

UNIVERSITY GRANTS COMMISSION

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Cultural Studies: Key Authors, Texts, and Concepts

1. Cultural studies is a field of theoretically, politically, and empirically engaged cultural analysis that concentrates upon the political dynamics of contemporary culture, its historical foundations, defining traits, conflicts, and contingencies. Cultural studies researchers generally investigate how cultural practices relate to wider systems of power associated with or operating through social phenomena, such as ideology, class structures, national formations, ethnicity, sexual orientation, gender, and generation. Cultural studies views cultures not as fixed, bounded, stable, and discrete entities, but rather as constantly interacting and changing sets of practices and processes. The field of cultural studies encompasses a range of theoretical and methodological perspectives and practices. Although distinct from the discipline of cultural anthropology and the interdisciplinary field of ethnic studies, cultural studies draws upon and has contributed to each of these fields.

2. Social class - A social class is a set of subjectively defined concepts in the social sciences and political theory centered on models of social stratification in which people are grouped into a set of hierarchical social categories, the most common being the upper, middle and lower classes. A Marxist concept.

3. An ideology is a collection of normative beliefs and values that an individual or group holds for other than purely epistemic (the branch of philosophy concerned with the theory of knowledge) reasons. The term was coined by Antoine Destutt de Tracy in 1796.

4. Power - In social science and politics, power is the capacity of an individual to influence the conduct (behaviour) of others.

5. National Formations - Nationality is a legal relationship between an individual person and a state. Nationality affords the state jurisdiction over the person and affords the person the protection of the state. What these rights and duties are varies from state to state.

6. Sexual orientation - Sexual orientation is an enduring pattern of romantic or sexual attraction (or a combination of these) to persons of the opposite sex or gender, the same sex or gender, or to both sexes or more than one gender. These attractions are generally subsumed under heterosexuality, homosexuality, and bisexuality, while asexuality (the lack of sexual attraction to others) is sometimes identified as the fourth category.

7. Gender - Gender is the range of characteristics pertaining to, and differentiating between, masculinity and femininity. Depending on the context, these characteristics may include biological sex (i.e., the state of being male, female, or an intersex variation), sex-based social structures (i.e., gender roles), or gender identity. Traditionally, people who identify as men or women or use masculine or feminine gender pronouns are using a system of gender binary whereas those who exist outside these groups fall under the umbrella terms non-binary or genderqueer. Some cultures have specific gender roles that are distinct from "man" and "woman," such as the hijras of South Asia. These are often referred to as third genders.

8. Gender studies - Gender studies is a field for interdisciplinary study devoted to gender identity and gendered representation as central categories of analysis. This field includes women's studies (concerning women, feminism, gender, and politics), men's studies and queer studies. Sometimes, gender studies is offered together with study of sexuality. Regarding gender, Simone de Beauvoir said: "One is not born a woman, one becomes one."

9. Ethnic group - An ethnic group or an ethnicity, is a category of people who identify with each other based on similarities such as common ancestry, language, history, society, culture or nation. Ethnicity is usually an inherited status based on the society in which one lives. Membership of an ethnic group tends to be defined by a shared cultural heritage, ancestry, origin myth, history, homeland, language or dialect, symbolic systems such as religion, mythology and ritual, cuisine, dressing style, art or physical appearance.

10. Cultural anthropology - Cultural anthropology is a branch of anthropology focused on the study of cultural variation among humans. It is in contrast to social anthropology, which perceives cultural variation as a subset of the anthropological constant. One of the earliest articulations of the anthropological meaning of the term "culture" came from Sir Edward Tylor who writes on the first page of his 1871 book: "Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." The term "civilization" later gave way to definitions given by V. Gordon Childe, with culture forming an umbrella term and civilization becoming a particular kind of culture.

11. Ethnic studies - Ethnic studies, in the United States, is the interdisciplinary study of difference —chiefly race, ethnicity, and nation, but also sexuality, gender, and other such markings—and power, as expressed by the state, by civil society, and by individuals. As opposed to International studies, who originally created to focus on the relations between the United States and Third World Countries, Ethnic studies was created to challenge the already existing curriculum and focus on the history of people of different minority ethnicity in the United States. Ethnic studies is an academic field that spans the humanities and the social sciences, it emerged as an academic field in the second half of the 20th century partly in response to charges that traditional social science and humanities disciplines such as anthropology, history, literature, sociology, political science, cultural studies, and area studies which were conceived from an inherently Eurocentric perspective. Its origin comes before the civil rights era, it comes from early as the 1900s. During this time, educator and historian W. E. B. Du Bois expressed the need for teaching black history. However, Ethnic Studies became widely known as a secondary issue that rose after the civil rights era. Ethnic studies was originally conceived to re-frame the way that specific disciplines had told the stories, histories, struggles and triumphs of people of color on what was seen to be their own terms. In recent years, it has broadened its focus to include questions of representation, racialization, racial formation theory, and more determinedly interdisciplinary topics and approaches.

12. Cultural studies combines a variety of politically engaged critical approaches drawn including semiotics, Marxism, feminist theory, ethnography, critical race theory, post-structuralism, postcolonialism, social theory, political theory, history, philosophy, literary theory, media theory, film/video studies, communication studies, political economy, translation studies, museum studies and art history/criticism to study cultural phenomena in various societies and historical periods. Cultural studies seeks to understand how meaning is generated, disseminated, contested, bound up with systems of power and control, and produced from the social, political and economic spheres within a particular social formation or conjuncture. Important theories of cultural hegemony and agency have both influenced and been developed by the cultural studies movement, as have many recent major communication theories and agendas, such as those that attempt to explain and analyze the cultural forces related and processes of globalization.

13. Semiotics - Semiotics (also called semiotic studies) is the study of sign process (semiosis). It includes the study of signs and sign processes, indication, designation, likeness, analogy, allegory, metonymy, metaphor, symbolism, signification, and communication. It is not to be confused with the Saussurean tradition called semiology, which is a subset of semiotics.

14. Marxism is a method of socioeconomic analysis that views class relations and social conflict using a materialist interpretation of historical development and takes a dialectical view of social transformation. It originates from the works of 19th-century German philosophers Karl Marx and Friedrich Engels. The term "Marxism" was popularized by Karl Kautsky, who considered himself an "orthodox" Marxist during the dispute between the orthodox and revisionist followers of Marx.

15. Base and superstructure - In Marxist theory, capitalist society consists of two parts: the base (or substructure) and superstructure. The base comprises the forces and relations of production (e.g. employer–employee work conditions, the technical division of labour, and property relations) into which people enter to produce the necessities and amenities of life. The base determines society's other relationships and ideas to comprise its superstructure, including its culture, institutions, political power structures, roles, rituals, and state. While the relation of the two parts is not strictly unidirectional, as the superstructure often affects the base, the

influence of the base is predominant. Marx and Engels warned against such economic determinism.

16. Economic determinism - Economic determinism is a socioeconomic theory that economic relationships (such as being an owner or capitalist, or being a worker or proletarian) are the foundation upon which all other social and political arrangements in society are based. The theory stresses that societies are divided into competing economic classes whose relative political power is determined by the nature of the economic system. In the writing of American history, the term is associated with historian Charles A. Beard (1874–1948), who was not a Marxist but who emphasized the long-term political contest between bankers and business interest on the one hand, and agrarian interests on the other.

17. *A Contribution to the Critique of Political Economy* is a book by Karl Marx, first published in 1859. The book is mainly an analysis of capitalism and quantity theory of money, achieved by critiquing the writings of the leading theoretical exponents of capitalism at that time: these were the political economists, nowadays often referred to as the classical economists; Adam Smith (1723–90) and David Ricardo (1772–1823) are the foremost representatives of the genre.

18. *The Protestant Ethic and the Spirit of Capitalism* is a book written by Max Weber, a German sociologist, economist, and politician. Begun as a series of essays, the original German text was composed in 1904 and 1905, and was translated into English for the first time by American sociologist Talcott Parsons in 1930. It is considered a founding text in economic sociology and sociology in general.

19. Hegemony is the political, economic, or military predominance or control of one state over others. The Marxist theory of cultural hegemony, associated particularly with Antonio Gramsci, is the idea that the ruling class can manipulate the value system and mores of a society, so that their view becomes the world view (*Weltanschauung*): in Terry Eagleton's words, "Gramsci normally uses the word hegemony to mean the ways in which a governing power wins consent to its rule from those it subjugates". In contrast to authoritarian rule, cultural hegemony "is hegemonic only if those affected by it also consent to and struggle over its common sense"

20. Cultural imperialism - Cultural imperialism comprises the cultural aspects of imperialism. "Imperialism" here refers to the creation and maintenance of unequal relationships between civilizations, favoring a more powerful civilization. Thus, cultural imperialism is the practice of promoting and imposing a culture, usually that of a politically powerful nation, over a less powerful society; in other words, the cultural hegemony of industrialized or economically influential countries which determine general cultural values and standardize civilizations throughout the world. The term is employed especially in the fields of history, cultural studies, and postcolonial theory. It is usually used in a pejorative sense, often in conjunction with calls to reject such influence. Cultural imperialism can take various forms, such as an attitude, a formal policy, or military action, insofar as it reinforces cultural hegemony.

21. Culture and Imperialism - Culture and Imperialism is a 1993 collection of essays by Edward Said, in which the author attempts to trace the connection between imperialism and culture in the 18th, 19th, and 20th centuries. It followed his highly influential Orientalism, published in 1978.

22. Orientalism - Orientalism is a 1978 book by Edward W. Said, in which the author discusses Orientalism, defined as the West's patronizing representations of "The East"—the societies and peoples who inhabit the places of Asia, North Africa, and the Middle East. According to Said, orientalism (the Western scholarship about the Eastern World) is inextricably tied to the imperialist societies who produced it, which makes much Orientalist work inherently political and servile to power. For subsequent editions of Orientalism, Said wrote an "Afterword" (1995) and a "Preface" (2003) addressing criticisms of the content, substance, and style of the work as cultural criticism.

23. Walter Rodney, the Guyanese political activist and African historian, discussed the role of Marx's superstructure in the context of development cycles and colonialism. Rodney states that while most countries follow a developmental structure that evolves from feudalism to capitalism, China is an exception to this rule and skipped the capitalism step.

24. Neoliberalism - An early use of the term in English was in 1898 by the French economist Charles Gide to describe the economic beliefs of the Italian economist Maffeo Pantaleoni, with the term "néo-libéralisme" previously existing in French, and the term was later used by others including the classical liberal economist Milton Friedman in a 1951 essay. In 1938 at the Colloque Walter Lippmann, the term "neoliberalism" was proposed, among other terms, and ultimately chosen to be used to describe a certain set of economic beliefs. Neoliberalism or neo-liberalism is the 20th-century resurgence of 19th-century ideas associated with laissez-faire economic liberalism and free market capitalism.

25. Ethnography - Ethnography is the systematic study of people and cultures. It is designed to explore cultural phenomena where the researcher observes society from the point of view of the subject of the study. An ethnography is a means to represent graphically and in writing the culture of a group. The word can thus be said to have a double meaning, which partly depends on whether it is used as a count noun or uncountable. The resulting field study or a case report reflects the knowledge and the system of meanings in the lives of a cultural group.

26. Sir Edward Burnett Tylor (2 October 1832 – 2 January 1917) was an English anthropologist, the founder of cultural anthropology. In his works *Primitive Culture* (1871) and *Anthropology* (1881), he defined the context of the scientific study of anthropology, based on the evolutionary theories of Charles Lyell.

27. Franz Uri Boas (July 9, 1858 – December 21, 1942) was a German-American anthropologist and a pioneer of modern anthropology who has been called the "Father of American Anthropology".

28. Gerhard Friedrich Müller developed the concept of ethnography as a separate discipline whilst participating in the Second Kamchatka Expedition (1733–43) as a professor of history and geography.

29. Communication studies - Communication studies or communication sciences is an academic discipline that deals with processes of human communication and behavior. There are three types of communication: verbal, involving listening to a person to understand the meaning of a message; written, in which a message is read; and nonverbal communication

involving observing a person and inferring meaning. The discipline encompasses a range of topics, from face-to-face conversation to mass media outlets, such as television broadcasting. Communication science began in earnest when students of Wilbur Schramm—the founder of the Institute for Communications Research at the University of Illinois—namely David Berlo, came to Michigan State University and founded the first General Communication Arts department in the early 1950s. Though there are other communication sciences departments elsewhere, Michigan State was the first department in the US that was dedicated solely to the study of communication sciences using a quantitative approach. It is still one of Michigan State's strongest programs and nationally ranked in the study of human communication.

30. Translation studies - The term translation studies was coined by the Amsterdam-based American scholar James S. Holmes in his paper "The name and nature of translation studies", which is considered a foundational statement for the discipline.

31. In his 1994 book, *Introducing Cultural Studies*, Ziauddin Sardar lists the following five main characteristics of cultural studies:

- The aim of cultural studies is to examine cultural practices and their relation to power. For example, a study of a subculture (such as white working class youth in London) would consider their social practices against those of the dominant culture (in this example, the middle and upper classes in London who control the political and financial sectors that create policies affecting the well-being of white working class youth in London).
- The objective of cultural studies includes understanding culture in all its complex forms and analyzing the social and political context in which culture manifests itself.
- Cultural studies is a site of both study/analysis and political criticism/action. (For example, not only would a cultural studies scholar study an object, but s/he would connect this study to a larger, progressive political project.)
- Cultural studies attempts to expose and reconcile constructed divisions of knowledge that purport to be grounded in nature.
- Cultural studies has a commitment to an ethical evaluation of modern society and to a radical line of political action.

32. The beginning of cultural studies as a field was when Richard Hoggart used the term in 1964 in founding the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham in the UK, which was to become home for the development of the intellectual orientation that has become known internationally as the "Birmingham School" of cultural studies.

33. Stuart McPhail Hall, FBA (3 February 1932 – 10 February 2014) was a Jamaican-born British Marxist sociologist, cultural theorist and political activist. Hall, along with Richard Hoggart and Raymond Williams, was one of the founding figures of the school of thought that is now known as British Cultural Studies or The Birmingham School of Cultural Studies.

34. The Black Arts Movement, Black Aesthetics Movement or BAM is the artistic outgrowth of the Black Power movement that was prominent in the 1960s and early 1970s. The Black Arts Repertory Theatre/School (BARTS), founded in Harlem in 1965 by LeRoi Jones (later known as Amiri Baraka) is a key institution of the Black Arts Movement.

35. *Encoding and Decoding in the Television Discourse* (1973) was written by Stuart Hall.

36. *Cultural Studies* (journal) - Cultural Studies is a bimonthly peer-reviewed academic journal covering research on the relation between cultural practices, everyday life, material, economic, political, geographical, and historical contexts. The editor-in-chief is Lawrence Grossberg (University of North Carolina). It was established in 1987 and is published by Routledge.

38. Stuart Hall's "Cultural Studies: Two Paradigms"(1980) - The two paradigms within Cultural Studies that form the basis of Hall's title are culturalism and structuralism. Culturalism claims that experience is the base of culture; structuralism claims that experience is an effect of culture, that culture is an unconscious manifestation, and that consciousness (self-determination) is merely another effect of unconsciousness.

Hall begins this article with a description of the foundational texts of *Cultural Studies*: Hoggart's *The Uses of Literacy*, and Raymond Williams' *Culture and Society* and *The Long Revolution*. His purpose, here, is to demonstrate that though these scholars' ideas changed over time, the enduring and perhaps defining feature of their work is their insistence on experience as the basis of culture. Hall calls this a culturalist position.

He posits the culturalist position, with its reliance on experience, against a structuralist position, which claims that experience is itself merely an effect of culture; the concept of "genuine experience" is in fact the result of culture itself. Hall claims that Cultural Studies takes place in between these two broads and opposing concepts. The main strength of culturalism is that it insists on human agency and the relevance of individuality. The main strength of structuralism is that it insists that human agency must always be considered within the context of pre-existing conditions.

By happy coincidence, Hall maps two of the main directions we'll take in this course -- the study of Barthes and semiotics, and the study of Foucault and agency within pre-existing conditions.

39. The Centre for Contemporary Cultural Studies (CCCS) was a research centre at the University of Birmingham, England. It was founded in 1964 by Richard Hoggart, its first director. From 1964 to 2002, the Centre played a "critical" role in developing the field of cultural studies.

40. Theodor W. Adorno - He was a leading member of the Frankfurt School of critical theory, whose work has come to be associated with thinkers such as Ernst Bloch, Walter Benjamin, Max Horkheimer, and Herbert Marcuse, for whom the works of Freud, Marx, and Hegel were essential to a critique of modern society. He is widely regarded as one of the 20th century's foremost thinkers on aesthetics and philosophy, as well as one of its preeminent essayists. As a critic of both fascism and what he called the culture industry, his writings— such as *Dialectic of Enlightenment* (1947), *Minima Moralia* (1951) and *Negative Dialectics* (1966)—strongly influenced the European New Left.

41. Giorgio Agamben - Giorgio Agamben (born 22 April 1942) is an Italian philosopher best known for his work investigating the concepts of the state of exception, form-of-life (borrowed from Ludwig Wittgenstein) and homo sacer. The concept of biopolitics (borrowed and adapted from Michel Foucault) informs many of his writings.

42. State of Exception - A state of exception (German: Ausnahmezustand) is a concept in the legal theory of Carl Schmitt, similar to a state of emergency, but based in the sovereign's ability to transcend the rule of law in the name of the public good. This concept is developed in Giorgio Agamben's book *State of Exception*.

43. Homo Sacer - Homo sacer (Latin for "the sacred man" or "the accursed man") is a figure of Roman law: a person who is banned and may be killed by anybody, but may not be sacrificed in a religious ritual.

44. Sara Ahmed - Sara Ahmed (30 August 1969) is a British-Australian scholar whose area of study includes the intersection of feminist theory, queer theory, critical race theory and postcolonialism. Her famous books are - *Differences that Matter: Feminist Theory and Postmodernism* (1998); *Strange Encounters: Embodied Others in Post-Coloniality* (2000); *The Cultural Politics of Emotion* (2004); *Queer Phenomenology: Orientations, Objects, Others* (2006); *The Promise of Happiness* (2010); *On Being Included: Racism and Diversity in Institutional Life* (2012); *Willful Subjects* (2014); *Living a Feminist Life* (2017).

45. *Watching Dallas* (1982) was the book written by May Ien Ang from Australia.

46. *The SBS Story* was co-authored by May Ien Ang with Gay Hawkins and Lamia Dabboussy.

47. Arjun Appadurai - Arjun Appadurai (born 1949) is an Indian-American anthropologist recognized as a major theorist in globalization studies. In his anthropological work, he discusses the importance of the modernity of nation states and globalization. Some of his most important works include *Worship and Conflict under Colonial Rule* (1981), *Disjuncture and Difference in the Global Cultural Economy* (1990), of which an expanded version is found in *Modernity at Large* (1996), and *Fear of Small Numbers* (2006).

48. Marc Augé - Marc Augé (born September 2, 1935 in Poitiers) is a French anthropologist. In an essay and book of the same title, *Non-Places: Introduction to an Anthropology of Supermodernity* (1995), Marc Augé coined the phrase "non-place" to refer to spaces where concerns of relations, history, and identity are erased. Examples of a non-place would be a motorway, a hotel room, an airport or a supermarket.

49. Heteroglossia - The term heteroglossia describes the coexistence of distinct varieties within a single "language". It was introduced by the Russian linguist Mikhail Bakhtin in his 1934 paper, published in English as *"Discourse in the Novel."* Bakhtin argues that the power of the novel originates in the coexistence of, and conflict between, different types of speech: the speech of characters, the speech of narrators, and even the speech of the author. He defines heteroglossia as "another's speech in another's language, serving to express authorial intentions but in a refracted way"(1934). Bakhtin identifies the direct narrative of the author, rather than dialogue between characters, as the primary location of this conflict.

