not man-made. Arendt cites the fact that natural processes, including that of life itself, have been recreated artificially by means of scientific experiment, that our natural environment has been extensively transformed and in some instances entirely replaced by technology, and that we have searched for ways to overcome our natural condition as earth-bound creatures by setting out on the exploration of space and envisaging the possibility of inhabiting other planets. All this leads to a situation where nothing around us will be a naturally given event, object, or process, but will instead be the product of our instruments and the will to refashion the world in our image. These two accounts are difficult to reconcile, since in the former we have nature intruding upon and even destroying the human artifice, while in the latter we have art techne expanding upon and replacing everything natural or merely given. The result is to endow nature with an ambiguous status, since in the former case the victory of animal laborans indicates our subjection to natural processes, while in the latter case the expansion of scientific knowledge and of technological mastery indicates the overcoming of all natural limits. The modern world would thus appear to be too natural and too artificial, too much under the dominance of labor and the life-process of the species, as well as too much under the dominance of techne. With respect to the second category, that of the social, Arendt was unable to account for certain important features of the modern world. Arendt identifies the social with all those activities formerly restricted to the private sphere of the household and having to do with the necessities of life. Her claim is that, with the tremendous expansion of the economy from the end of the eighteenth century, all such activities have taken over the public realm and transformed it into a sphere for the satisfaction of our material needs. Society has thus invaded and conquered the public realm, turning it into a function of what previously were private needs and concerns, and has thereby destroyed the boundary separating the public and the private. Arendt also claims that with the expansion of the social realm the tripartite division of human activities has been undermined to the point of becoming meaningless. In her view, once the social realm has established its monopoly, the distinction between labor, work and action is lost, since every effort is now expended on reproducing our material conditions of existence. Obsessed with life, productivity, and consumption, we have turned into a society of laborers and jobholders who no longer appreciate the values associated with work, nor those associated with action. I would argue, however, that it blinds her to many important issues and leads her to a series of questionable judgments. She claims that the social is the realm of labor, of biological and material necessity, of the reproduction of our condition of existence. She also claims that the rise of the social coincides with the expansion of the economy from the end of the eighteenth century. However, having identified the social with the growth of the economy in the past two centuries, Arendt cannot characterize it in terms of a subsistence model of simple reproduction. She is, in fact, unable to acknowledge that a modern capitalist economy constitutes a structure of power with a highly asymmetric distribution of costs and rewards. By relying on the misleading analogy of the household, she maintains that all questions pertaining to the economy are

pre-political, and thus ignores the crucial question of economic power and exploitation. Finally, by insisting on a strict separation between the private and the public, and between the social and the political, she is unable to account for the essential connection between these spheres and the struggles to redraw their boundaries. Today many so-called private issues have become public concerns, and the struggle for justice and equal rights has extended into many spheres. By insulating the political sphere from the concerns of the social, and by maintaining a strict distinction between the public and the private, Arendt is unable to account for some of the most important achievements of modernity – the extension of justice and equal rights, and the redrawing of the boundaries between the public and the private. By distinguishing action praxis from fabrication poiesis, by linking it to freedom and plurality, and by showing its connection to speech and remembrance, Arendt is able to articulate a conception of politics in which questions of meaning and identity can be addressed in a fresh and original manner. Moreover, by viewing action as a mode of human togetherness, Arendt is able to develop a conception of participatory democracy which stands in direct contrast to the bureaucratized and elitist forms of politics so characteristic of the modern epoch. Lastly, I will look at the remedies for the unpredictability and irreversibility of action, namely, the power of promise and the power to forgive. HC, 7 For Arendt, action is one of the fundamental categories of the human condition and constitutes the highest realization of the *vita activa*. Arendt analyzes the *vita activa* via three categories which correspond to the three fundamental activities of our being-in-the-world: Labor is the activity which is tied to the human condition of life, work the activity which is tied to the condition of worldliness, and action the activity tied to the condition of plurality. For Arendt each activity is autonomous, in the sense of having its own distinctive principles and of being judged by different criteria. Labor is judged by its ability to sustain human life, to cater to our biological needs of consumption and reproduction, work is judged by its ability to build and maintain a world fit for human use, and action is judged by its ability to disclose the identity of the agent, to affirm the reality of the world, and to actualize our capacity for freedom. Although Arendt considers the three activities of labor, work and action equally necessary to a complete human life, in the sense that each contributes in its distinctive way to the realization of our human capacities, it is clear from her writings that she takes action to be the *differentia specifica* of human beings, that which distinguishes them from both the life of animals who are similar to us insofar as they need to labor to sustain and reproduce themselves and the life of the gods with whom we share, intermittently, the activity of contemplation. In this respect the categories of labor and work, while significant in themselves, must be seen as counterpoints to the category of action, helping to differentiate and highlight the place of action within the order of the *vita activa*. The two central features of action are freedom and plurality. By freedom Arendt does not mean the ability to choose among a set of possible alternatives the freedom of choice so dear to the liberal tradition or the faculty of *liberum arbitrium* which, according to Christian doctrine, was given to us by God. Rather, by freedom Arendt means the capacity to begin, to start something new, to do the unexpected, with which all human beings are endowed by virtue of being born. Action as the realization of freedom is therefore rooted in natality, in the fact that each birth represents a new beginning and the introduction of novelty in the world.

