

Chapter 19: Technological Advances and Economics in the Global Age: 19-2a The New Social Sciences
Book Title: The Earth and Its Peoples: A Global History 7th Edition Update, AP® Edition
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19-2a The New Social Sciences

The new social sciences were more understandable, and thus more unsettling, than the new physics, for they challenged Victorian morality and middle-class values. **Sigmund Freud** (Austrian psychiatrist, founder of psychoanalysis. He argued that psychological problems were caused by traumas, especially sexual experiences in early childhood, that were repressed in later life. His ideas caused considerable controversy among psychologists and in the general public. Although his views on repressed sexuality are no longer widely accepted, his psychoanalytic methods are still very influential. (p. 566)) (1856–1939), a Viennese physician, developed the technique of psychoanalysis to probe the minds of his patients. His technique uncovered hidden layers of emotion and desire repressed by social restraints. “It is during this [childhood] period of . . . latency that the psychic forces develop which later act as inhibitions on the sexual life, and narrow its direction like dams. These psychic forces are loathing, shame, and moral and esthetic ideal demands,” ✱ he declared. Meanwhile, sociologists and anthropologists had begun the empirical study of societies, both Western and non-Western. Before the war French sociologist Emile Durkheim (1858–1917) had come to the then shocking conclusion that “there are no religions that are false. All are true after their own fashion.” ✱

If the words *primitive* and *savage* applied to Europeans as well as to other peoples, and if religions were all equally “true,” then what remained of the superiority of Western civilization? Cultural relativism, as the new approach to human societies was called, could be as unnerving as relativity in physics; but for many it stimulated a tenacious desire to cling to the old truths.

AP® Exam Tip

Consider the globalization of science, technology, and art.

The arts became a battlefield for confronting traditional values with new images and rhythms. Cubism, an approach to painting and sculpture that sought to go beyond realism and depict many aspects of an image simultaneously, aroused lively debates in the 1910s. A painter like the Spaniard **Pablo Picasso** (Key figure in the movement of modern art away from realistic representation; a founder of cubism and surrealism. (p. 566)) (1881–1973) changed his nonrealistic style of painting time and again over his long career. Paralleling his audacity in the field of music, Russian composer **Igor Stravinsky** (Influential modernist composer known for his experimentation and pulsing rhythms. (p. 566)) (1882–1971) incorporated so-called primitive rhythms in his ballet *The Rite of Spring*, which debuted in 1913.

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