50. Dialogism - Dialogic means relates to or is characterized by dialogue and its use. A dialogic is communication presented in the form of dialogue. Dialogic processes refer to implied meaning in words uttered by a speaker and interpreted by a listener. Dialogic works carry on a continual dialogue that includes interaction with previous information presented. The term is used to describe concepts in literary theory and analysis as well as in philosophy. Along with dialogism, the term can refer to concepts used in the work of Russian philosopher Mikhail Bakhtin; especially in his text, *The Dialogic Imagination*. Bakhtin contrasts the dialogic and the "monologic" work of literature. The dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work. Dialogic literature is in communication with multiple works. This is not merely a matter of influence, for the dialogue extends in both directions, and the previous work of literature is as altered by the dialogue as the present one is.

51. Chronotope - In literary theory and philosophy of language, the chronotope is how configurations of time and space are represented in language and discourse. The term was taken up by Russian literary scholar M.M. Bakhtin who used it as a central element in his theory of meaning in language and literature. Bakhtin developed the term in his 1937 essay *"Forms of Time and of the Chronotope in the Novel"*. Here Bakhtin showed how different literary genres operated with different configurations of time and space, which gave each genre its particular narrative character. For example, the chronotopic frame of the epic differed from that of the hero adventure or the comedy.

51. Mieke Bal's *Narratology: Introduction to the Theory of Narrative* (1985) is an introduction to the systematic study of narrative, in which she adopts structuralist concepts and terms as tools for the analysis of stories. In *Quoting Caravaggio: Contemporary Art, Preposterous History* (1999) she investigates how twentieth-century artists set up a dialogue with oldmaster art. In *Travelling Concepts in the Humanities: A Rough Guide* (2002), Bal explores the deployment of concepts in interdisciplinary cultural analysis. In a series of case studies, Bal eschews more conventional methodologies based on a single paradigm or discipline in favor of an open re-examination of concepts as they 'travel' between disciplines, historical periods, and (cultural) contexts.

52. *Mythologies* is a 1957 book by Roland Barthes. It is a collection of essays taken from *Les Lettres nouvelles*, examining the tendency of contemporary social value systems to create modern myths. Barthes also looks at the semiology of the process of myth creation, updating Ferdinand de Saussure's system of sign analysis by adding a second level where signs are elevated to the level of myth.

53. Roland Barthes - Roland Barthes, in full Roland Gérard Barthes, (born November 12, 1915, Cherbourg, France—died March 25, 1980, Paris), French essayist and social and literary critic whose writings on semiotics, the formal study of symbols and signs pioneered by Ferdinand de Saussure, helped establish structuralism and the New Criticism as leading intellectual movements. Barthes studied at the University of Paris, where he took a degree in classical letters in 1939 and in grammar and philology in 1943. After working (1952–59) at the Centre National de la Recherche Scientifique, he was appointed to the École Pratique des Hautes Études. In 1976 he became the first person to hold the chair of literary semiology at the Collège de France.

His first book, *Le Degré zéro de l'écriture* (1953; *Writing Degree Zero*), was a literary manifesto that examined the arbitrariness of the constructs of language. In subsequent books—including *Mythologies* (1957), *Essais critiques* (1964; *Critical Essays*), and *La Tour Eiffel* (1964; *The Eiffel Tower and Other Mythologies*)—he applied the same critical apparatus to the “mythologies” (i.e., the hidden assumptions) behind popular cultural phenomena from advertising and fashion to the Eiffel Tower and wrestling. His *Sur Racine* (1963; *On Racine*)

set off a literary furore in France, pitting Barthes against traditional academics who thought this “new criticism,” which viewed texts as a system of signs, was desecrating the classics. Even more radical was *S/Z* (1970), a line-by-line semiological analysis of a short story by Honoré de Balzac in which Barthes stressed the active role of the reader in constructing a narrative based on “cues” in the text.

Barthes’s literary style, which was always stimulating though sometimes eccentric and needlessly obscure, was widely imitated and parodied. Some thought his theories contained brilliant insights, while others regarded them simply as perverse contrivances. But by the late 1970s Barthes’s intellectual stature was virtually unchallenged, and his theories had become extremely influential not only in France but throughout Europe and in the United States. Other leading radical French thinkers who influenced or were influenced by him included the psychoanalyst Jacques Lacan, socio-historian Michel Foucault, and philosopher Jacques Derrida.

Two of Barthes’s later books established his late-blooming reputation as a stylist and writer. He published an “antiautobiography,” *Roland Barthes par Roland Barthes* (1975; *Roland Barthes by Roland Barthes*), and his *Fragments d’un discours amoureux* (1977; *A Lover’s Discourse*), an account of a painful love affair, was so popular it quickly sold more than 60,000 copies in France. Barthes died at the age of 64 from injuries suffered after being struck by an automobile. Several posthumous collections of his writings have been published, including *A Barthes Reader* (1982), edited by his friend and admirer Susan Sontag, and *Incidents* (1987). The latter volume revealed Barthes’s homosexuality, which he had not publicly acknowledged. Barthes’s *Oeuvres Complètes* (“Complete Works”) were published in three volumes in 1993–95.

54. Simulacra and Simulation - *Simulacra and Simulation* (French: *Simulacres et Simulation*) is a 1981 philosophical treatise by Jean Baudrillard, in which he seeks to examine the relationships between reality, symbols, and society, in particular the significations and symbolism of culture and media involved in constructing an understanding of shared existence. Simulacra are copies that depict things that either had no original, or that no longer have an

original. Simulation is the imitation of the operation of a real-world process or system over time.

Simulacra and Simulation delineates the sign-order into four stages:

- a) The first stage is a faithful image/copy, where we believe, and it may even be correct, that a sign is a "reflection of a profound reality", this is a good appearance, in what Baudrillard called "the sacramental order".
- b) The second stage is perversion of reality, this is where we come to believe the sign to be an unfaithful copy, which "masks and denatures" reality as an "evil appearance—it is of the order of maleficence". Here, signs and images do not faithfully reveal reality to us, but can hint at the existence of an obscure reality which the sign itself is incapable of encapsulating.
- c) The third stage masks the absence of a profound reality, where the sign pretends to be a faithful copy, but it is a copy with no original. Signs and images claim to represent something real, but no representation is taking place and arbitrary images are merely suggested as things which they have no relationship to. Baudrillard calls this the "order of sorcery", a regime of semantic algebra where all human meaning is conjured artificially to appear as a reference to the (increasingly) hermetic truth.
- d) The fourth stage is pure simulacrum, in which the simulacrum has no relationship to any reality whatsoever. Here, signs merely reflect other signs and any claim to reality on the part of images or signs is only of the order of other such claims. This is a regime of total equivalency, where cultural products need no longer even pretend to be real in a naïve sense, because the experiences of consumers' lives are so predominantly artificial that even claims to reality are expected to be phrased in artificial, "hyperreal" terms. Any naïve pretension to reality as such is perceived as bereft of critical self-awareness, and thus as oversentimental.

55. On the Gulf War - Baudrillard's provocative 1991 book *The Gulf War Did Not Take Place* raised his public profile as an academic and political commentator. He argued that the first Gulf War was the inverse of the Clausewitzian formula: not "the continuation of politics by other means", but "the continuation of the absence of politics by other means". Accordingly, Saddam Hussein was not fighting the Coalition, but using the lives of his soldiers as a form of

sacrifice to preserve his power (p. 72, 2004 edition). The Coalition fighting the Iraqi military was merely dropping 10,000 tonnes of bombs daily, as if proving to themselves that there was an enemy to fight (p. 61). So, too, were the Western media complicit, presenting the war in real time, by recycling images of war to propagate the notion that the U.S.-led coalition and the Iraqi government were actually fighting, but, such was not the case. Saddam Hussein did not use his military capacity (the Iraqi Air Force). His power was not weakened, evinced by his easy suppression of the 1991 internal uprisings that followed afterwards. Over all, little had changed. Saddam remained undefeated, the "victors" were not victorious, and thus there was no war—i.e., the Gulf War did not occur.

56. Tony Bennett - Tony Bennett is an English academic who has also worked in Australia. Bennett is an important figure in the development of the Australian approach to cultural studies known as "cultural policy studies." His works include *The Birth of the Museum, a Study of the Birth and Cultural Function of the Modern Museum*, and *Outside Literature*.

57. Lauren Berlant - Lauren Berlant (born 1957) is the George M. Pullman Distinguished Service Professor of English at the University of Chicago, where she has been teaching since 1984. Berlant received her PhD from Cornell University. She writes and teaches on issues of intimacy and belonging in popular culture, in relation to the history and fantasy of citizenship. Her major work consists of *The Queen of America Goes to Washington City: Essays on Sex and Citizenship* (1993), *The Female Complaint: On the Unfinished Business of Sentimentality in American Culture* (2008), *Cruel Optimism* (2011).

58. The Village Voice was an American news and culture paper, known for being the country's first alternative newsweekly. Founded in 1955 by Dan Wolf, Ed Fancher, John Wilcock, and Norman Mailer, the Voice began as a platform for the creative community of New York City. It still is kept alive online.

59. The Wretched of the Earth - *The Wretched of the Earth* (French: *Les Damnés de la Terre*) is a 1961 book by Frantz Fanon, in which the author provides a psychiatric and psychoanalysis of the dehumanizing effects of colonization upon the individual and the nation, and discusses the broader social, cultural, and political implications inherent to establishing a social

movement for the decolonization of a person and of a people. The French-language title derives from the opening lyrics of "*The Internationale*".

60. *Distinction: A Social Critique of the Judgement of Taste* (French: *La distinction*) is a 1979 book by Pierre Bourdieu, based upon the author's empirical research from 1963 until 1968. A sociological report about the state of French culture, *Distinction* was first published in English translation in 1984.

61. *Speaking from the Body: Latinas on Health and Culture* by Angie Chabram-Dernersesian - In compelling first-person accounts, Latinas speak freely about dealing with serious health episodes as patients, family caregivers, or friends. They show how the complex interweaving of gender, class, and race impacts the health status of Latinas—and how family, spirituality, and culture affect the experience of illness.

Here are stories of Latinas living with conditions common to many: hypertension, breast cancer, obesity, diabetes, depression, osteoarthritis, rheumatoid arthritis, dementia, Parkinson's, lupus, and hyper/hypothyroidism. By bringing these narratives out from the shadows of private lives, they demonstrate how such ailments form part of the larger whole of Latina lives that encompasses family, community, the medical profession, and society. They show how personal identity and community intersect to affect the interpretation of illness, compliance with treatment, and the utilization of allopathic medicine, alternative therapies, and traditional healing practices. The book also includes a retrospective analysis of the narratives and a discussion of Latina health issues and policy recommendations.

These Latina cultural narratives illustrate important aspects of the social contexts and real-world family relationships crucial to understanding illness. *Speaking from the Body* is a trailblazing collection of personal testimonies that integrates professional and personal perspectives and shows that our understanding of health remains incomplete if Latina cultural narratives are not included.

63. *The Chicana/o Cultural Studies Forum: Critical and Ethnographic Practices* -by Angie Chabram-Dernersesian - The Chicana/o Cultural Studies Forum brings together a diverse group of scholars whose work spans the interdisciplinary fields of Chicana/o studies and cultural

studies. Editor Angie Chabram-Dernersesian provides an overview of current debates, locating Chicana/o cultural criticism at the intersections of these fields. She then acts as moderator of a virtual roundtable of critics, including Frances Aparicio, Lisa Lowe, George Lipsitz, Wahneema Lubiano, Renato Rosaldo, José David Saldívar, and Sonia Saldívar-Hull.

This highly collaborative and deeply interdisciplinary project addresses the questions: What is the relationship between Chicana/o studies and cultural studies? How do we do cultural studies from within Chicana/o cultural studies? How do Chicana/o cultural studies formations (hemispheric, borderland, and feminist) intermingle? The lively conversations documented here attest to the vitality and spirit of Chicana/o cultural studies today and track the movements between disciplines that share an interest in the study of culture, power relations, identity, and representation.

This book offers a unique resource for understanding not just the development of Chicana/o cultural studies, but how new social movements and epistemologies travel and affiliate with progressive forms of social inquiry in the global era.

64. *The Chicana/o Cultural Studies Reader* by Angie Chabram-Dernersesian - The first and only book of its kind, *The Chicana/o Cultural Studies Reader* brings together key writings from experts and contributors in this newly-emerging field. The articles embrace a broad range of writing on culture, including TV, film, art, music, dance, theatre and literature. They capture the shifting terrain of Chicana/o cultural studies, and reflect the changing social and cultural condition of Chicana/os in the United States. The sections, each contributed by different authors, all feature an editor's introduction, and each one addresses a central issue in Chicana/o cultural studies. These key issues include:

- (a) the border
- (b) identity
- (c) sexuality and gender identities
- (d) the relationship between Chicana/o theories and academia.

With such a range of essays from the contributors and experts in the field, this book will be a vital addition to all courses on Chicana/o cultural studies and Latin American studies.

65. *Writing Culture: The Poetics and Politics of Ethnography* by James Clifford (Editor), George E. Marcus (Editor) - In these new essays, a group of experienced ethnographers, a literary critic, and a historian of anthropology, all known for advanced analytic work on ethnographic writing, place ethnography at the center of a new intersection of social history, interpretive anthropology, travel writing, discourse theory, and textual criticism.

The authors analyze classic examples of cultural description, from Goethe and Catlin to Malinowski, Evans-Pritchard, and Le Roy Ladurie, showing the persistence of allegorical patterns and rhetorical tropes. They assess recent experimental trends and explore the functions of orality, ethnicity, and power in ethnographic composition.

"*Writing Culture*" argues that ethnography is in the midst of a political and epistemological crisis: Western writers no longer portray non-Western peoples with unchallenged authority; the process of cultural representation is now inescapably contingent, historical, and contestable. The essays in this volume help us imagine a fully dialectical ethnography acting powerfully in the postmodern world system. They challenge all writers in the humanities and social sciences to rethink the poetics and politics of cultural invention.

66. *On the Edges of Anthropology: Interviews (Paradigm)* by James Clifford - Since the publication of *Person and Myth: Maurice Leenhardt in the Melanesian World*, James Clifford has become one of anthropology's most important interlocutors. A key figure in theory and criticism, he has written seminal essays on topics ranging from art and identity to museum studies and fieldwork. This collection of interviews captures Clifford in exchanges with his critics in Brazil, Hawaii, Japan, the United Kingdom, and Portugal, offering a set of provocative reflections on an intellectual career in transformation.

67. William Eugene Connolly is a political theorist known for his work on democracy and pluralism. He is the Krieger-Eisenhower Professor of Political Science at Johns Hopkins University. His 1974 work *The Terms of Political Discourse* won the 1999 Benjamin Lippincott Award.

68. Jonathan Culler - Culler's *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* won the James Russell Lowell Prize from the Modern Language Association of America in 1976 for an outstanding book of criticism. *Structuralist Poetics* was one of the first introductions to the French structuralist movement available in English. Culler's contribution to the *Very Short Introductions* series, *Literary Theory: A Very Short Introduction*, received praise for its innovative technique of organization. It has been translated into 26 languages, including Kurdish, Latvian, and Albanian. Instead of chapters on critical schools and their methods, the book's eight chapters address issues and problems of literary theory.

In *The Literary in Theory* (2007) Culler discusses the notion of Theory and literary history's role in the larger realm of literary and cultural theory. He defines Theory as an interdisciplinary body of work including structuralist linguistics, anthropology, Marxism, semiotics, psychoanalysis, and literary criticism.

His *Theory of the Lyric* (2015) approaches the Western lyric tradition, from Sappho to Ashbery, exploring the major parameters of the genre and contesting two dominant models of the lyric: lyric as the intense expression of the author's affective experience, and lyric as the fictional representation of the speech act of a persona. Both these models, according to Culler, are extremely limiting and ignore what is most distinctive and exciting about lyric poems.

69. In 1983, Antonia Darder's first book of poetry, *Each Day I Feel More Free* was published.

70. *The Society of the Spectacle* is a 1967 work of philosophy and Marxist critical theory by Guy Debord, in which the author develops and presents the concept of the Spectacle. The book is considered a seminal text for the Situationist movement. Debord published a followup book *Comments on the Society of the Spectacle* in 1988.

71. The term culture industry (German: Kulturindustrie) was coined by the critical theorists Theodor Adorno (1903–1969) and Max Horkheimer (1895–1973), and was presented as critical vocabulary in the chapter "*The Culture Industry: Enlightenment as Mass Deception*", of the book *Dialectic of Enlightenment* (1944), wherein they proposed that popular culture is akin to a factory producing standardized cultural goods—films, radio programmes, magazines, etc.—that are used to manipulate mass society into passivity. Consumption of the easy

pleasures of popular culture, made available by the mass communications media, renders people docile and content, no matter how difficult their economic circumstances. The inherent danger of the culture industry is the cultivation of false psychological needs that can only be met and satisfied by the products of capitalism; thus Adorno and Horkheimer especially perceived mass-produced culture as dangerous to the more technically and intellectually difficult high arts. In contrast, true psychological needs are freedom, creativity, and genuine happiness, which refer to an earlier demarcation of human needs, established by Herbert Marcuse.

72. History and Class Consciousness - *History and Class Consciousness: Studies in Marxist Dialectics* is a 1923 book by the Hungarian philosopher György Lukács, in which the author re-emphasizes Georg Wilhelm Friedrich Hegel's influence on Karl Marx, analyses the concept of class consciousness, and attempts a philosophical justification of Bolshevism.

The book helped to create Western Marxism and is the work for which Lukács is best known. Some of Lukács's pronouncements in *History and Class Consciousness* have become famous. Nevertheless, it was condemned in the Soviet Union and Eastern Europe, and Lukács later repudiated its ideas, and came to believe that in it he had confused Hegel's concept of alienation with that of Marx. It has been suggested that the concept of reification as employed in Martin Heidegger's *Being and Time* (1927) shows the strong influence of *History and Class Consciousness*, though such a relationship remains disputed.

73. Hyperreality - Hyperreality, in semiotics and postmodernism, is an inability of consciousness to distinguish reality from a simulation of reality, especially in technologically advanced postmodern societies. Hyperreality is seen as a condition in which what is real and what is fiction are seamlessly blended together so that there is no clear distinction between where one ends and the other begins. It allows the co-mingling of physical reality with virtual reality (VR) and human intelligence with artificial intelligence (AI). Individuals may find themselves, for different reasons, more in tune or involved with the hyperreal world and less with the physical real world. Some famous theorists of hyperreality/hyperrealism include Jean Baudrillard, Albert Borgmann, Daniel J. Boorstin, Neil Postman and Umberto Eco.

74. Vance Oakley Packard (May 22, 1914 – December 12, 1996) was an American journalist and social critic. He was the author of several books, including *The Hidden Persuaders*. He was a critic of consumerism.

75. *The Hidden Persuaders* - In *The Hidden Persuaders*, first published in 1957, Packard explored advertiser's use of consumer motivational research and other psychological techniques, including depth psychology and subliminal tactics, to manipulate expectations and induce desire for products, particularly in the American postwar era. He identified eight "compelling needs" that advertisers promise products will fulfill.

76. "*The Naked Society*" - In a 1964 essay called "*The Naked Society*", Packard criticized advertisers' unfettered use of private information to create marketing schemes.

77. The spectacle is a central notion in the Situationist theory, developed by Guy Debord in his 1967 book, *The Society of the Spectacle*. In its limited sense, spectacle means the mass media, which are "its most glaring superficial manifestation." Debord said that the society of the spectacle came to existence in the late 1920s.

78. *The Practice of Everyday Life* is a book by Michel de Certeau which examines the ways in which people individualise mass culture, altering things, from utilitarian objects to street plans to rituals, laws and language, in order to make them their own. *The Practice of Everyday Life* begins by pointing out that while social science possesses the ability to study the traditions, language, symbols, art and articles of exchange that make up a culture, it lacks a formal means by which to examine the ways in which people reappropriate them in everyday situations.