7: Pollock, Modernity and the Spaces of Femininity

/p. Woman was defined by this other, non-social space of sentiment and duty from which money and power were banished. Men, however, moved freely between the spheres while women were supposed to occupy the domestic space alone.

In lieu of an abstract, here is a brief excerpt of the content: In premodernity, categories of time and space existed inseparably from living practice in countless local variations. The threshold of the modern was a social process which Bauman does not describe through which time and space became objectifiable categories on a translocal scale, "distinct and mutually independent categories of strategy and action" whose newly discovered lability was subject to modern projects of control 8. In this early phase of modernity, Bauman continues, time was engineered in the name of the conquest of space. Time was "the principal tool of power and domination," the force responsible for the constitution and mastery of modern space and for the control of humans in that space 9. Early modernity therefore depended foundationally on the intensification of temporal control experienced as a form of velocity, e. Domination was asserted by controlling space: The entire ecology of this modernity was heavy and solid, to use his metaphor; it was focused on the distribution and comportment of material things and bodies. In our contemporary era of jet travel and electronic prosthesis, the deployment of power is now instantaneous, or as close to instantaneous as we will ever get. The new ecology of modernity reflects above all the lightspeed temporality of power; it is light and liquid, focused increasingly on mobility, flexibility, and desocialized individuality. For example, the discussion of shopping as a liquid modern rite for exorcising uncertainty, or the suggestion that the new role of critical theory should be repopulating the agora in a society of would-be "individuals" 80, Yet there are other conclusions, such as the "new irrelevance of space" or "the disengagement of and loosening of ties linking capital and labor," that are schematic and exaggerated , In one example, a discourse on "health" becomes the biopolitics of solid modernity, whereas the discourse on "fitness" indicates the new liquidity 77f. But he is often too quick to ascribe such phenomena to "Society" as a whole. Is fitness really an ideal that all of "us" share? Or is this a class-specific discourse that describes how certain elite social strata are experiencing postindustrial transformations? Bauman writes routinely of the liquid transformations "we" are experiencing and of "our" changing, lightening consciousness, but I find this embracing deixis unpersuasive. Is it the case that liquid modernity is equally the social experience of Wall Street financiers, transnational academics, the service sector proletariat, and the rural poor? You are not currently authenticated. View freely available titles:

8: Anthony Giddens - Wikipedia

SOCIAL SPACE AND SYMBOLIC POWER other hand, it can reduce the social world to the representations that agents have of it, the task of social science consisting then.

Hamlet and Macbeth/Heart of It! (Heart of It) Signal fundamentals Lavater, Mendelssohn, Lichtenberg, by E.J. Engel. Old friends book ends classical guitar scribd Christmas story in carols trinity ethodist church Tyrrells official little red wine bluffers guide Griffiths 5-Minute Clinical Consult 2004 for PDA Cheap lives and dear limbs Formulating American Indian policy in New York State, 1970-1986 Full committee consideration of H.R. 6464 . S.J. Res. 149 . Contextualizing mens violence : the personal meets the political Michael Kimmel Equestrian Vaulting Doll Face has a party! The werewolf complex While bullets fly The Autobiography of an Unknown Indian (New York Review Books Classics) Gods covenant with Abraham and its significance in the history of redemption Persian art and design influences from the Near and Middle East. Guide to three dimensional structure and motion factorization A descriptive analysis of student behavior in elementary school physical education classes Neurological skills Medical Ethics the Law The Song of My Life Schilling classification, in which work plays the role of necessary cause. Depressive symptoms in Alaska: a book to begin on. Dignity its history and meaning D desperado, John Wesley Hardin/ The Know How Book of Detection Part Two. Morality Harmony For Guitar (Guitar Magazine Project) Lets look at earthworms The Legendary Bulldog Truth and the ethics of criticism Rogue squadron book 2 Geometry mathematics 2 second edition cpm geometry answers Self introduction in english class Sport, masculinities and the body Write Them Upon Their Hearts Cytology and histology book Grain farm accidents and how to prevent them