79. *Capitalism and Schizophrenia* is a two-volume theoretical work by the French authors Gilles Deleuze and Félix Guattari, respectively a philosopher and a psychoanalyst. Its volumes, published eight years apart, are *Anti-Oedipus* (1972, trans. 1977) and *A Thousand Plateaus* (1980, trans. 1987). Deleuze's translator Brian Massumi observes that the books differ drastically in tone, content, and composition.

80. *The Work of Mourning* (1981–2001) - Beginning with "*The Deaths of Roland Barthes*" in 1981, Derrida produced a series of texts on mourning and memory occasioned by the loss of his friends and colleagues, many of them new engagements with their work. *Memoires for Paul de Man*, a book-length lecture series presented first at Yale and then at Irvine as Derrida's Wellek Lecture, followed in 1986, with a revision in 1989 that included "*Like the Sound of the Sea Deep Within a Shell: Paul de Man's War*". Ultimately, fourteen essays were collected into *The Work of Mourning* (2001), which was expanded in the 2003 in French edition, "*The End of the World, Unique Each Time*" to include essays dedicated to Gérard Granel and Maurice Blanchot.

81. "New Queer Cinema" is a term first coined by the academic B. Ruby Rich in *Sight & Sound* magazine in 1992 to define and describe a movement in queer-themed independent filmmaking in the early 1990s.

82. Heteronormativity is the belief that people fall into distinct and complementary genders (male and female) with natural roles in life. It assumes that heterosexuality is the norm or default sexual orientation, and that sexual and marital relations are most (or only) fitting between people of opposite sex. A "heteronormative" view therefore involves alignment of biological sex, sexuality, gender identity and gender roles. Heteronormativity is often linked to heterosexism and homophobia. Michael Warner popularized the term in 1991, in one of the first major works of queer theory.

83. *Literary Theory: An Introduction* - by Terry Eagleton - Written in 1982, this work appeared, as Professor Eagleton explains, at the watershed of two very different decades. It could not anticipate what was to come after, neither could it grasp what had happened in literary theory in the light of where it was to lead. This book is an invaluable resource for the comprehension of most of the major literary- and other ideological movements- of the twentieth century From T. S. Eliot to Derrida. What impressed the most is that he makes general, and often very opaque, theories of The Structuralists, Lacan, and Derrida clear.

84. *The Ideology of the Aesthetic* (1990) - Terry Eagleton - The Ideology of the Aesthetic presents a history and critique of the concept of the aesthetic throughout modern Western

thought. As such, this is a critical survey of modern Western philosophy, focusing in particular on the complex relations between aesthetics, ethics and politics. Eagleton provides a brilliant and challenging introduction to these concerns, as characterized in the work of Kant, Schiller, Schopenhauer, Kierkegaard, Marx, Nietzsche, Freud, Heidegger, Lukacs, Adorno, Habermas, and others. Wide in span, as well as morally and politically committed, this is Terry Eagleton's major work to date. It forms both an original enquiry and an exemplary introduction.

85. *The Illusions of Postmodernism* (1996) - Terry Eagleton - In this brilliant critique, Terry Eagleton explores the origins and emergence of postmodernism, revealing its ambivalences and contradictions. Above all he speaks to a particular kind of student, or consumer, of popular "brands" of postmodern thought.

86. *Reason, Faith, and Revolution: Reflections on the God Debate* (2009) - Terry Eagleton's witty and polemical *Reason, Faith, and Revolution* is bound to cause a stir among scientists, theologians, people of faith and people of no faith, as well as general readers eager to understand the God Debate. On the one hand, Eagleton demolishes what he calls the "superstitious" view of God held by most atheists and agnostics and offers in its place a revolutionary account of the Christian Gospel. On the other hand, he launches a stinging assault on the betrayal of this revolution by institutional Christianity. There is little joy here, then, either for the anti-God brigade—Richard Dawkins and Christopher Hitchens in particular—nor for many conventional believers. Instead, Eagleton offers his own vibrant account of religion and politics in a book that ranges from the Holy Spirit to the recent history of the Middle East, from Thomas Aquinas to the Twin Towers.

87. *Encountering Development: The Making and Unmaking of the Third World* (1995) - Arturo Escobar - How did the industrialized nations of North America and Europe come to be seen as the appropriate models for post-World War II societies in Asia, Africa, and Latin America? How did the postwar discourse on development actually create the so-called Third World? And what will happen when development ideology collapses? To answer these questions, Arturo Escobar shows how development policies became mechanisms of control that were just as pervasive and effective as their colonial counterparts. The development apparatus generated categories powerful enough to shape the thinking even of its occasional critics while poverty

and hunger became widespread. "Development" was not even partially "deconstructed" until the 1980s, when new tools for analyzing the representation of social reality were applied to specific "Third World" cases. Here Escobar deploys these new techniques in a provocative analysis of development discourse and practice in general, concluding with a discussion of alternative visions for a postdevelopment era. Escobar emphasizes the role of economists in development discourse-- his case study of Colombia demonstrates that the economization of food resulted in ambitious plans, and more hunger. To depict the production of knowledge and power in other development fields, the author shows how peasants, women, and nature became objects of knowledge and targets of power under the "gaze of experts."

Escobar's contends in his 1995 book *Encountering Development: The Making and Unmaking of the Third World* that international development became a mechanism of control comparable to colonialism or "cultural imperialism that poor countries had little means of declining politely". The book, which won the 1996 Best Book Prize of the New England Council of Latin American Studies, traced the rise and fall of development through Michel Foucault's discourse analysis, which regards development as ontologically cultural (i.e., by examining linguistic structure and meaning). This led him to conclude that "development planning was not only a problem to the extent that it failed; it was a problem even when it succeeded, because it so strongly set the terms for how people in poor countries could live". Citing Foucault marked a shift in the study of development from realism to interpretivist or post-structuralist approaches, which offered much more than an analysis of mainstream development economics or the sprawling array of development actors and institutions it spawned, giving rise to a coordinated and coherent set of interventions that Escobar calls the "development apparatus".

88. *The Wretched of the Earth* by Frantz Fanon (1961) - *The Wretched of the Earth* (French: *Les Damnés de la Terre*) is a 1961 book by Frantz Fanon, in which the author provides a psychiatric and psychoanalysis of the dehumanizing effects of colonization upon the individual and the nation, and discusses the broader social, cultural, and political implications inherent to establishing a social movement for the decolonization of a person and of a people. The French language title derives from the opening lyrics of "The Internationale". Through critiques of nationalism and of imperialism, Fanon presents a discussion of personal and societal mental

health, a discussion of how the use of language (vocabulary) is applied to the establishment of imperialist identities, such as colonizer and colonized, to teach and psychologically mold the native and the colonist into their respective roles as slave and master and a discussion of the role of the intellectual in a revolution. Fanon proposes that revolutionaries should seek the help of the lumpen proletariat to provide the force required to effect the expulsion of the colonists. In traditional Marxist theory, the lumpen proletariat are the lowest, most degraded stratum of the proletariat—especially criminals, vagrants and the unemployed—people who lack the class consciousness to participate in the anti-colonial revolution.

Fanon applies the term lumpen proletariat to the colonial subjects who are not involved in industrial production, especially the peasantry, because, unlike the urban proletariat (the working class), the lumpen proletariat have sufficient intellectual independence from the dominant ideology of the colonial ruling class, readily to grasp that they can revolt against the colonial status quo and so decolonize their nation. One of the essays included in *The Wretched of the Earth* is "On National Culture", in which Fanon highlights the necessity for each generation to discover its mission and to fight for it.

89. *Black Skin, White Masks* - Frantz Fanon – (1952) - *Black Skin, White Masks* (French: *Peau noire, masques blancs*) is a 1952 book by Frantz Fanon, a psychiatrist and intellectual from Martinique. The book is written in the style of auto-theory, in which Fanon shares his own experiences in addition to presenting a historical critique of the effects of racism and dehumanization, inherent in situations of colonial domination, on the human psyche.

Black Skin, White Masks applies historical interpretation, and the concomitant underlying social indictment, to understand the complex ways in which identity, particularly Blackness is constructed and produced. In the book, he applies psychoanalysis and psychoanalytic theory to explain the feelings of dependency and inadequacy that black people might experience. That the divided self-perception of the Black Subject who has lost his native cultural origin, and embraced the culture of the Mother Country, produces an inferiority complex in the mind of the Black Subject, who then will try to appropriate and imitate the culture of the colonizer. Such behavior is more readily evident in upwardly mobile and educated Black people who can

afford to acquire status symbols within the world of the colonial ecumene, such as an education abroad and mastery of the language of the colonizer, the white masks.

Based upon, and derived from, the concepts of the collective unconscious and collective catharsis, the sixth chapter, "The Negro and Psychopathology", presents brief, deep psychoanalyses of colonized black people, and thus proposes the inability of black people to fit into the norms (social, cultural, racial) established by white society. That "a normal Negro child, having grown up in a normal Negro family, will become abnormal on the slightest contact of the white world." That, in a white society, such an extreme psychological response originates from the unconscious and unnatural training of black people, from early childhood, to associate "blackness" with "wrongness". That such unconscious mental training of black children is effected with comic books and cartoons, which are cultural media that instil and affix, in the mind of the white child, the society's cultural representations of black people as villains. Moreover, when black children are exposed to such images of villainous black people, the children will experience a psychopathology (psychological trauma), which mental wound becomes inherent to their individual, behavioral make-up; a part of his and her personality. That the early-life suffering of said psychopathology – black skin associated with villainy – creates a collective nature among the men and women who were reduced to colonized populations.

90. John Fiske (born 1939) is a media scholar who has taught around the world. He was a Professor of Communication Arts at the University of Wisconsin–Madison. His areas of interest include cultural studies, popular culture, media semiotics and television studies. He is the author of eight books, including *Power Plays*, *Power Works* (1993), *Understanding Popular Culture* (1989), *Reading the Popular* (1989), and the influential *Television Culture* (1987). Fiske also acts as a media critic, examining how cultural meaning is created in American society, and how debates over issues such as race are handled in different media.

91. Harold Foss "Hal" Foster (born August 13, 1955) is an American art critic and historian. Foster's criticism focuses on the role of the avant-garde within postmodernism. In 1983, he edited *The Anti-Aesthetic: Essays on Postmodern Culture*, a seminal text in postmodernism. In *Recodings* (1985), he promoted a vision of postmodernism that simultaneously engaged its

avant-garde history and commented on contemporary society. In *The Return of the Real* (1996), he proposed a model of historical recurrence of the avant-garde in which each cycle would improve upon the inevitable failures of previous cycles. He views his roles as critic and historian of art as complementary rather than mutually opposed.

92. *The Return of the Real: The Avant-garde at the End of the Century* - Harold Foss "Hal" Foster – (1996) - In *The Return of the Real* Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real--to art and theory grounded in the materiality of actual bodies and social sites. If *The Return of the Real* begins with a new narrative of the historical avant-gard, it concludes with an original reading of this contemporary situation-- and what it portends for future practices of art and theory, culture and politics.

93. *Madness and Civilization* by Michel Foucault - *Madness and Civilization: A History of Insanity in the Age of Reason* (French: *Folie et Dérison: Histoire de la folie à l'âge classique*) is a 1964 abridged edition of a 1961 book by the French philosopher Michel Foucault. An English translation of the complete 1961 edition, titled *History of Madness*, was published in June 2006. Foucault's first major book, *Madness and Civilization* is an examination of the evolving meaning of madness in European culture, law, politics, philosophy and medicine from the Middle Ages to the end of the eighteenth century, and a critique of historical method and the idea of history. It marks a turning in Foucault's thought away from phenomenology toward structuralism: though he uses the language of phenomenology to describe an evolving experience of the mad as "the other", he attributes this evolution to the influence of specific powerful social structures. Foucault traces the evolution of the concept of madness through three phases: the Renaissance, the "Classical Age" (the later seventeenth and most of the eighteenth centuries) and the modern experience. He argues that in the Renaissance the mad

were portrayed in art as possessing a kind of wisdom – a knowledge of the limits of our world – and portrayed in literature as revealing the distinction between what men are and what they pretend to be. Renaissance art and literature depicted the mad as engaged with the reasonable while representing the mysterious forces of cosmic tragedy such as the Ship of fools, but the Renaissance also marked the beginning of an objective description of reason and unreason (as though seen from above) compared with the more intimate medieval descriptions from within society. Foucault contends that at the dawn of the age of reason, in the mid-seventeenth century, the rational response to the mad, who until then had been consigned to society's margins, was to separate them completely from society by confining them, along with prostitutes, vagrants, blasphemers and the like, in newly created institutions all over Europe – a process he calls "the Great Confinement". The condition of these outcasts was seen as one of moral error. They were viewed as having freely chosen prostitution, vagrancy, blasphemy, unreason, etc. and the regimes of these new rational institutions were meticulous programs of punishment and reward aimed at causing them to reverse those choices. The social forces Foucault sees driving this confinement include the need for an extra-judicial mechanism for getting rid of undesirables, and the wish to regulate unemployment and wages (the cheap labour of the workhouses applied downward pressure on the wages of free labour). He argues that the conceptual distinction between the mad and the rational was in a sense a product of this physical separation into confinement: confinement made the mad conveniently available to medical doctors who began to view madness as a natural object worthy of study and then as an illness to be cured. For Foucault the modern experience began at the end of the eighteenth century with the creation of places devoted solely to the confinement of the mad under the supervision of medical doctors, and these new institutions were the product of a blending of two motives: the new goal of curing the mad away from their family who could not afford the necessary care at home, and the old purpose of confining undesirables for the protection of society. These distinct purposes were lost sight of, and the institution soon came to be seen as the only place where therapeutic treatment can be administered. He sees the nominally more enlightened and compassionate treatment of the mad in these modern medical institutions as just as cruel and controlling as their treatment in the earlier, rational institutions had been ...modern man no longer communicates with the madman ... There is no common language: or rather, it no longer exists;

the constitution of madness as mental illness, at the end of the eighteenth century, bears witness to a rupture in a dialogue, gives the separation as already enacted, and expels from the memory all those imperfect words, of no fixed syntax, spoken falteringly, in which the exchange between madness and reason was carried out. The language of psychiatry, which is a monologue by reason about madness, could only have come into existence in such a silence.

— Foucault, Preface to the 1961 edition.

94. The Order of Things - Michel Foucault - *The Order of Things: An Archaeology of the Human Sciences* (French: *Les mots et les choses: Une archéologie des sciences humaines*) is a 1966 book by the French philosopher Michel Foucault. It was translated into English and published by Pantheon Books in 1970. The key concept of the book is that various periods of history have been characterized by a certain number of conditions of truth or discourse which are common to various areas of knowledge and determine what it is possible or acceptable to affirm, and that these have been subject to change over time. Foucault analyzes shifts in the paradigm of thought between the classical and modern periods:

- a) In respect of language: from general grammar to linguistics
- b) In respect of living organisms: from natural history to biology. In respect of money: from the science of wealth to economics.

Foucault references three epistemes:

The episteme of the Renaissance, which is characterized by resemblance and similitude ➤ The classical episteme, characterized by representation, ordering, identity and difference, giving rise to categorization and taxonomy

(i) The modern episteme, the character of which Foucault seeks to uncover.

(ii) Within the classical episteme, Foucault claims that the concept of "man" was not yet defined; certainly man was spoken of, but not subject to a distinct epistemological awareness.

With vast erudition, Foucault cuts across disciplines and reaches back into seventeenth century to show how classical systems of knowledge, which linked all of nature within a great chain of

being and analogies between the stars in the heavens and the features in a human face, gave way to the modern sciences of biology, philology, and political economy. The result is nothing less than an archaeology of the sciences that unearths old patterns of meaning and reveals the shocking arbitrariness of our received truths. In the work that established him as the most important French thinker since Sartre, Michel Foucault offers startling evidence that “man”—man as a subject of scientific knowledge—is at best a recent invention, the result of a fundamental mutation in our culture.

95. Discipline and Punish - Michel Foucault – (1975) - *Discipline and Punish: The Birth of the Prison* (French: *Surveiller et punir : Naissance de la prison*) is a 1975 book by the French philosopher Michel Foucault. It is an analysis of the social and theoretical mechanisms behind the changes that occurred in Western penal systems during the modern age based on historical documents from France. Foucault argues that prison did not become the principal form of punishment just because of the humanitarian concerns of reformists. He traces the cultural shifts that led to the predominance of prison via the body and power. Prison used by the "disciplines" – new technological powers that can also be found, according to Foucault, in places such as schools, hospitals, and military barracks. In a later work, *Security, Territory, Population*, Foucault admitted that he was somewhat overzealous in his argument that disciplinary power conditions society; he amended and developed his earlier ideas. *Discipline and Punish* is a history of the modern penal system. Foucault seeks to analyze punishment in its social context, and to examine how changing power relations affected punishment. He begins by analyzing the situation before the eighteenth century, when public execution and corporal punishment were key punishments, and torture was part of most criminal investigations. Punishment was ceremonial and directed at the prisoner's body. It was a ritual in which the audience was important. Public execution reestablished the authority and power of the King. Popular literature reported the details of executions, and the public was heavily involved in them. The eighteenth century saw various calls for reform of punishment. The reformers, according to Foucault, were not motivated by a concern for the welfare of prisoners. Rather, they wanted to make power operate more efficiently. They proposed a theater of punishment, in which a complex system of representations and signs was displayed publicly. Punishments related obviously to their crimes, and served as an obstacle to lawbreaking. Prison

is not yet imaginable as a penalty. Three new models of penalty helped to overcome resistance to it. Nevertheless, great differences existed between this kind of coercive institution and the early, punitive city. The way is prepared for the prison by the developments in the seventeenth and eighteenth centuries of the disciplines. Discipline is a series of techniques by which the body's operations can be controlled. Discipline worked by coercing and arranging the individual's movements and his experience of space and time. This is achieved by devices such as timetables and military drills, and the process of exercise. Through discipline, individuals are created out of a mass. Disciplinary power has three elements: hierarchical observation, normalizing judgment and examination. Observation and the gaze are key instruments of power. By these processes, and through the human sciences, the notion of the norm developed.

Disciplinary power is exemplified by Bentham's Panopticon, a building that shows how individuals can be supervised and controlled efficiently. Institutions modeled on the panopticon begin to spread throughout society. Prison develops from this idea of discipline. It aims both to deprive the individual of his freedom and to reform him. The penitentiary is the next development. It combines the prison with the workshop and the hospital. The penitentiary replaces the prisoner with the delinquent. The delinquent is created as a response to changes in popular illegality, in order to marginalize and control popular behavior. Criticism of the failure of prisons misses the point, because failure is part of its very nature. The process by which failure and operation are combined is the carceral system. The aim of prison, and of the carceral system, is to produce delinquency as a means of structuring and controlling crime. From this perspective, they succeed. The prison is part of a network of power that spreads throughout society, and which is controlled by the rules of strategy alone. Calls for its abolition fail to recognize the depth at which it is embedded in modern society, or its real function.

96. The History of Sexuality - Michel Foucault - *The History of Sexuality* (French: *L'Histoire de la sexualité*) is originally planned for four-volume study of sexuality in the western world but only three volume got published initially and later in 2018 the drafts of the proposed fourth volume are compiled to publish the fourth volume by the French historian and philosopher Michel Foucault, in which the author examines the emergence of "sexuality" as a discursive object and separate sphere of life and argues that the notion that every individual has a sexuality

is a relatively recent development in Western societies. The first volume, *The Will to Knowledge* (La volonté de savoir), was first published in 1976; an English translation appeared in 1978. *The Use of Pleasure* (L'usage des plaisirs), and *The Care of the Self* (Le souci de soi), were published in 1984. The fourth volume, *Confessions of the Flesh* (Les aveux de la chair), was published posthumously in 2018.

In Volume 1, Foucault criticizes the "repressive hypothesis", the idea that western society suppressed sexuality from the 17th to the mid-20th century due to the rise of capitalism and bourgeois society. Foucault argues that discourse on sexuality in fact proliferated during this period, during which experts began to examine sexuality in a scientific manner, encouraging people to confess their sexual feelings and actions. According to Foucault, in the 18th and 19th centuries society took an increasing interest in sexualities that did not fit within the marital bond: the "world of perversion" that includes the sexuality of children, the mentally ill, the criminal and the homosexual, while by the 19th century, sexuality was being readily explored both through confession and scientific enquiry. In Volume 2 and Volume 3, Foucault addresses the role of sex in Greek and Roman antiquity.

The book received a mixed reception, with some reviewers praising it and others criticizing Foucault's scholarship. The idea that sexuality, including homosexuality, is a social construction is associated more with *The History of Sexuality* than with any other work. At the beginning of his "History of Sexuality" Michel Foucault criticizes the long held convention according to which the 19th century expelled sexuality from public discourse. Foucault calls this notion "the repressive hypothesis" since it holds that sexuality was repressed and therefore in need of liberation. Instead of the repressive hypothesis Foucault suggests the proliferation of the discourse on sexuality. He argues that technologies of power that were employed on 19th century sexuality by doctors, psychiatrists and educators were not technologies of repression but rather of excessive speech. Sex was indeed viewed as something private and internal but was still constantly discussed and addressed. Foucault says that the discourse on sexuality, even when dealing with restrictions and prohibitions, in fact articulated sexuality, classified it as normal and abnormal and positioned it as a predominant focus of the individual's relationship to himself.

Through his theory on the discourse on sexuality Foucault tries to understand sexuality and the history of sexuality as the product of discourse within a certain context. This means that our innermost drives and desires are shaped by social structures. Sexuality for Foucault is not "natural" but rather constructed by discourse. Foucault argues that in history sexuality was viewed and experienced in manners very different from our own. Another important point in the introduction to "The History of Sexuality" is the "birth of homosexuality" in the 19th century. Foucault holds that the classifying discourse on sexuality identified and in fact formed sexual identities. Sexuality moved from being a matter of law and morals and into a matter of identity. Those who tried to expel homosexuality just gave it a name and allowed for it, nowadays, to become accepted.

"The History of Sexuality" expresses some of Foucault's post-structuralist tendencies in viewing the human subject and all of its features not as fixed, essential and determinate structures but rather as historical products subjected to discourse and the power and knowledge it incorporates. Another important methodological aspect of "The History of Sexuality" is its genealogy of discourse, retracing its development in history, which is characteristic of Foucault's work (inspired by Nietzsche).

97. Sarah Franklin (born 1960) is an American anthropologist who has substantially contributed to the fields of feminism, gender studies, cultural studies and the social study of reproductive and genetic technology.

98. *Pedagogy of the Oppressed* (Portuguese: *Pedagogia do Oprimido*), written by educator Paulo Freire, proposes a pedagogy with a new relationship between teacher, student, and society. It was first published in Portuguese in 1968, and was translated by Myra Ramos into English and published in 1970. The book is considered one of the foundational texts of critical pedagogy. Dedicated to the oppressed and based on his own experience helping Brazilian adults to read and write, Freire includes a detailed Marxist class analysis in his exploration of the relationship between the colonizer and the colonized.

In the book Freire calls traditional pedagogy the "banking model of education" because it treats the student as an empty vessel to be filled with knowledge, like a piggy bank. He argues that

pedagogy should instead treat the learner as a co-creator of knowledge. Translated into several languages, most editions of *Pedagogy of the Oppressed* contain at least one introduction/foreword, a preface, and four chapters.

The first chapter explores how oppression has been justified and how it is reproduced through a mutual process between the "oppressor" and the "oppressed" (oppressors– oppressed distinction). Examining how the balance of power between the colonizer and the colonized remains relatively stable, Freire admits that the powerless in society can be frightened of freedom. He writes, "Freedom is acquired by conquest, not by gift. It must be pursued constantly and responsibly. Freedom is not an ideal located outside of man; nor is it an idea which becomes myth. It is rather the indispensable condition for the quest for human completion". According to Freire, freedom will be the result of praxis—informed action—when a balance between theory and practice is achieved.

The second chapter examines the "banking" approach to education—a metaphor used by Freire that suggests students are considered empty bank accounts that should remain open to deposits made by the teacher. Freire rejects the "banking" approach, claiming it results in the dehumanization of both the students and the teachers. In addition, he argues the banking approach stimulates oppressive attitudes and practices in society. Instead, Freire advocates for a more world-mediated, mutual approach to education that encourages the co-creation of knowledge. According to Freire, this "authentic" approach to education must allow people to be aware of their incompleteness and strive to be more fully human. This attempt to use education as a means of consciously shaping the person and the society is called conscientization, a term first coined by Freire in this book.

The third chapter discusses the idea that "to speak the true word is to transform the world". Freire developed the use of the term limit situation with regards to dimensions of human praxis. This is in line with Álvaro Vieira Pinto's use of the word/idea in his *"Consciência e Realidade Nacional"*, which Freire contends is "using the concept without the pessimistic character originally found in Jaspers" (Note 15, Chapter 3), in reference to Karl Jaspers's notion of *Grenzsituationen*.

The last chapter proposes dialogics as an instrument to free the colonized, through the use of cooperation, unity, organization and cultural synthesis (overcoming problems in society to liberate human beings). This is in contrast to antidialogics, which use conquest, manipulation, cultural invasion, and the concept of divide and rule. Freire suggests that populist dialogue is a necessity to revolution; that impeding dialogue dehumanizes and supports the status quo. This is but one example of the dichotomies Freire identifies in the book; others include the student-teacher dichotomy and the colonizer-colonized dichotomy.

98. *Cultural Studies and Cultural Value* - John Frow – (1995) - *Cultural Studies and Cultural Value* is a major critique of the important new discipline of cultural studies. Cultural studies has generally organized itself around the opposition of high to low culture, reversing the traditional hierarchy of value, but leaving intact the polarity and the direct correlation of culture and class. Through detailed readings of the work of Pierre Bourdieu, Michel de Certeau, Stuart Hall, and Ernesto Laclau, John Frow challenges this key assumption. He argues that the field of culture now has multiple centres and multiple domains of value and that these are irreducible to a single scale. Intellectuals play the crucial role in the mediation of the cultural field; their possession of cultural capital endows intellectuals with specific class interests which are distinct from those of the classes or groups for whom they claim to speak. *Cultural Studies and Cultural Value* seeks a revitalized and 'poststructuralist' account of social class, a basis from which cultural studies can effect a much-needed reorientation.

99. *Time and Commodity Culture: Essays in Cultural Theory and Postmodernity* - John Frow – (1997) - *Time and Commodity Culture* is a set of four linked essays on the cultural systems of postmodernity. Rather than taking modernity and postmodernity as real historical epochs, however, it understands them as strategies for organizing time and social order by means of a 'nostalgic' division within them. Each essay explores a particular dimension of this organization of time, especially in relation to the anxieties and the possibilities created by the commodification of culture. The central essay, 'Gift and Commodity', studies two areas in which the speed of commodification has increased markedly in recent years: that of the person, and that of information. Using a mix of anthropological, legal, economic, and historical materials, it investigates the privatization of the commons in information by way of such things

as the development of markets in human DNA, the trade in human organs, and the creation of property rights in 'personality'. 'What Was Postmodernism?' analyses the structured anxiety about the commodification of culture that is called 'postmodern theory'. A further essay explores tourism as a figure of modernity, and a final essay on memory explores the phenomena of 'recovered memory' and of Holocaust remembrance as ways of constructing temporally ordered forms of the real.

100. Néstor García Canclini (born 1939) is an Argentine-born academic and anthropologist known for his theorization of the concept of "hybridity." - Canclini has been one of the principal anthropologists that has treated Modernity, Postmodernity, and Culture from the Latin American perspective. One of the principal terms he has coined is "cultural hybridization," a phenomenon that "materializes in multi-determined scenarios where diverse systems intersect and interpenetrate." An example of this is contemporary music groups that mix or juxtapose global trends such as pop with indigenous or traditional rhythms. One of his best-known works, *Consumidores y ciudadanos (Consumers and Citizens)* defines consumption as "the set of socio-cultural processes in which the appropriation and uses of products are carried out." Hybrid Cultures: Strategies for Entering and Leaving Modernity

This text is foundational to Latin American Cultural Studies and is now considered a classic. Canclini takes an interdisciplinary approach to social thought to critically reimagine Latin American issues pertaining to modernity and democracy,

"Néstor García Canclini explores the tensions, verging on contradictions, between modernization and democratization in Latin American nation-states. These states regard themselves caught between traditions that have not yet gone and a modernity that has not yet arrived. From its hybrid position between tradition and modernity, the challenge for Latin America is to construct democratic culture and knowledge without succumbing either to the temptations of elite art and literature or to the coercive forces of mass media and marketing. In a work of committed scholarship the author both interrogates and advocates the development of democratic institutions and practices in Latin America." Canclini analyzes and synthesizes the theories of Bourdieu, Gramsci, Weber, elite literary works and popular culture to envision a Latin American praxis that celebrates hybridization "as an ongoing condition of all human

cultures, which contains no zones of purity because they undergo continuous processes of transculturation (two-way borrowing and lending between cultures)." Thereby imagined cultural borders are actually very porous.

101.J. K. Gibson-Graham is a pen name shared by feminist economic geographers Julie Graham and Katherine Gibson. Their first book *The End of Capitalism (As We Knew It)* was published in 1996, followed by *A Postcapitalist Politics* in 2006. Julie Graham died on April 4, 2010 from complications from cancer. Katherine Gibson is currently professor at the Institute of Culture and Society, University of Western Sydney. The two women also founded The Community Economies Research Network (CERN) and the Community Economies Collective (CEC), "international collaborative networks of researchers who share an interest in theorizing, discussing, representing and ultimately enacting new visions of economy."

102.*There Ain't no Black in the Union Jack* is a 1987 non-fiction book written by Paul Gilroy. Gilroy examines the racial politics of the United Kingdom. In particular, he discusses anti-black racism in the United Kingdom. This work of Gilroy's remains quite controversial to many for his views on racial politics in the United Kingdom and for his views on race and ethnicity.

103.*The Black Atlantic: Modernity and Double Consciousness* - Paul Gilroy - Gilroy's book *The Black Atlantic: Modernity and Double Consciousness* (1993) marks a turning point in the study of diasporas. Applying a cultural studies approach, Gilroy provides a study of African intellectual history and its cultural construction. Moving away from all cultural forms that could be deemed ethnic absolutism, Gilroy offers the concept of the Black Atlantic as a space of transnational cultural construction. In his book, Gilroy makes the peoples who suffered from the Atlantic slave trade the emblem of his new concept of diasporic peoples.

This new concept breaks with the traditional diasporic model based on the idea that diasporic people are separated by a communal source or origin, offering a second model that privileges hybridity. Gilroy's theme of Double Consciousness involves Black Atlantic striving to be both European and Black through their relationship to the land of their birth and their ethnic political constituency being absolutely transformed. Rather than encapsulating the African-American tradition within national borders, Gilroy recognizes the actual significance of European and

African travels of many African American writers. To prove his point, Gilroy re-reads the works of African-American intellectuals against the background of a trans-Atlantic context. Gilroy's concept of the Black Atlantic fundamentally disrupts contemporary forms of cultural nationalism and reopens the field of African-American studies by enlarging the field's interpretive framework.

Gilroy uses the transatlantic slave trade to highlight the influence of "routes" on black identity. He uses the image of a ship to represent how authentic black culture is composed of cultural exchanges since the slave trade stifled blacks' ability to connect to a homeland. He claims that there was a cultural exchange as well as a commodity exchange that defines the transatlantic slave trade and thus black culture. In addition, Gilroy discusses how Black people and Black cultures were written out of European countries and cultures via the effort to equate white people with institutions and cultures, which causes whiteness to be conflated with Europe as a country and Black people being ignored and excluded. This causes Blackness and Britishness to be viewed as separate entities lacking symbiosis. Whiteness and Britishness even went so far as to create a culture such that Blackness becomes a threat to the sanctity of these European and British cultures. To further an understanding of this, one can think of how race is a taboo subject in Germany, which allows Blackness to never be introduced as a dimension of what it means to be German, allowing Black people and their struggles with racism to be unnamed, unmarked, and ignored.

An example of how Gilroy and his concepts in the Black Atlantic directly affected a specific field of African-American studies is its role in defining and influencing the shift between the political black British movement of the 1960/70s to the 1980/90s. Gilroy came to reject outright the working-class movements of the 1970s and '80s on the basis that the system and logic behind the movements were fundamentally flawed as a result of their roots in the way of thinking that not only ignored race but also the trans-Atlantic experience as an integral part of the black experience and history. This argument is expanded upon in one of his previous co-authored books, *The Empire Strikes Back* (1983), which was supported by the (now closed) Centre for Contemporary Cultural Studies of the University of Birmingham in the UK. The Black Atlantic received an American Book Award in 1994. The book has subsequently been

translated into Italian, French, Japanese, Portuguese and Spanish. The influence of the study is generally accepted to be profound, though academics continue to debate in exactly what form its greatest significance may lie.

The theoretical use of the ocean as a liminal space alternative to the authority of nation-states has been highly generative in diasporic studies, in spite of Gilroy's own desire to avoid such conflations. The image of water and migration has been taken up as well by later scholars of the Black diaspora, including Omise'eke Natasha Tinsley, Isabel Hofmeyr, and Stephanie E. Smallwood, who expand Gilroy's theorizations by engaging questions of queerness, transnationality, and the middle passage.

104. *Prison Notebooks* - The Prison Notebooks were a series of essays written by the Italian neo-Marxist Antonio Gramsci. Gramsci was imprisoned by the Italian Fascist regime in 1926. The notebooks were written between 1929 and 1935, when Gramsci was released from prison on grounds of ill-health. He died in April 1937.

He wrote more than 30 notebooks and 3,000 pages of history and analysis during his imprisonment. Although written unsystematically, the Prison Notebooks are considered a highly original contribution to 20th century political theory. Gramsci drew insights from varying sources - not only other Marxists but also thinkers such as Niccol Machiavelli, Vilfredo Pareto, Georges Sorel and Benedetto Croce. His notebooks cover a wide range of topics, including Italian history and nationalism, the French Revolution, Fascism, Fordism, civil society, folklore, religion and high and popular culture.

The notebooks were smuggled out of prison in the 1930s. They were not published until the 1950s and were first translated into English in the 1970s, by the Scottish poet and folklorist Hamish Henderson. Some ideas in Marxist theory, critical theory and educational theory that are associated with Gramsci's name:

- a) Cultural hegemony as a means of maintaining the capitalist state.
- b) The need for popular workers' education to encourage development of intellectuals from the working class.

- c) The distinction between political society (the police, the army, legal system, etc.) which dominates directly and coercively, and civil society (the family, the education system, trade unions, etc.) where leadership is constituted through ideology or by means of consent.
- d) "Absolute historicism".
- e) A critique of economic determinism that opposes fatalistic interpretations of Marxism.
- f) A critique of philosophical materialism.

105 *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* is a 1962 book by the philosopher Jürgen Habermas. It was translated into English in 1989 by Thomas Burger and Frederick Lawrence. An important contribution to modern understanding of democracy, it is notable for "transforming media studies into a hard-headed discipline." This is Jürgen Habermas's most concrete historicalsociological book and one of the key contributions to political thought in the postwar period. It will be a revelation to those who have known Habermas only through his theoretical writing to find his later interests in problems of legitimation and communication foreshadowed in this lucid study of the origins, nature, and evolution of public opinion in democratic societies.

106. Cultural Hegemony - In Marxist philosophy, cultural hegemony is the domination of a culturally diverse society by the ruling class who manipulate the culture of that society—the beliefs, explanations, perceptions, values, and mores—so that their imposed, ruling-class worldview becomes the accepted cultural norm; the universally valid dominant ideology, which justifies the social, political, and economic status quo as natural and inevitable, perpetual and beneficial for everyone, rather than as artificial social constructs that benefit only the ruling class.

In philosophy and in sociology, the term cultural hegemony has denotations and connotations derived from the Ancient Greek word ἡγεμονία (hegemonia) indicating leadership and rule. In politics, hegemony is the geopolitical method of indirect imperial dominance, with which the hegemon (leader state) rules subordinate states, by the threat of intervention, an implied means of power, rather than by direct military force, that is, invasion, occupation, and annexation.

Hegemony was a term previously used by Marxists such as Vladimir Lenin to denote the political leadership of the working-class in a democratic revolution. Gramsci greatly expanded this concept, developing an acute analysis of how the ruling capitalist class – the bourgeoisie – establishes and maintains its control.

Orthodox Marxism had predicted that socialist revolution was inevitable in capitalist societies. By the early 20th century, no such revolution had occurred in the most advanced nations. Capitalism, it seemed, was more entrenched than ever. Capitalism, Gramsci suggested, maintained control not just through violence and political and economic coercion, but also through ideology. The bourgeoisie developed a hegemonic culture, which propagated its own values and norms so that they became the "common sense" values of all. People in the working-class (and other classes) identified their own good with the good of the bourgeoisie, and helped to maintain the status quo rather than revolting.

To counter the notion that bourgeois values represented "natural" or "normal" values for society, the working class needed to develop a culture of its own. Lenin held that culture was "ancillary" to political objectives, but for Gramsci it was fundamental to the attainment of power that cultural hegemony be achieved first. In Gramsci's view, a class cannot dominate in modern conditions by merely advancing its own narrow economic interests; neither can it dominate purely through force and coercion. Rather, it must exert intellectual and moral leadership, and make alliances and compromises with a variety of forces. Gramsci calls this union of social forces a "historic bloc", taking a term from Georges Sorel. This bloc forms the basis of consent to a certain social order, which produces and re-produces the hegemony of the dominant class through a nexus of institutions, social relations, and ideas. In this way, Gramsci's theory emphasized the importance of the political and ideological superstructure in both maintaining and fracturing relations of the economic base.

Gramsci stated that bourgeois cultural values were tied to folklore, popular culture and religion, and therefore much of his analysis of hegemonic culture is aimed at these. He was also impressed by the influence Roman Catholicism had and the care the Church had taken to prevent an excessive gap developing between the religion of the learned and that of the less educated. Gramsci saw Marxism as a marriage of the purely intellectual critique of religion

found in Renaissance humanism and the elements of the Reformation that had appealed to the masses. For Gramsci, Marxism could supersede religion only if it met people's spiritual needs, and to do so people would have to think of it as an expression of their own experience.

107. Subaltern Studies - The Subaltern Studies Group (SSG) or Subaltern Studies Collective is a group of South Asian scholars interested in the postcolonial and post-imperial societies which started at the University of Sussex in 1979–80. The term Subaltern Studies is sometimes also applied more broadly to others who share many of their views. Their antiessentialist approach is one of history from below, focused more on what happens among the masses at the base levels of society than among the elite. The term "subaltern" in this context is an allusion to the work of Italian Marxist Antonio Gramsci (1891–1937). It refers to any person or group of inferior rank or station, whether because of race, class, gender, sexual orientation, ethnicity, or religion.

One of the group's early contributors, Sumit Sarkar, later began to critique it. He entitled one of his essays "*Decline of the Subaltern in Subaltern Studies*", criticizing the turn to Foucauldian studies of power-knowledge that left behind many of the empiricist and Marxist efforts of the first two volumes of Subaltern Studies. He writes that the socialist inspiration behind the early volumes led to a greater impact in India itself, while the later volumes' focus on western discourse reified the subaltern-colonizer divide and then rose in prominence mainly in western academia. Even Gayatri Chakraboty Spivak, one of the most prominent names associated with the movement, has called herself a critic of "metropolitan post-colonialism".

Indian sociologist Vivek Chibber has criticized the premise of Subaltern Studies for its obfuscation of class struggle and class formation in its analysis, and accused it of excising class exploitation from the story of the oppression of the subaltern. His critique, explained in his book *Postcolonial Theory and the Specter of Capital*, is focused on the works of two Indian scholars: Ranajit Guha and Dipesh Chakrabarty.

108. Subaltern (postcolonialism) - In critical theory and postcolonialism, the term subaltern designates the populations which are socially, politically, and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. In describing "history

told from below", subaltern was coined by Antonio Gramsci, notably through his work on cultural hegemony, which identified the groups that are excluded from a society's established institutions and thus denied the means by which people have a voice in their society. The terms subaltern and Subaltern Studies entered postcolonial studies through the works of the Subaltern Studies Group, a collection of historians of the Indian Subcontinent who explored the political-actor role of the men and women who constitute the mass population, rather than the political roles of the social and economic elites, in the history of the Indian Subcontinent. Marxist historians had already been investigating colonial history as told from the perspective of the proletariat, using the concept of social classes as being determined by economic relations. In the 1970s, subaltern began to denote the colonized peoples of the Indian subcontinent and described a new perspective of the history of an imperial colony as told from the point of view of the colonized rather than that of the colonizers. In the 1980s, the scope of enquiry of Subaltern Studies was applied as an "intervention in South Asian historiography". As a method of intellectual discourse, the concept of the subaltern is contentious because it originated as a Eurocentric method of historical enquiry for studying the non-Western people of Africa, Asia, and the Middle East. From its inception as an historical-research model for studying the colonial experience of the peoples of the Indian Subcontinent, subaltern studies transformed from a model of intellectual discourse into a method of "vigorous post-colonial critique". The term "subaltern" is used in the fields of history, anthropology, sociology, human geography, literary criticism, musicology, and art history.

109. Reformism - Reformism is a political doctrine advocating the reform of an existing system or institution instead of its abolition and replacement. Within the socialist movement, reformism is the view that gradual changes through existing institutions can eventually lead to fundamental changes in a society's political and economic systems. Reformism as a political tendency and hypothesis of social change grew out of opposition to revolutionary socialism, which contends that revolutionary upheaval is a necessary precondition for the structural changes necessary to transform a capitalist system to a qualitatively different socialist economic system. As a doctrine, reformism is distinguished from the act of pragmatic reform which instead aims to safeguard and permeate the status quo by preventing fundamental structural changes to it whereas reformism posits that an accumulation of reforms can

eventually lead to the emergence of entirely different economic and political systems than those of present-day capitalism and democracy.

There are two types of reformism. One has no intention of bringing about socialism or fundamental economic change to society and is used to oppose such structural changes. The other is based on the assumption that while reforms are not socialist in themselves, they can help rally supporters to the cause of revolution by popularizing the cause of socialism to the working class.

The debate on the ability for social democratic reformism to lead to a socialist transformation of society is over a century old. Reformism is criticized for being paradoxical as it seeks to overcome the existing economic system of capitalism while trying to improve the conditions of capitalism, thereby making it appear more tolerable to society. According to Rosa Luxemburg, under reformism "[capitalism] is not overthrown, but is on the contrary strengthened by the development of social reforms". In a similar vein, Stan Parker of the Socialist Party of Great Britain argues that reforms are a diversion of energy for socialists and are limited because they must adhere to the logic of capitalism. French social theorist Andre Gorz criticized reformism by advocating a third alternative to reformism and social revolution that he called "non-reformist reforms", specifically focused on structural changes to capitalism as opposed to reforms for improve living conditions within capitalism or to prop it up through economic interventions.

110. Articulation - In sociology, articulation labels the process by which particular classes appropriate cultural forms and practices for their own use. The term appears to have originated from the work of Antonio Gramsci, specifically from his conception of superstructure. Chantal Mouffe, Stuart Hall, and others have adopted or used it.

111. Praxis School - The Praxis school was a Marxist humanist philosophical movement, whose members were influenced by Western Marxism. It originated in Zagreb and Belgrade in the SFR Yugoslavia, during the 1960s.

112. *We Gotta Get out of This Place: Popular Conservatism and Postmodern Culture* by Lawrence Grossberg was published in 1992 and deals with several aspects of (then)

contemporary American culture: Lawrence Grossberg states that it is a book about “the political, economic and cultural forces which are producing a new atmosphere, a new kind of dissatisfaction and a new conservatism in American life”. Further, he discusses how commercialization, a lack of passion, and depoliticization causes a new conservatism in rock. A critical review of the book calls it "a highly ambitious and intriguing work, if an ultimately flawed one."

113. *A Thousand Plateaus: Capitalism and Schizophrenia* is a 1980 philosophy book by the French philosopher Gilles Deleuze and the French psychoanalyst Félix Guattari. It is the second and final volume of *Capitalism and Schizophrenia*. While the first volume, *AntiOedipus* (1972), sought to "short-circuit" a developing "bureaucracy of analytic reason" in France (between Left political parties and psychoanalysis), the second was intended to be a "positive exercise" in nomadology. Brian Massumi's English translation was published in 1987, one year after the twelfth "plateau" was published separately as *Nomadology: The War Machine* (1986).

The book is considered to be a major statement of post-structuralism and postmodernism.

114. *The Theory of Communicative Action* is a two-volume 1981 book by Jürgen Habermas, in which the author continues his project of finding a way to ground "the social sciences in a theory of language", which had been set out in *On the Logic of the Social Sciences* (1967). The two volumes are *Reason and the Rationalization of Society*, in which Habermas establishes a concept of communicative rationality, and *Lifeworld and System: A Critique of Functionalist Reason*, in which Habermas creates the two level concept of society and lays out the critical theory for modernity.

115. *Habermas versus Postmodernists* - Habermas offered some early criticisms in an essay, "Modernity versus Postmodernity" (1981), which has achieved wide recognition. In that essay, Habermas raises the issue of whether, in light of the failures of the twentieth century, we "should try to hold on to the intentions of the Enlightenment, feeble as they may be, or should we declare the entire project of modernity a lost cause?" Habermas refuses to give up on the possibility of a rational, "scientific" understanding of the life-world.

Habermas has several main criticisms of postmodernism:

- a) The postmodernists are equivocal about whether they are producing serious theory or literature;
- b) Habermas feels that the postmodernists are animated by normative sentiments but the nature of those sentiments remains concealed from the reader;
- c) Habermas accuses postmodernism of a totalizing perspective that fails "to differentiate between phenomena and practices that occur in every day life"
- d) Habermas asserts that postmodernists ignore that which Habermas finds absolutely central to differentiate phenomena and practices that occur within modern society";—namely, everyday life and its practices.

116. *New cultural studies: adventures in theory* (2006) - A new generation is turning to theory to think through some of the most crucial issues in contemporary culture. "New Cultural Studies" provides for the first time an authoritative and accessible guide to the ideas of this generation, explaining just why theory continues to be central to the past, present, and future of cultural studies. It follows prominent thinkers and theorists, such as Agamben, Badiou, Deleuze, Derrida, Kittler, Laclau, Levinas, and Zizek, as they map out theories of anti-capitalism, ethics, the post-humanities, post-Marxism, and new media technologies

116. "A *Cyborg Manifesto*" is an essay written by Donna Haraway and published in 1985. In it, the concept of the cyborg is a rejection of rigid boundaries, notably those separating "human" from "animal" and "human" from "machine." She writes: "The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust."

117. *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective* sheds light on Haraway's vision for a feminist science. The essay originated as a commentary on Sandra Harding's *The Science Question in Feminism* (1986) and is a reply to Harding's "successor science". Haraway offers a critique of the feminist intervention into masculinized traditions of scientific rhetoric and the concept of objectivity. The essay identifies

the metaphor that gives shape to the traditional feminist critique as a polarization. At one end lies those who would assert that science is a rhetorical practice and, as such, all "science is a contestable text and a power field". At the other are those interested in a feminist version of objectivity, a position Haraway describes as a "feminist empiricism".

118. *Multitude: War and Democracy in the Age of Empire* is a book by post-marxist philosophers Antonio Negri and Michael Hardt, published in 2004. It is the second installment of a "trilogy" also comprising *Empire* (2000) and *Commonwealth* (2009).

Multitude is divided into three sections: "War," which addresses the current "global civil war"; "*Multitude*," which elucidates the "multitude" as an "active social subject, which acts on the basis of what the singularities share in common"; and, "Democracy," which critiques traditional forms of political representation and gestures toward alternatives.

Multitude addresses these issues and elaborates on the assertion, in the Preface to *Empire*, that: "The creative forces of the multitude that sustain Empire are also capable of autonomously constructing a counter-Empire, an alternative political organization of global flows and exchanges."

The rapid growth of the alter-globalisation movement, evident in the large protests in Seattle in 1999 and in Genova in 2001, along with the creation of the World Social Forum in Porto Alegre, also in 2001, seemed to substantiate the optimistic outlook at the end of *Empire*. The terrorist attacks on September 11, 2001 and subsequent rise of state-sponsored "counterterrorism" seem, however, to have complicated this optimism.

119. *Cultural Science: A Natural History of Stories, Demes, Knowledge and Innovation* - *Cultural Science* introduces a new way of thinking about culture. Adopting an evolutionary and systems approach, the authors argue that culture is the population-wide source of newness and innovation; it faces the future, not the past. Its chief characteristic is the formation of groups or 'demes' (organised and productive subpopulation; 'demos'). Demes are the means for creating, distributing and growing knowledge. However, such groups are competitive and knowledge-systems are adversarial. Starting from a rereading of Darwinian evolutionary theory, the book utilises multidisciplinary resources: Raymond Williams's 'culture is ordinary'

approach; evolutionary science (e.g. Mark Pagel and Herbert Gintis); semiotics (Yuri Lotman); and economic theory (from Schumpeter to McCloskey).

Successive chapters argue that:

- a) Culture and knowledge need to be understood from an externalist ('linked brains') perspective, rather than through the lens of individual behaviour;
- b) Demes are created by culture, especially storytelling, which in turn constitutes both politics and economics;
- c) The clash of systems - including demes - is productive of newness, meaningfulness and successful reproduction of culture;
- d) Contemporary urban culture and citizenship can best be explained by investigating how culture is used, and how newness and innovation emerge from unstable and contested boundaries between different meaning systems;
- e) The evolution of culture is a process of technologically enabled 'demic concentration' of knowledge, across overlapping meaning-systems or semiospheres; a process where the number of demes accessible to any individual has increased at an accelerating rate, resulting in new problems of scale and coordination for cultural science to address.

The book argues for interdisciplinary 'consilience', linking evolutionary and complexity theory in the natural sciences, economics and anthropology in the social sciences, and cultural, communication and media studies in the humanities and creative arts. It describes what is needed for a new 'modern synthesis' for the cultural sciences. It combines analytical and historical methods, to provide a framework for a general reconceptualisation of the theory of culture – one that is focused not on its political or customary aspects but rather its evolutionary significance as a generator of newness and innovation.

120. Subculture: The Meaning of Style - *Subculture: The Meaning of Style* is a 1979 book by Dick Hebdige, focusing on Britain's postwar youth subculture styles as symbolic forms of resistance. Drawing from Marxist theorists, literary critics, French structuralists, and American sociologists, Hebdige presents a model for analyzing youth subcultures. While Hebdige argues

that each subculture undergoes the same trajectory, he outlines the individual style differences of specific subcultures, such as Teddy boys, mods, rockers, skinheads, and punks. Hebdige emphasizes the historical, class, race, and socioeconomic conditions that surrounded the formation of each subculture. While *Subculture: The Meaning of Style* is one of the most influential books on the theory of subcultures, it faces a range of critiques.

In *Subculture: The Meaning of Style*, Hebdige argues that the styles of Britain's postwar working-class youth subcultures challenge dominant ideology, hegemony, and social normalization through symbolic forms of resistance. Hebdige focuses, in particular, on the evolution of styles in subcultures such as Teddy boys, mods, rockers, skinheads and punks. According to Hebdige, style is constructed through a combination of clothing, music, dance, make-up and drugs. Hebdige emphasizes the historical, socioeconomic, class, race, and mass media contexts of each subculture. For instance, Hebdige argues that there is a common theme underlying the white punk and black reggae subcultures; both reject British national symbolism. Although seemingly unrelated, Hebdige proves this point by outlining the similarities in their styles.

Hebdige argues that all subcultures experience the same trajectory. In this model, subcultures initially form through a common resistance. The dominant society often sees these groups as radical, leading to fear, skepticism, and anxiety in their response. In some ways, this gives the subculture's resistance more power but only momentarily, because eventually entrepreneurs find a way to commodify the style and music of the subculture. Before long, elements of the subculture are available to the mainstream, i.e. Edwardian jackets of the Teddy boys. In this way, what was once subversive, rebellious, and radical, is now contained. For this reason, it is often the case that the moment when dominant society begins to recognize a subculture is the moment that the resistant power of the subculture begins to die.

121. *The Uses of Literacy* is a book written by Richard Hoggart and published in 1957, examining the influence of mass media in the United Kingdom. The book has been described as a key influence in the history of English and media studies and in the founding of cultural studies. *The Uses of Literacy* was an attempt to understand the changes in culture in Britain caused by "massification". It has been described as marking a "watershed in public perception

of culture and class and shifted academic parameters". Hoggart's argument is that "the mass publicists" were made "more insistently, effectively and in a more comprehensive and centralised form today than they were earlier" and "that we are moving towards the creation of a mass culture, that the remnants of what was at least in part an urban culture 'of the people' are being destroyed".

122. Oppositional gaze - The concept was first developed as a critique of the male gaze by bell hooks in her essay "*The Oppositional Gaze: Black Female Spectators*". hooks posits the power of the gaze from a black body as repressed, denied, and ultimately interrogating. Through critical discussion around black women and cinema, the oppositional gaze enters as the counterpart to reinforcing white supremacy. Subsequently, black films developed in response to the stagnant stereotypes of white-dominated cinema. It is critical to note that even in this realm, the concerns around gender relations reinforce an imaginative moment of phallogentric power by black men, a power not disseminated toward black women.

In Lacanian theory, modes of power and looking relations are contextualized within the mirror stage. This stage subsequently produces the narcissistic libido and the alienating function of the 'I' "...which will mark with its rigid structure the subject's entire mental development. Thus, to break out of the circle of the Innenwelt into the Umwelt generates the inexhaustible quadrature of the ego's verifications". As a child, hook's first encounter with Sapphire from Amos 'n' Andy "...explored both the negation of black female representation in cinema and television and our rejection of these images. [Sapphire's] black female image was not the body of desire. There was nothing to see. She was not us". Lacan examines this dual relationship, noting that the mirror stage is "...far from a phenomenon that occurs in the development of the child". Thus, placing the black female spectator in a paradigm of méconnaissances, where their image was explained and reiterated without them looking. As hooks concludes on the black characterization of Sapphire, "How could we long to be there when our image, visually constructed, was so ugly".

Oppositional gaze is a political rebellion and resistance against the repression of black people's right to a gaze; and it is through these looking relations that independent black cinema develops. The phrase oppositional gaze was coined by feminist, scholar and social activist bell hooks in

1992. It is a work of feminist film theory, which criticizes the male gaze through Michel Foucault's 'relations of power'. hooks asserts "there is power in looking".

The oppositional gaze encompasses modes of looking and looking back which employ reflexive gazes such as:

- a) The shared gaze
- b) The repressed gaze
- c) White supremacist capitalist imperialist dominating gaze
- d) Phallocentric gaze
- e) Black male gaze
- f) Gaze of Recognition

123. Dialectic of Enlightenment - Max Horkheimer, Theodor Adorno, Gunzelin Noeri, Edmund Jephcott - *Dialectic of Enlightenment* is undoubtedly the most influential publication of the Frankfurt School of Critical Theory. Written during the Second World War and circulated privately, it appeared in a printed edition in Amsterdam in 1947. "What we had set out to do," the authors write in the Preface, "was nothing less than to explain why humanity, instead of entering a truly human state, is sinking into a new kind of barbarism. "Yet the work goes far beyond a mere critique of contemporary events. Historically remote developments, indeed, the birth of Western history and of subjectivity itself out of the struggle against natural forces, as represented in myths, are connected in a wide arch to the most threatening experiences of the present. The book consists in five chapters, at first glance unconnected, together with a number of shorter notes. The various analyses concern such phenomena as the detachment of science from practical life, formalized morality, the manipulative nature of entertainment culture, and a paranoid behavioral structure, expressed in aggressive anti-Semitism, that marks the limits of enlightenment. The authors perceive a common element in these phenomena, the tendency toward self-destruction of the guiding criteria inherent in enlightenment thought from the beginning. Using historical analyses to elucidate the present, they show, against the background of a prehistory of subjectivity, why the National Socialist terror was not an aberration of modern history but was rooted deeply in the fundamental characteristics of Western civilization. Adorno and Horkheimer see the self-destruction of

Western reason as grounded in a historical and fateful dialectic between the domination of external nature and society. They trace enlightenment, which split these spheres apart, back to its mythical roots. Enlightenment and myth, therefore, are not irreconcilable opposites, but dialectically mediated qualities of both real and intellectual life. "Myth is already enlightenment, and enlightenment reverts to mythology." This paradox is the fundamental thesis of the book. This new translation, based on the text in the complete edition of the works of Max Horkheimer, contains textual variants, commentary upon them, and an editorial discussion of the position of this work in the development of Critical Theory.

124 *The Authoritarian Personality* is a 1950 sociology book by Theodor W. Adorno, Else Frenkel-Brunswik, Daniel Levinson, and Nevitt Sanford, researchers working at the University of California, Berkeley, during and shortly after World War II.

The Authoritarian Personality "invented a set of criteria by which to define personality traits, ranked these traits and their intensity in any given person on what it called the 'F scale' (F for fascist)." The personality type Adorno et al. identified can be defined by nine traits that were believed to cluster together as the result of childhood experiences. These traits include conventionalism, authoritarian submission, authoritarian aggression, anti-intellectualism, anti-intraception, superstition and stereotypy, power and "toughness", destructiveness and cynicism, projectivity, and exaggerated concerns over sex.

Though strongly criticized for bias and methodology, the book was highly influential in American social sciences, particularly in the first decade after its publication: "No volume published since the war in the field of social psychology has had a greater impact on the direction of the actual empirical work being carried on in the universities today."

125. *Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism* by Eva Illouz (1997) - To what extent are our most romantic moments determined by the portrayal of love in film and on TV? Is a walk on a moonlit beach a moment of perfect romance or simply a simulation of the familiar ideal seen again and again on billboards and movie screens? In her unique study of American love in the twentieth century, Eva Illouz unravels the mass of images that define our ideas of love and romance, revealing that the experience of "true" love is deeply

embedded in the experience of consumer capitalism. Illouz studies how individual conceptions of love overlap with the world of clichés and images she calls the "Romantic Utopia." This utopia lives in the collective imagination of the nation and is built on images that unite amorous and economic activities in the rituals of dating, lovemaking, and marriage. Since the early 1900s, advertisers have tied the purchase of beauty products, sports cars, diet drinks, and snack foods to success in love and happiness. Illouz reveals that, ultimately, every cliché of romance—from an intimate dinner to a dozen red roses—is constructed by advertising and media images that preach a democratic ethos of consumption: material goods and happiness are available to all. Engaging and witty, Illouz's study begins with readings of ads, songs, films, and other public representations of romance and concludes with individual interviews in order to analyze the ways in which mass messages are internalized. Combining extensive historical research, interviews, and postmodern social theory, Illouz brings an impressive scholarship to her fascinating portrait of love in America.

126. *Cold Intimacies: The Making of Emotional Capitalism* by Eva Illouz - It is commonly assumed that capitalism has created an a-emotional world dominated by bureaucratic rationality; that economic behavior conflicts with intimate, authentic relationships; that the public and private spheres are irremediably opposed to each other; and that true love is opposed to calculation and self-interest.

Eva Illouz rejects these conventional ideas and argues that the culture of capitalism has fostered an intensely emotional culture in the workplace, in the family, and in our own relationship to ourselves. She argues that economic relations have become deeply emotional, while close, intimate relationships have become increasingly defined by economic and political models of bargaining, exchange, and equity. This dual process by which emotional and economic relationships come to define and shape each other is called emotional capitalism. Illouz finds evidence of this process of emotional capitalism in various social sites: self-help literature, women's magazines, talk shows, support groups, and the Internet dating sites. How did this happen? What are the social consequences of the current preoccupation with emotions? How did the public sphere become saturated with the exposure of private life? Why does suffering occupy a central place in contemporary identity? How has emotional capitalism transformed

our romantic choices and experiences? Building on and revising the intellectual legacy of critical theory, this book addresses these questions and offers a new interpretation of the reasons why the public and the private, the economic and the emotional spheres have become inextricably intertwined.

127. *The Culture of the New Capitalism* is a 2006 book on the economic situation of the time by Richard Sennett, in which the author covers politics, economics, sociology and psychology. Based on the author's Castle Lectures at Yale, the book is a sociological study of the influence of the New Economy on human relationships. Sennett describes the transformations that have taken place in postmodern capitalism as corporations have become more diffuse, unstable, and decentered. Contrasted with the 'iron cage' bureaucracy described by Weber – those pyramid-like corporate structures in which individuals knew their place and planned their futures – modern corporations provide no long-term stability, benefits, social capital, or interpersonal trust.

Sennett first looks at bureaucracy in early capitalism. Most businesses were short lived and unstable. However, in the latter half of the 19th century, business was modelled on predictable military lines where all roles were defined and career progression could be mapped out. This new model aimed at social inclusion, that is, most would work at the base of the social pyramid, hopefully progressing to the tip. Modern capitalism looks at this model with disdain – too many superfluous people are employed to remain competitive and people should constantly adapt and prove themselves to be assets. Therefore, in large modern businesses, the majority of workers face uncertainty and find it difficult to conceive of a life narrative. Due to mechanization and the need for upskilling, managers as well as their subordinates face the possibility of obsolescence. Concepts such as craftsmanship and getting the job right are seen as wasteful and somewhat obsessive. Capitalism's need for potential is increasingly reflected in the education system. SATs favour superficial and adaptive reasoning rather than deeper introspection on the meaning of things. Finally, comparisons are made between branding and politics. Products such as cars are physically very similar, but branding creates differences on minor issues revolving around appearance and emotion. Sennett views this same 'goldplating' process as having a largely negative influence on modern politics where presentation is key.

128. Luce Irigaray - Luce Irigaray (born 3 May 1930) is a Belgian-born French feminist, philosopher, linguist, psycholinguist, psychoanalyst and cultural theorist. She is best known for her works *Speculum of the Other Woman* (1974) and *This Sex Which Is Not One* (1977). Presently, she is active in the Women's Movements in both France and Italy. Her first major book *Speculum of the Other Woman*, based on her second dissertation, was published in 1974. In *Speculum*, Irigaray engages in close analyses of phallocentrism in Western philosophy and psychoanalytic theory, analyzing texts by Freud, Hegel, Plato, Aristotle, Descartes, and Kant. The book's most cited essay, "*The Blind Spot of an Old Dream*," critiques Freud's lecture on femininity.

In 1977, Irigaray published *This Sex Which is Not One* which was subsequently translated into English with that title and published in 1985, along with *Speculum*. In addition to more commentary on psychoanalysis, including discussions of Lacan's work, *This Sex Which is Not One* also comments on political economy, drawing on structuralist writers such as LéviStrauss. For example, Irigaray argues that the phallic economy places women alongside signs and currency, since all forms of exchange are conducted exclusively between men. ("Women on the Market", which is Chapter Eight of *This Sex Which Is Not One*.) Irigaray draws upon Karl Marx's theory of capital and commodities to claim that women are exchanged between men in the same way as any other commodity is. She argues that our entire society is predicated on this exchange of women. Her exchange value is determined by society, while her use value is her natural qualities. Thus, a woman's self is divided between her use and exchange values, and she is only desired for the exchange value. This system creates three types of women: the mother, who is all use value; the virgin, who is all exchange value; and the prostitute, who embodies both use and exchange value.

Within the same essay, "*Women on the Market*," Irigaray uses additional Marxist foundations to argue that women are in demand due to their perceived shortage and as a result, males seek "to have them all," or seek a surplus like the excess of commodity buying power, capital, that capitalists seek constantly. Irigaray speculates thus that perhaps, "the way women are used matter less than their number." In this further analogy of women "on the market," understood through Marxist terms, Irigaray points out that women, like commodities, are moved between

men based on their exchange value rather than just their use value, and the desire will always be surplus – making women almost seem like capital, in this case, to be accumulated. "As commodities, women are thus two things at once: utilitarian objects and bearers of value."

129. **Rosi Braidotti** - Rosi Braidotti (born 28 September 1954) is a contemporary philosopher and feminist theoretician. Braidotti's publications have consistently been placed in continental philosophy, at the intersection with social and political theory, cultural politics, gender, feminist theory and ethnicity studies. The core of her interdisciplinary work consists of four interconnected monographs on the constitution of contemporary subjectivity, with special emphasis on the concept of difference within the history of European philosophy and political theory. Braidotti's philosophical project investigates how to think difference positively, which means moving beyond the dialectics that both opposes it and thus links it by negation to the notion of sameness.

This is evidenced in the philosophical agenda set in her first book *Patterns of Dissonance: An Essay on Women in Contemporary French Philosophy*, 1991, which gets developed further in the trilogy that follows. In the next book, *Nomadic Subjects: Embodiment and Difference in Contemporary Feminist Theory*, 1994, the question is formulated in more concrete terms: can gender, ethnic, cultural or European differences be understood outside the straitjacket of hierarchy and binary opposition? Thus the following volume, *Metamorphoses: Towards a Materialist Theory of Becoming*, 2002, analyses not only gender differences, but also more categorical binary distinctions between self and other, European and foreign, human and non-human (animal/ environmental/ technological others).

The conclusion is that a systematic ambivalence structures contemporary cultural representations of the globalised, technologically mediated, ethnically mixed, gender-aware world we now inhabit. The question consequently arises of what it takes to produce adequate cultural and political representations of a fast-changing world and move closer to Spinozian notions of adequate understanding.

The ethical dimension of Braidotti's work on difference comes to the fore in the last volume of the trilogy, *Transpositions: On Nomadic Ethics*, 2006. Here she surveys the different

ethical approaches that can be produced by taking difference and diversity as the main point of reference and conclude that there is much to be gained by suspending belief that political participation, moral empathy and social cohesion can only be produced on the basis of the notion of recognition of sameness.

Braidotti makes a case for an alternative view on subjectivity, ethics and emancipation and pitches diversity against the postmodernist risk of cultural relativism while also standing against the tenets of liberal individualism. Throughout her work, Braidotti asserts and demonstrates the importance of combining theoretical concerns with a serious commitment to producing socially and politically relevant scholarship that contributes to making a difference in the world. Braidotti's output also included several edited volumes. Her work has been translated in a total of 19 languages and all the main books in at least three languages other than English.

Her most recent book is *The Posthuman* (Polity Press, 2013). *The Posthuman* offers both an introduction and major contribution to contemporary debates on the posthuman. As the traditional distinction between the human and its others has blurred, exposing the nonnaturalistic structure of the human, *The Posthuman* starts by exploring the extent to which a post-humanist move displaces the traditional humanistic unity of the subject. Rather than perceiving this situation as a loss of cognitive and moral self-mastery, Braidotti argues that the posthuman helps us make sense of our flexible and multiple identities.

130. Henry Jenkins - Henry Jenkins III (born June 4, 1958) is an American media scholar. Jenkins has authored and co-authored over a dozen books including *By Any Media Necessary: The New Youth Activism* (2016), *Spreadable Media: Creating Value and Meaning in a Networked Culture* (2013), *Convergence Culture: Where Old and New Media Collide* (2006), *Textual Poachers: Television Fans and Participatory Culture* (1992), and *What Made Pistachio Nuts?: Early Sound Comedy and the Vaudeville Aesthetic* (1989).

131. Transmedia storytelling (also known as transmedia narrative or multiplatform storytelling) is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies, not to be confused with traditional cross-platform

media franchises, sequels, or adaptations, but usually working together with these other mediums. Henry Jenkins, author of the seminal book *Convergence Culture*, warns that this is an emerging subject and different authors have different understandings of it. He warns that the term "transmedia" per se means "across media" and may be applied to superficially similar, but different phenomena. In particular, the concept of "transmedia storytelling" should not to be confused with traditional cross-platform, "transmedia" media franchises, or "media mixes". One example that Harry Jenkins gives is media conglomerate DC comics. This conglomerate released comic books prior to films coming out so the audience would have knowledge of the character's backstory. Much of transmedia storytelling is not based on singular characters or plot lines, but rather focus on larger complex worlds where multiple characters and plot lines can be sustained for a longer period of time. In addition, Jenkins focused on how transmedia extends to attract larger audiences such as DC comics releasing coloring books to attract younger audience members. Sometimes, audience members will feel as though some transmedia storylines have left gaps in the plot line or character development, so they begin another extension of transmedia storytelling, which would be something such as fan fiction. The transmedia storytelling exists in the form of transmedia narratives. Kalinov and Markova define the term as: "a multimedia product which communicates its narrative through a multitude of integrated media channels".

From a production standpoint, transmedia storytelling involves creating content that engages an audience using various techniques to permeate their daily lives. In order to achieve this engagement, a transmedia production will develop stories across multiple forms of media in order to deliver unique pieces of content in each channel. Importantly, these pieces of content are not only linked together (overtly or subtly), but are in narrative synchronization with each other. In his latest book, Nuno Bernardo shows TV and film producers how to use transmedia to build an entertainment brand that can conquer global audiences, readers and users in a myriad of platforms.

132. **Laura Kipnis** - Laura Kipnis (born 1956) is an American cultural critic and essayist. Her work focuses on sexual politics, gender issues, aesthetics, popular culture, and pornography. In her 2003 book *Against Love: A Polemic*, a "ragingly witty yet contemplative

look at the discontents of domestic and erotic relationships, Kipnis combines portions of the slashing sexual contrarianism of Mailer, the scathing antidomestic wit of early Roseanne Barr and the coolly analytical aesthetics of early Sontag."

In 2010 she published *How to Become a Scandal: Adventures in Bad Behavior*, which focused on scandal, including those of Eliot Spitzer, Linda Tripp, James Frey, Sol Wachtler, and Lisa Nowak; the book examined "the elaborate ways those transgressors reassure themselves that they are not bringing colossal ruin upon themselves, that their dalliances will never see the light of day". "What allows for scandal in Kipnis's schema is every individual's blind spot, "a little existential joke on humankind (or in some cases, a ticking time bomb) nestled at the core of every lonely consciousness...Ostensibly about scandal, her book is most memorable as a convincing case for the ultimate unknowability of the self".

133. Henry Krips - Henry Paul Krips is an Australian academic who is the Andrew W. Mellon All-Claremont Chair of Humanities and Professor of Cultural Studies at Claremont Graduate University in Claremont, California. He specializes in Contemporary European Cultural Theory, Psychoanalysis, and Science Studies. Krips' publications include *Fetish: An Erotics of Culture* (Cornell University Press, 1999), *Der Andere Schauplatz: Psychoanalyse, Kultur, Medien* (Turia Kant, Vienna, 2001), *Science, Reason and Rhetoric* (University of Pittsburgh Press, 1995), and *The Metaphysics of Quantum Theory* (Oxford, Clarendon Press, 1987).

134. J. Kristeva (born 24 June 1941) is a Bulgarian-French philosopher, literary critic, semiotician, psychoanalyst, feminist, and, most recently, novelist, who has lived in France since the mid-1960s. She is now a professor emeritus at the University Paris Diderot. The author of more than 30 books, including *Powers of Horror, Tales of Love, Black Sun: Depression and Melancholia, Proust and the Sense of Time*, and the trilogy *Female Genius*.

135. Ernesto Laclau - Ernesto Laclau (6 October 1935 – 13 April 2014) was an Argentine political theorist. He is often described as an 'inventor' of post-Marxist political theory. He is well known for his collaborations with his long-term partner, Chantal Mouffe. Laclau's early work was influenced by Althusserian Marxism and focused on issues debated within Neo-Marxist circles in the 1970s, such as the role of the state, the dynamics of capitalism, the

importance of building popular movements, and the possibility of revolution. Laclau's most significant book is *Hegemony and Socialist Strategy*, which he co-authored with Chantal Mouffe in 1985. The position outlined in this book is usually described as post-Marxist because it rejects (a) Marxist economic determinism and (b) the view that class struggle is the most important antagonism in society. In their 2001 introduction to the second edition Laclau and Mouffe commented on this label, stating that whilst 'post-Marxist' they were also 'post-Marxist': their work, though a departure from traditional Western Marxism, retained similar concerns and ideas. A key innovation in *Hegemony and Socialist Strategy* was Laclau and Mouffe's argument that left-wing movements need to build alliances with a wide variety of different groups if they are to be successful and establish a left-wing 'hegemony'. In the final chapter of the book, the project of "radical and plural democracy" was advocated: a democracy in which subjects accept the importance of the values of liberty and equality, but fight over what the terms mean.

In *Hegemony and Socialist Strategy* Laclau and Mouffe also offered a constructivist account of 'discourse'. By drawing on the work of the later Wittgenstein, they argued that social entities only become meaningful through discursive articulation. As such, the meaning of something is never pre-given but is, instead, constructed through social practices. Laclau subsequently used this account of discourse to re-consider the nature of identity, arguing that all political identities are discursive - even if they are experienced by individuals as 'natural' (even to the point where one's identity is not recognised as an identity). For example, though an individual may think that they are just 'born male' this is, for Laclau, not the case: 'maleness' is a socially constructed category that has no innate meaning.

In his more recent works Laclau returned to a topic that was prevalent in his earliest writings: populism. In *On Populist Reason*, Laclau considered the nature of populism in political discourse, the creation of a popular hegemonic bloc such as "the people", and the importance of affect in politics. Building on his earlier work, Laclau argued that the basis of populism lies in the creation of "empty signifiers": words and ideas that express a universal idea of justice, and symbolically structure the political environment. Against those who see populism as a threat to democracy, Laclau argued that it is an essential component of it.

136. **Scott Lash** - (born December 23, 1945) - Lash's work has been influential in sociology and cultural studies, he has been interviewed by numerous media outlets and other academics, including the BBC Radio's Essay and in Design and Culture. He has been an editor of the journal *Theory, Culture and Society* since 1989. His work with co-author John Urry has received a great deal of attention in cultural geography and Gibson Burrell stated their work "their book (*The End of Organised Capitalism*) was a huge achievement in the 'assemblage' of material, and 25 years of 'events' have not been too unkind to it." His works have been translated to 15 languages, and he has directed research projects in the domain of technology and media since 1996.

137. **Jean-François Lyotard** - He is best known for his articulation of postmodernism after the late 1970s and the analysis of the impact of postmodernity on the human condition. He was a director of the International College of Philosophy which was founded by Jacques Derrida, François Châtelet, Jean-Pierre Faye and Dominique Lecourt.

The Postmodern Condition - The Postmodern Condition: A Report on Knowledge is a 1979 book by Jean-François Lyotard, in which Lyotard analyzes the notion of knowledge in postmodern society as the end of 'grand narratives' or metanarratives, which he considers a quintessential feature of modernity. Lyotard introduced the term 'postmodernism', which was previously only used by art critics, into philosophy and social sciences, with the following observation: "Simplifying to the extreme, I define postmodern as incredulity towards metanarratives". Originally written as a report on the influence of technology in exact sciences, commissioned by the Conseil des universités du Québec, *The Postmodern Condition* was influential. Lyotard later admitted that he had a "less than limited" knowledge of the science he was to write about, deeming *The Postmodern Condition* his worst book. Lyotard criticizes metanarratives such as reductionism and teleological notions of human history such as those of the Enlightenment and Marxism, arguing that they have become untenable because of technological progress in the areas of communication, mass media and computer science. Techniques such as artificial intelligence and machine translation show a shift to linguistic and symbolic production as central elements of the post industrial economy and the related postmodern culture, which had risen at the end of the 1950s after the reconstruction of western

Europe. The result is a plurality of language-games (a term coined by Ludwig Wittgenstein), of different types of argument. At the same time, the goal of truth in science is replaced by "performativity" and efficiency in the service of capital or the state, and science produces paradoxical results such as chaos theory, all of which undermine science's grand narrative. Lyotard professes a preference for this plurality of small narratives that compete with each other, replacing the totalitarianism of grand narratives.

The Differend: Phrases in Dispute (French: *Le Différend*) is a 1983 book by the philosopher Jean-François Lyotard.

138. ***Eros and Civilization - Eros and Civilization: A Philosophical Inquiry into Freud***

(1955; second edition, 1966) is a book by the German philosopher and social critic Herbert Marcuse, in which the author proposes a non-repressive society, attempts a synthesis of the theories of Karl Marx and Sigmund Freud, and explores the potential of collective memory to be a source of disobedience and revolt and point the way to an alternative future. Its title alludes to Freud's *Civilization and Its Discontents* (1930). The 1966 edition has an added "political preface".

139. ***One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*** is a 1964 book by the philosopher Herbert Marcuse, in which the author offers a wide-ranging critique of both contemporary capitalism and the Communist society of the Soviet Union, documenting the parallel rise of new forms of social repression in both these societies, as well as the decline of revolutionary potential in the West. He argues that "advanced industrial society" created false needs, which integrated individuals into the existing system of production and consumption via mass media, advertising, industrial management, and contemporary modes of thought.

a) The concept of "one-dimensional man" asserts that there are other dimensions of human existence in addition to the present one and that these have been eliminated. It maintains that the spheres of existence formerly considered as private (e.g. sexuality) have now become part of the entire system of social domination of man by man, and it suggests that totalitarianism can be imposed without terror.

b) Technological rationality, which impoverishes all aspects of contemporary life, has developed the material bases of human freedom, but continues to serve the interests of suppression. There is a logic of domination in technological progress under present conditions: not quantitative accumulation, but a qualitative "leap" is necessary to transform this apparatus of destruction into an apparatus of life.

(3) The analysis proceeds on the basis of "negative" or dialectical thinking, which sees existing things as "other than they are" and as denying the possibilities inherent in themselves. It demands "freedom from the oppressive and ideological power of given facts."

(4) The book is generally pessimistic about the possibilities for overcoming the increasing domination and unfreedom of technological society; it concentrates on the power of the present establishment to contain and repulse all alternatives to the status quo.

140. ***Reason and Revolution: Hegel and the Rise of Social Theory*** is a 1941 book by the philosopher Herbert Marcuse, in which the author discusses the social theories of the philosophers Georg Wilhelm Friedrich Hegel and Karl Marx. Marcuse reinterprets Hegel, with the aim of demonstrating that Hegel's basic concepts are hostile to the tendencies that led to fascism.

141. ***The Work of Art in the Age of Mechanical Reproduction*** (1935, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*), by Walter Benjamin, is an essay of cultural criticism which proposes that the aura of a work of art is devalued by mechanical reproduction. The subject and themes of the essay have much influenced the fields of art history and architectural theory, and of cultural studies and media theory.

142. ***Negative Dialectics*** is a 1966 book by Theodor W. Adorno.

143. ***Metahistory: The Historical Imagination in Nineteenth-century Europe*** is a work of historiography by Hayden White first published in 1973. On the second page of his Introduction White stated: My own analysis of the deep structure of the historical imagination of Nineteenth century Europe is intended to provide a new perspective on the current debate over the nature and function of historical knowledge.

The theoretical framework is outlined in the first 50 pages of the book, which consider in detail eight major figures of 19th-century history and the philosophy of history. The larger context of historiography and writing in general is also considered. White's approach uses systematically a fourfold structural schema with two terms mediating between a pair of opposites.

According to White the historian begins his work by constituting a chronicle of events which is to be organized into a coherent story. These are the two preliminary steps before processing the material into a plot which is argued as to express an ideology. Thus the historical work is "a verbal structure in the form of a narrative prose discourse that purports to be a model, or icon, of past structures and processes in the interest of explaining what they were by representing them".

For the typologies of emplotment, argumentation and ideologies White refers to works by Northrop Frye, Stephen Pepper and Karl Mannheim. His four basic emplotments are provided by the archetypal genres of romance, comedy, tragedy and satire. The modes of argumentation, following Pepper's 'adequate root metaphors' are formist, organist, mechanistic and contextualist. Among the main types of Ideology White adopts anarchy, conservatism, radicalism and liberalism. White affirms that elective affinities link the three different aspects of a work and only four combinations (out of 64) are without internal inconsistencies or 'tensions'. The limitation arises through a general mode of functioning - representation, reduction, integration or negation, which White assimilates to one of the four main tropes: metaphor, metonymy, synecdoche and irony. Structuralists as Roman Jakobson or Emile Benveniste have used mostly an opposition between the first two of them but White refers to an earlier classification, adopted by Giambattista Vico and contrasts metaphor with irony. The exemplary figures chosen by White present the ideal types of historians and philosophers.

Synoptic table of Hayden White's Metahistory

Trope	Mode	Emplotment	Argument	Ideology	Historian	Philosopher
Metaphor	Representational	Romance	Formist	Anarchist	Michelte	Nietzsche
Metonymy	Reductionist	Tragedy	Mechanist	Radical	Tocuqvile	Marx
Synecdoche	Integrative	Comedy	Organicist	Conservative	Ranke	Hegel
Irony	Negational	Satire	Contextualise	Liberal	Burckhardt	Croce

144. **Toby Miller** - Toby Miller (9 August 1958) is a British/Australian-American interdisciplinary social scientist with areas of concentration including cultural studies and media studies. *The well-tempered self: citizenship, culture, and the postmodern subject.* (1993)

145. **Chandra Talpade Mohanty** - Chandra Talpade Mohanty (born 1955) is a Distinguished Professor of Women's and Gender Studies, Sociology, and the Cultural Foundations of Education and Dean's Professor of the Humanities at Syracuse University. Mohanty, a postcolonial and transnational feminist theorist, has argued for the inclusion of a transnational approach in exploring women's experiences across the world. She is author of *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*, and co-editor of *Third World Women* and the

Politics of Feminism (1991), *Feminist Genealogies, Colonial Legacies, Democratic Futures* (1997), *Feminism and War: Confronting U.S. Imperialism*, (2008), and *The Sage Handbook on Identities* (2010).

Her work focuses on transnational feminist theory, anti-capitalist feminist praxis, anti-racist education, and the politics of knowledge. Central to Mohanty's transnational mission is the project of building a "non-colonizing feminist solidarity across the borders," through an intersectional analysis of race, nation, colonialism, sexuality, class and gender.

146. **Chantal Mouffe** - She is best known for her contribution to the development—jointly with Ernesto Laclau, with whom she co-authored *Hegemony and Socialist Strategy*—of the so-called Essex School of discourse analysis, a type of post-Marxist political inquiry drawing on

Gramsci, post-structuralism and theories of identity, and redefining Leftist politics in terms of radical democracy and context free grammars of power relations. Her highest cited publication is *Hegemony and socialist strategy: Towards a radical democratic politics*. A prominent critic of deliberative democracy (especially in its Rawlsian and Habermasian versions), she is also known for her critical use of the work of Carl Schmitt, mainly the concept of "the political", in proposing a radicalization of modern democracy—what she calls "agonistic pluralism". She has developed an interest in highlighting the radical potential of artistic practices. Mouffe's *Agonistics: Thinking the World Politically* (2013) has been criticised by Timothy Laurie for its strong focus on State institutions, noting that Mouffe's "professed enthusiasm for (some) non-Western Islamist movements is solely conditional upon their assumption of State instruments"

147. **Kobena Mercer** (born 1960) is a British art historian and writer on contemporary art and visual culture. His writing on Robert Mapplethorpe and Rotimi Fani-Kayode has been described as "among the most incisive (and delightful to read) critiques of simple identity-based politics in the field of cultural studies." Much of Kobena Mercer's writing has focused on the work and cultural context of black British artists, including monographs for Keith Piper, Rotimi Fani-Kayode and Hew Locke – as well as on contemporary and modern art of the African Diaspora more widely. He has contributed essays to numerous anthologies in the fields of cultural studies and contemporary art, including his own, groundbreaking volume, *Welcome to the Jungle: New Positions in Black Cultural Studies*, published in 1994. Mercer was commissioned to contribute "*New Practices, New Identities: Hybridity and Globalization*," the closing chapter in the epic series *The Image of the Black in Western Art, Volume V, The Twentieth Century* (2014).

148. **Meaghan Morris** - Meaghan Morris (born 5 October 1950) is an Australian scholar of cultural studies. She is currently a Professor of Gender and Cultural Studies at the University of Sydney. His famous books are - *Identity Anecdotes: Translation and Media Culture* (2006), *Too Soon Too Late: History in Popular Culture* (1998), *The Pirate's Fiancée: Feminism, Reading, Postmodernism* (1988).

149. **Antonio Negri** - Antonio "Toni" Negri (born 1 August 1933) is an Italian Marxist sociologist and political philosopher, best known for his co-authorship of *Empire* and secondarily for his work on *Spinoza Labor of Dionysus: A Critique of the State-Form* (1994) In this book the authors ask themselves "How is it, then, that labor, with all its life-affirming potential, has become the means of capitalist discipline, exploitation, and domination in modern society?" The authors expose and pursue this paradox through a systematic analysis of the role of labor in the processes of capitalist production and in the establishment of capitalist legal and social institutions. Critiquing liberal and socialist notions of labor and institutional reform from a radical democratic perspective, Hardt and Negri challenge the state-form itself. *Insurgencies: Constituent Power and the Modern State* (1999) This book written solely by Negri "explores the drama of modern revolutions-from Machiavelli's Florence and Harrington's England to the American, French, and Russian revolutions-and puts forward a new notion of how power and action must be understood if we are to achieve a radically democratic future." *Empire* (2000) In general, the book theorizes an ongoing transition from a "modern" phenomenon of imperialism, centered around individual nation-states, to an emergent postmodern construct created among ruling powers which the authors call "Empire", with different forms of warfare: ...according to Hardt and Negri's *Empire*, the rise of *Empire* is the end of national conflict, the "enemy" now, whoever he is, can no longer be ideological or national. The enemy now must be understood as a kind of criminal, as someone who represents a threat not to a political system or a nation but to the law. This is the enemy as a terrorist....In the "new order that envelops the entire space of... civilization", where conflict between nations has been made irrelevant, the "enemy" is simultaneously "banalized" (reduced to an object of routine police repression) and absolutized (as the Enemy, an absolute threat to the ethical order"

Empire elaborates a variety of ideas surrounding constitutions, global war, and class. Hence, the *Empire* is constituted by a monarchy (the United States and the G8, and international organizations such as NATO, the International Monetary Fund or the World Trade Organization), an oligarchy

(the multinational corporations and other nation-states) and a democracy (the various nongovernment organizations and the United Nations). Part of the book's analysis deals with

"imagin[ing] resistance", but "the point of Empire is that it, too, is "total" and that resistance to it can only take the form of negation - "the will to be against". The Empire is total, but economic inequality persists, and as all identities are wiped out and replaced with a universal one, the identity of the poor persists.

Multitude: War and Democracy in the Age of Empire (2004)

Multitude addresses these issues and picks up the thread where Empire has left off. In order to do so, Hardt and Negri argue, one must first analyze the present configuration of war and its contradictions. This analysis is performed in the first chapter, after which chapters two and three focus on multitude and democracy, respectively. Multitude is not so much a sequel as it is a reiteration from a new point of view in a new, relatively accessible style that is distinct from the predominantly academic prose style of Empire. Multitude remains, the authors insist, despite its ubiquitous subject matter and its almost casual tone, a book of philosophy which aims to shape a conceptual ground for a political process of democratization rather than present an answer to the question 'what to do?' or offer a programme for concrete action.

Commonwealth (2009)

In this book, the authors introduce the concept of "the republic of property": "What is central for our purposes here is that the concept of property and the defense of property remain the foundation of every modern political constitution. This is the sense in which the republic, from the great bourgeois revolutions to today, is a republic of property". Part 2 of the book deals with the relationship between modernity and anti-modernity and proposes "altermodernity". Altermodernity "involves not only insertion in the long history of antimodern struggles but also rupture with any fixed dialectic between modern sovereignty and antimodern resistance. In the passage from antimodernity to altermodernity, just as tradition and identity are transformed, so too resistance takes on a new meaning, dedicated now to the constitution of alternatives. The freedom that forms the base of resistance, as we explained earlier, comes to the fore and constitutes an event to announce a new political project."

For Alex Callinicos in a review "What is newest in Commonwealth is its take on the fashionable idea of the common. Hardt and Negri mean by this not merely the natural resources

that capital seeks to appropriate, but also "the languages we create, the social practices we establish, the modes of sociality that define our relationships", which are both the means and the result of biopolitical production. Communism, they argue, is defined by the common, just as capitalism is by the private and socialism (which they identify in effect with statism) with the public." For David Harvey Negri and Hardt "in the search of an altermodernity — something that is outside the dialectical opposition between modernity and anti-modernity — they need a means of escape. The choice between capitalism and socialism, they suggest, is all wrong. We need to identify something entirely different, communism — working within a different set of dimensions." Harvey also notes that "Revolutionary thought, Hardt and Negri argue, must find a way to contest capitalism and 'the republic of property.'

It 'should not shun identity politics but instead must work through it and learn from it,' because it is the 'primary vehicle for struggle within and against the republic of property since identity itself is based on property and sovereignty.'" In the same exchange in Artforum between Harvey and Micheal Hardt and Antonio Negri, Hardt and Negri attempt to correct Harvey in a concept that is important within the argument of Commonwealth. As such, they state that "We instead define the concept of singularity, contrasting it to the figure of the individual on the one hand and forms of identity on the other, by focusing on three aspects of its relationship to multiplicity: Singularity refers externally to a multiplicity of others; is internally divided or multiple; and constitutes a multiplicity over time - that is, a process of becoming."

150. *Seductive Hallucinations of the "Mexican" in America* (2007) was written by William Nericcio.

151. Elspeth Probyn (born 1958) is an Australian academic. Probyn's work has helped to establish several new areas of scholarship – from embodied research methods to cultural studies of food. Professor Probyn is the author of several groundbreaking monographs and over a hundred articles and chapters across the fields of gender, media, and cultural studies, philosophy, cultural geography, anthropology and critical psychology. Her current research includes questions about the sustainability of food production and consumption from an ethnographic and cultural perspective. This draws from previous work on embodiment, gender, sexuality, ethics and cultural practice. Her exploration of these issues draws from contemporary

debates about the more-than human realm and the power of non-human agents and agencies. As of 2018, her most recent book is *Eating the Ocean* (2016). Her important books are - *Sexing the Self: Gendered Positions in Cultural studies* (1993), *Sexy bodies: The Strange Carnalities of Feminism* (1995), *Outside Belongings* (1996), *Carnal Appetites; Food Sex Identities* (2000), *Blush: Faces of Shame* (2005).

152. *Reading the Romance* is a book by Janice Radway that analyzes the Romance novel genre using reader-response criticism, first published in 1984 and reprinted in 1991. The 1984 edition of the book is composed of an introduction, six chapters, and a conclusion, structured partly around Radway's investigation of romance readers in Smithton (a pseudonym) and partly around Radway's own criticism. Radway herself expresses preference for reader-response criticism throughout the course of the book, as opposed to the popular new criticism during the 1980s.

152. *Reading Capital* (French: *Lire le Capital*) is a 1965 work of political philosophy, concerning the epistemological nature of the Marx's magnum opus *Das Kapital*, by Structural Marxist theorists Louis Althusser, Étienne Balibar, Roger Establet, Jacques Rancière, and Pierre Macherey. An abridged English translation was published in 1970, and an unabridged translation in 2016.

153. Nelly Richard (Caen, France, 1948) is a French-born cultural theorist now based in Chile and editor of the *Revista de Crítica Cultural*. Among her books are *The Insubordination of Signs* and *Cultural Residues*.

154. Andrew Ross (born 1956) - His doctoral dissertation, about modern American poetry, was published as *The Failure of Modernism* in 1986. Several subsequent books (*No Respect: Intellectuals and Popular Culture*; *Strange Weather: Culture, Science, and Technology in the Age of Limits*; and *The Chicago Gangster Theory of Life: Nature's Debt to Society*) established his reputation as one of the leading practitioners of cultural studies, particularly in the fields of popular culture, ecology, and the history of technology.

155. Occidentalism refers to and identifies representations of the Western world (the Occident) in two ways:

a) as dehumanizing stereotypes of the Western world, Europe, the Americas, Australia, New Zealand, South Africa, and Israel, usually from the Muslim world; and

b) as ideological representations of the West, as applied in *Occidentalism: A Theory of Counter-Discourse in Post-Mao China* (1995), by Chen Xiaomei; *Occidentalism: Images of the West* (1995), by James G. Carrier; and *Occidentalism: The West in the Eyes of its Enemies* (2004), Ian Buruma and Avishai Margalit. Occidentalism is often counterpart to the term orientalism as used by Edward Said in his book of that title, which refers to and identifies Western stereotypes of the Eastern world, the Orient.

156. Orientalism is a term used by art historians and literary and cultural studies scholars for the imitation or depiction of aspects in the Eastern world. These depictions are usually done by writers, designers, and artists from the West. In particular, Orientalist painting, depicting more specifically "the Middle East", was one of the many specialisms of 19th-century academic art, and the literature of Western countries took a similar interest in Oriental themes.

Since the publication of Edward Said's *Orientalism* in 1978, much academic discourse has begun to use the term "Orientalism" to refer to a general patronizing Western attitude towards Middle Eastern, Asian, and North African societies. In Said's analysis, the West essentializes these societies as static and undeveloped—thereby fabricating a view of Oriental culture that can be studied, depicted, and reproduced. Implicit in this fabrication, writes Said, is the idea that Western society is developed, rational, flexible, and superior.

157. Other - In phenomenology, the terms the Other and the Constitutive Other identify the other human being, in their differences from the Self, as being a cumulative, constituting factor in the self-image of a person; as their acknowledgement of being real; hence, the Other is dissimilar to and the opposite of the Self, of Us, and of the Same. The Constitutive Other is the relation between the personality (essential nature) and the person (body) of a human being; it is the relation of essential and superficial characteristics of personal identity that corresponds to the relationship between opposite but correlative characteristics of the Self, because the difference is inner-difference, within the Self.

The condition and quality of Otherness, the characteristics of the Other, is the state of being different from and alien to the social identity of a person and to the identity of the Self. In the discourse of philosophy, the term Otherness identifies and refers to the characteristics of Who? and What? of the Other, which are distinct and separate from the Symbolic order of things; from the Real (the authentic and unchangeable); from the aesthetic (art, beauty, taste); from political philosophy; from social norms and social identity; and from the Self. Therefore, the condition of Otherness is a person's non-conformity to and with the social norms of society; and Otherness is the condition of disenfranchisement (political exclusion), effected either by the State or by the social institutions (e.g. the professions) invested with the corresponding socio-political power. Therefore, the imposition of Otherness alienates the labelled person from the centre of society, and places him or her at the margins of society, for being the Other.

The term Othering describes the reductive action of labeling a person as someone who belongs to a subordinate social category defined as the Other. The practice of Othering is the exclusion of persons who do not fit the norm of the social group, which is a version of the Self. Likewise, in human geography, to other an individual identifies and excludes them from the social group, placing them at the margins of society where social norms do not apply.

158. **Eve Kosofsky Sedgwick** (May 2, 1950 – April 12, 2009) was an American academic scholar in the fields of gender studies, queer theory (queer studies), and critical theory. Sedgwick published several books considered "groundbreaking" in the field of queer theory, including *Between Men: English Literature and Male Homosocial Desire* (1985), *Epistemology of the Closet* (1990), and *Tendencies* (1993). Her critical writings helped create the field of queer studies. Her works reflect an interest in a range of issues, including queer performativity; experimental critical writing; the works of Marcel Proust; non-Lacanian psychoanalysis; artists' books; Buddhism and pedagogy; the affective theories of Silvan Tomkins and Melanie Klein; and material culture, especially textiles and texture.

159. **Richard Sennett** (born 1 January 1943) - Sennett's scholarly writing centers on the development of cities, the nature of work in modern society, and the sociology of culture. *Families Against the City*, his earliest book, examines the relationship between family and work in 19th-century Chicago. A subsequent quartet of books explores urban life more largely: *The*

Uses of Disorder, an essay on identity formation in cities; *The Fall of Public Man*, a history of public culture and public space, particularly in London, Paris, and New York in the 18th and 19th Centuries; *The Conscience of the Eye*, a study of how Renaissance urban design passed into modern city planning, and *Flesh and Stone*, an overview of the design of cities from ancient to modern times. Another quartet of books is devoted to labour. *The Hidden Injuries of Class* is a study of class consciousness among working-class families in Boston; *The Corrosion of Character* explores how new forms of work are changing our communal and personal experience; *Respect* probes the relation of work and reforms of the welfare system; and *The Culture of the New Capitalism* provides an overview of these changes. *Authority* is an essay in political theory; it addresses the tools of interpretation by which we recast raw power into either legitimate or illegitimate authority.

Sennett is working on a project called 'Homo Faber,' exploring material ways of making culture. The first book in this series is *The Craftsman*, published in 2008; subsequent volumes are *Together: The Rituals, Pleasures, and Politics of Cooperation*, published in 2012, and *Building and Dwelling: Ethics for the City* (2018) on the making of the urban environment.

160. Beverley Skeggs is a British sociologist, noted as one of the foremost feminist sociologists in the world. Her important books are - *Feminist Cultural Theory: Production and Process* (1995); *Formations of Class and Gender: Becoming Respectable* (1997); *Transformations: Thinking through Feminism* (2000).

161. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* (1989) was written by Edward Soja.

162. *Social Justice and the City* is a book published in 1973 written by the Marxist geographer David Harvey. The book is an attempt to lay out afresh the paradigm of urban geography, by bringing together the two conflicting thesis of methodology and philosophy. Going against the grain of his previous book *Explanation in Geography* published in 1970, he argued that geography cannot remain disengaged, impartial and 'objective' at a time when urban poverty and associated ills were reigning high. The book is divided into three parts. Part I, titled 'Liberal Formulations', deals with a liberal outlook on urban society and problems. However they are

inadequate in dealing with the problems of the city, since they cannot bridge the gap between the ethics of morality and justice from the forces of revolutionary action. Part II, titled 'Socialist Formulations', deals with a Marxist dialectical approach to understand socially complex behaviors and forces related to land, industry and urbanism. The difference between the two parts is that while the essays in Part I are ideological in the Marxist sense, the essays in Part II are ideological in the western (Non-Marxist) sense. Part III, titled 'Synthesis' summarizes the significance of Marx's ontology and epistemology on his theoretical formulations, and ends with a review of urbanism and right to the city as theorized by Henri Lefebvre.

163. Gayatri Chakravorty Spivak - Gayatri Spivak, in full Gayatri Chakravorty Spivak, (born Feb. 24, 1942, Calcutta, India), Indian literary theorist, feminist critic, postcolonial theorist, and professor of comparative literature noted for her personal brand of deconstructive criticism, which she called "interventionist."

Educated in Calcutta (B.A., 1959) and at the University of Cambridge and Cornell University (Ph.D., 1967), she taught English and comparative literature at the Universities of Iowa, Texas, Pittsburgh, and Pennsylvania and at Columbia University. She was appointed University Professor at Columbia in 2007.

In 1976 Spivak published *Of Grammatology*, an English translation of French deconstructionist philosopher Jacques Derrida's *De la grammatologie* (1967). In a series of later essays Spivak urged women to become involved in, and to intervene in, the evolution of deconstructive theory. She also urged her colleagues to focus on women's historicity. Critical of "phallogocentric" (imperialist as well as Marxist) historical interpretation, Spivak accused "bourgeois" Western feminists of complicity with international capitalism in oppressing and exploiting women of the developing world. Her critical writings include *In Other Worlds: Essays in Cultural Politics* (1987), *The PostColonial Critic* (1990), *Thinking Academic Freedom in Gendered Post-Coloniality* (1992), *Outside in the Teaching Machine* (1993), *A Critique of Postcolonial Reason* (1999), *Death of a Discipline* (2003), and *Other Asias* (2005).

164. Sara Suleri Goodyear - *Meatless Days*. Chicago (1989), *The Rhetoric of English India*. Chicago (1992), and *Boys Will Be Boys: A Daughter's Elegy* (2003) are the works published by her.

165. Tiziana Terranova is an Italian theorist and activist, whose work focuses on the effects of information technology on society through concepts such as digital labor and commons. Terranova has published the monograph *Network Culture. Politics for the Information Age* (2004).

166. *The Making of the English Working Class* - The Making of the English Working Class is a work of English social history, written by E. P. Thompson, a 'New Left' historian. It was published in 1963 (revised 1968) by Victor Gollancz Ltd, and later republished by Pelican, becoming an early Open University set book. It concentrates on English artisan and working class society "in its formative years 1780 to 1832." The work was on the 30th place on the Modern Library Board's 100th books of the 20th century. Its tone is captured by the oft-quoted line from the preface: "I am seeking to rescue the poor stockinger, the Luddite cropper, the "obsolete" hand-loom weaver, the "utopian" artisan, and even the deluded follower of Joanna Southcott, from the enormous condescension of posterity."

Thompson attempts to add a humanist element to social history, being critical of those who turn the people of the working class into an inhuman statistical bloc. These people were not just the victims of history: Thompson displays them as being in control of their own making. ("The working class made itself as much as it was made.") He also discusses the popular movements that are oft forgotten in history, such as obscure Jacobin societies like the London Corresponding Society. Thompson makes great effort to recreate the life-experience of the working class(es), which is what often marks it out as such an extremely influential work. Thompson uses the term "working class" rather than "classes" throughout, to emphasize the growth of a working-class consciousness. He claims in the Preface that "in the years between 1780 and 1832 most English working people came to feel an identity of interests as between themselves, and as against other men whose interests are different from (and usually opposed to) theirs." Thompson's re-evaluation of the Luddite movement, and his (unsympathetic) treatment of the influence of the early Methodist movement on working class aspirations are

also particularly memorable. (Thompson's parents were Methodist missionaries.) Thompson's theories on working-class consciousness are at the core of this writing, and their agency was manifested by way of the core English working-class values of solidarity, collectivism, mutuality, political radicalism and Methodism. Thompson wished to disassociate Marxism from Stalinism and his injection of humanistic principles in this book was his way of steering the Left towards democratic socialism as opposed to totalitarianism.

167. Tzvetan Todorov (March 1, 1939 – February 7, 2017) - Todorov published a total of 39 books, including *The Poetics of Prose* (1971), *Introduction to Poetics* (1981), *The Conquest of America* (1982), *Mikhail Bakhtin: The Dialogical Principle* (1984), *Facing the Extreme: Moral Life in the Concentration Camps* (1991), *On Human Diversity* (1993), *A French Tragedy: Scenes of Civil War, Summer 1944* (1994), *Voices from the Gulag: Life and Death in Communist Bulgaria* (1999), *Hope and Memory* (2000), *Imperfect Garden: The Legacy of Humanism* (2002), *In Defence of the Enlightenment* (2009), *Memory as a Remedy for Evil* (2010), *The Totalitarian Experience* (2011), *The Inner Enemies of Democracy* (2014) and *Insoumis* (2015). Todorov's historical interests have focused on such crucial issues as the conquest of The Americas and the Nazi and Stalinist concentration camps.

168. *What's Become of Cultural Studies?* (2012) was written by Australian writer Graeme Turner.

169. Raymond Williams - Raymond Henry Williams (31 August 1921 – 26 January 1988) was a Welsh Marxist theorist, academic, novelist and critic. He was an influential figure within the New Left and in wider culture. His writings on politics, culture, the mass media and literature made a significant contribution to the Marxist critique of culture and the arts. Some 750,000 copies of his books have sold in UK editions alone and there are many translations available. His work laid the foundations for the field of cultural studies and the cultural materialist approach.

Border Country is a novel by Raymond Williams (1960). Plot runs - Matthew Price, a university lecturer in economic history, returns from London to visit his sick father in South Wales. The novel is set in the fictional village of Glynmawr in the Black Mountains, a rural

area but closely connected to the nearby coal mining valleys of the South Wales coalfield. His father had been a railway signalman, and the story includes lengthy flashbacks to the 1920s and 1930s, including the General Strike and its impact on a small group of railway workers living in a community made up mostly of farmers. It also describes Matthew Price's decision to leave his own community, studying at Cambridge before becoming a lecturer in London.

Second Generation is a 1964 novel by Raymond Williams, set in the 1960s. Arnold Owen, his brother Gwyn, son Peter and wife Kate all experience the contrasts. The book is based on the actual situation in Oxford of the 1960s, where the ancient university was right next to Morris Motors, as it then was.

The Fight for Manod is a 1979 novel by Raymond Williams. Matthew Price and Peter Owen both have their roots within the borders of Wales. They each have contributed to a decision on the idea of building a new town, Manod, in the depopulated valleys of South Wales. A splendid idea - or is there more going on behind the scenes than is admitted?

Loyalties is a novel by Raymond Williams, first published in 1985. A political drama that begins in 1936 and extends to the 1980s. How a small group, some from very privileged backgrounds and some working-class militants, react first to the rise of Fascism, then the war, then the changing of alignments during the Cold War. There is suspicion that some of them were doing a lot more than they admitted to their friends. Suspicions of personal and political betrayal.

People of the Black Mountains is an historical novel by Raymond Williams. This book is a work in two volumes, published in 1989 and 1990. It features a great diversity of people in a single place across the ages. Most of them are ordinary people living unprivileged lives. It is told thorough a series of flashbacks featuring an ordinary man in modern times. He is looking for his grandfather who has not returned from a hill-walk, but has visions of the past as it might have been. It begins in the Old Stone Age and extends through to the Middle Ages, telling a series of fictionalized short stories about ordinary people in the Welsh-border region of the Black Mountains where he was born and grew up. The series is solidly based on what archaeologists have found – some of the tales are speculative reconstructions based on real

burials. The story-sequence would have extended to modern times had Williams lived to finish it. What exists is a complete story arc extending from the Old Stone Age to the late-Mediaeval period. The story begins in the Old Stone Age and was intended to come right up to modern times, always focusing on ordinary people. He had completed it as mediaeval times when he died in 1988. It was prepared for publication by his wife Joy Williams and was published in two volumes, along with a Postscript that gives a brief description of what the remaining work would have been. Almost all of the stories were completed in typescript, generally revised many times by the author. Only one story, *The Comet* was left incomplete and needed some small additions to make a continuous narrative.

Culture and Society is a book published in 1958 by Welsh progressive writer Raymond Williams, exploring how the notion of culture developed in the West, especially Great Britain, from the eighteenth through the twentieth centuries.

170. Paul Willis (born 1950) is a British social scientist known for his work in sociology and cultural studies. Paul Willis is best known for his rich ethnographic studies of working-class youth culture. Willis is a prominent member of the celebrated Birmingham Centre for Contemporary Cultural Studies, and is the joint founding editor of the journal *Ethnography*. His most famous works include *Learning to Labour*, *Profane Culture*, and *The Ethnographic Imagination*. Willis' studies thrived on distinct fieldwork experiences with everyday people.

In *'Learning to Labour'*, Willis conducted an in-depth ethnography of a set of working class 'lads' in a town in the West Midlands referred to as 'Hammer town'. Published in 1975, *Learning To Labour* has become a standard in the field of sociology and portrays the enduring relevance of class in its cognitive and symbolic dimensions. In this book, Willis conducts a series of interviews and observations within a school, with the aim of discovering how and why 'working class kids get working class jobs'. Willis' raw interviews with 'rebel' students suggests that this counter-school culture of resistance and opposition to academia and authority has a strong resemblance to the culture one may find in the industrial workplaces, ironically the very same environment the 'rebel' lads were heading for. Willis stresses that structural conditions constrain symbolic work to rigid boundaries, more specifically the ever-shifting, unrelenting structure of 'class'. Willis states that symbolic resistance is short-lived, but still, it may be

avored, as well as undermined, by structural conditions which may include public policies. Willis states that the motive for his ethnographic recording of life was to show forms of humanistic creativity, and this is still the case today. "As a humanist, I'm attempting to make a theorized humanism which still preserves some element of creativity."

171. Comparative Cultural Studies: *Comparative Cultural Studies* is a contextual approach to the study of culture in a global and intercultural context. Focus is placed on the theory, method, and application of the study process(es) rather than on the "what" of the object(s) of study. In comparative cultural studies, selected tenets of comparative literature are merged with selected tenets of the field of cultural studies (including culture theories, (radical) constructivism, communication theories, and systems theories) with the objective to study culture and culture products (including but not restricted to literature, communication, media, art, etc.). This is performed in a contextual and relational construction and with a plurality of methods and approaches, interdisciplinary, and, if and when required, including teamwork. In comparative cultural studies, it is the processes of communicative action(s) in culture and the how of these processes that constitute the main objectives of research and study. However, scholarship in comparative cultural studies does not exclude textual analysis proper of other established fields of study. In comparative cultural studies, ideally, the framework of and methodologies available in the systemic and empirical study of culture are favored. Scholarship in comparative cultural studies includes the theoretical, as well as methodological and applied postulate to move and to dialogue between cultures, languages, literature, and disciplines: attention to other cultures against essentialist notions and practices and beyond the paradigm of the nation-state is a basic and founding element of the framework and its application.

172. Counterculture - A counterculture (also written counter-culture) is a subculture whose values and norms of behaviour differ substantially from those of mainstream society, often in opposition to mainstream cultural mores. A countercultural movement expresses the ethos and aspirations of a specific population during a well-defined era. When oppositional forces reach critical mass, countercultures can trigger dramatic cultural changes. Prominent examples of countercultures in Europe and North America include Romanticism (1790–1840), Bohemianism (1850–1910), the more fragmentary counterculture of the Beat Generation

(1944–1964), followed by the globalized counterculture of the 1960s (1964–1974), usually associated with the hippie subculture and the diversified punk subculture of the 1970s and 1980s. John Milton

Yinger originated the term "contraculture" in his 1960 article in American Sociological Review.

173. Cross-cultural Studies - Cross-cultural studies, sometimes called holocultural studies or comparative studies, is a specialization in anthropology and sister sciences (sociology, psychology, economics, political science) that uses field data from many societies to examine the scope of human behaviour and test hypotheses about human behaviour and culture. Cross-cultural studies is the third form of cross-cultural comparisons. The first is comparison of case studies, the second is controlled comparison among variants of a common derivation, and the third is comparison within a sample of cases. Unlike comparative studies, which examines similar characteristics of a few societies, cross-cultural studies uses a sufficiently large sample so that statistical analysis can be made to show relationships or lack of relationships between the traits in question. These studies are surveys of ethnographic data. Cross-cultural studies are applied widely in the social sciences, particularly in cultural anthropology and psychology. The first cross-cultural studies were carried out by 19th-century anthropologists such as Edward Burnett Tylor and Lewis H. Morgan. One of Edward Tylor's first studies gave rise to the central statistical issue of cross-cultural studies: Galton's problem. In the recent decades historians and particularly historians of science started looking at the mechanism and networks by which knowledge, ideas, skills, instruments and books moved across cultures, generating new and fresh concepts concerning the order of things in nature. In Cross-Cultural Scientific Exchanges in the Eastern Mediterranean 1560–1660 Avner Ben-Zaken has argued that cross-cultural exchanges take place at a cultural hazy locus where the margins of one culture overlaps the other, creating a "mutually embraced zone" where exchanges take place on mundane ways. From such a stimulating zone, ideas, styles, instruments and practices move onward to the cultural centers, urging them to renew and update cultural notions.

The modern era of cross-cultural studies began with George Murdock (1949). Murdock set up a number of foundational data sets, including the Human Relations Area Files, and the

Ethnographic Atlas. Together with Douglas R. White, he developed the widely used Standard Cross-Cultural Sample, currently maintained by the open access electronic journal World Cultures.

174. Cultural Analytics - Cultural analytics is the exploration and analysis of massive cultural data sets of visual material – both digitized visual artefacts and contemporary visual and interactive media. Taking on the challenge of how to best explore large collections of rich cultural content, cultural analytics researchers developed new methods and intuitive visual techniques which rely on high-resolution visualization and digital image processing. These methods are used to address

both the existing research questions in humanities, to explore new questions, and to develop new theoretical concepts which fit the mega-scale of digital culture in the early 21st century. The term "cultural analytics" was coined by Lev Manovich in 2007.

175. Internet Culture - Internet culture, or cyber culture, is the culture that has emerged, or is emerging, from the use of computer networks for communication, entertainment, and business. Internet culture is also the study of various social phenomena associated with the Internet and other new forms of the network communication, such as online communities, online multiplayer gaming, wearable computing, social gaming, social media, mobile apps, augmented reality, and texting, and includes issues related to identity, privacy, and network formation. The Oxford English Dictionary lists the earliest usage of the term "cyber culture" in 1963, when A.M. Hilton wrote the following, "In the era of cyber culture, all the plows pull themselves and the fried chickens fly right onto our plates." This example, and all others, up through 1995 are used to support the definition of cyber culture as "the social conditions brought about by automation and computerization." The American Heritage Dictionary broadens the sense in which "cyber culture" is used by defining it as, "The culture arising from the use of computer networks, as for communication, entertainment, work, and business". However, what both the OED and the American Heritage Dictionary miss is that cyber culture is the culture within and among users of computer networks. This cyber culture may be purely an online culture or it may span both virtual and physical worlds. This is to say, that cyber culture is a culture endemic to online communities; it is not just the culture that results from computer use, but culture that

is directly mediated by the computer. Another way to envision cyber culture is as the electronically enabled linkage of like-minded, but potentially geographically disparate (or physically disabled and hence less mobile) persons.

176. Cultural assimilation is the process in which a minority group or culture comes to resemble those of a dominant group. The term is used to refer to both individuals and groups; the latter case can refer to a range of social groups, including ethnic minorities, immigrants, indigenous peoples, and other marginalized groups such as sexual minorities who adapt to being culturally dominated by another societal group. Cultural assimilation may involve either a quick or a gradual change depending on circumstances of the group. Full assimilation occurs when members of a society become indistinguishable from those of the dominant group. Whether it is desirable for a given group to assimilate is often disputed by both members of the group and those of the dominant society. Cultural assimilation does not guarantee social alikeness. Geographical and other natural barriers between cultures, even if created by the dominant culture, may be culturally different. A place, state, or ethnicity can spontaneously adopt a different culture because of its political relevance or its perceived cultural superiority. An example is the Latin language and Roman culture being gradually adopted by most of the people subjugated by Ancient Rome.

177. Cultural Consensus Theory is an approach to information pooling (aggregation, data fusion) which supports a framework for the measurement and evaluation of beliefs as cultural; shared to some extent by a group of individuals. Cultural consensus models guide the aggregation of responses from individuals to estimate (1) the culturally appropriate answers to a series of related questions (when the answers are unknown) and (2) individual competence (cultural competence) in answering those questions. The theory is applicable when there is sufficient agreement across people to assume that a single set of answers exists. The agreement between pairs of individuals is used to estimate individual cultural competence. Answers are estimated by weighting responses of individuals by their competence and then combining responses.

To use cultural consensus theory, at least three assumptions must be met:

- a) Informants must be asked a series of questions. The questions should all be on the same topic and at the same level of difficulty. This assumption concerns the homogeneity of items and means that items should represent only one topic or domain of knowledge and that competency should be consistent across items, so that if someone does well on one subset of questions, they should also do well on another subset of questions. Responses to questions are not corrected, recoded, transformed, or reflected as they are with knowledge tests and attitudinal scales because the purpose is to use the original responses to estimate culturally correct answers.
- b) Each informant should provide answers independently of all other informants. This means that answers should be provided by individuals and not groups, and without consultation with others. Consensus models are not appropriate for group interviews.
- c) The cultural consensus model is applicable only if there is a single set of answers to the questions. This means that there must be a high level of consistency (agreement) in responses among informants, which some refer to as common truth. An aggregation of responses is not a valid estimate unless there is reasonable consistency in the underlying data. An initial step in applying consensus theory is to check whether there is a high degree of agreement among the informants (e.g., to verify that there is only one response pattern present).

178. Cultural Geography - Cultural geography is a subfield within human geography. Though the first traces of the study of different nations and cultures on Earth can be dated back to ancient geographers such as Ptolemy or Strabo, cultural geography as academic study firstly emerged as an alternative to the environmental determinist theories of the early Twentieth century, which had believed that people and societies are controlled by the environment in which they develop. Rather than studying pre-determined regions based upon environmental classifications, cultural geography became interested in cultural landscapes. This was led by Carl O. Sauer (called the father of cultural geography), at the University of California, Berkeley. As a result, cultural geography was long dominated by American writers.

179. Cultural Hegemony - The Marxist intellectual Antonio Gramsci (1891–1937) developed the theory of cultural hegemony to further the establishment of a working-class worldview. In Marxist philosophy, cultural hegemony is the domination of a culturally diverse society by the

ruling class who manipulate the culture of that society—the beliefs, explanations, perceptions, values, and mores—so that their imposed, ruling-class worldview becomes the accepted cultural norm; the universally valid dominant ideology, which justifies the social, political, and economic status quo as natural and inevitable, perpetual and beneficial for everyone, rather than as artificial social constructs that benefit only the ruling class. In philosophy and in sociology, the term cultural hegemony has denotations and connotations derived from the Ancient Greek word ἡγεμονία (hegemonia) indicating leadership and rule. In politics, hegemony is the geopolitical method of indirect imperial dominance, with which the hegemon (leader state) rules subordinate states, by the threat of intervention, an implied means of power, rather than by direct military force, that is, invasion, occupation, and annexation.

180. Cultural Identity Theory - Cultural identity refers to a person's sense of belonging to a particular culture or group. This process involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of a culture. Normally, people internalize the beliefs, values, norms, and social practices of their culture and identify themselves with that culture. The culture becomes a part of their selfconcept (Lustig, 2013). However, some studies have noted that existing cultural identity theory may not account for the fact that different individuals and groups may not react to or interpret events, happenings, attitudes, etc. in the same ways as other individuals or groups.

181. Cultural Imperialism - Cultural imperialism comprises the cultural aspects of imperialism. “Imperialism” here refers to the creation and maintenance of unequal relationships between civilizations, favoring a more powerful civilization. Thus, cultural imperialism is the practice of promoting and imposing a culture, usually that of a politically powerful nation, over a less powerful society; in other words, the cultural hegemony of industrialized or economically influential countries which determine general cultural values and standardize civilizations throughout the world. The term is employed especially in the fields of history, cultural studies, and postcolonial theory. It is usually used in a pejorative sense, often in conjunction with calls to reject such influence. Cultural imperialism can take various forms, such as an attitude, a formal policy, or military action, insofar as it reinforces cultural hegemony.

Michel Foucault :

The work of French philosopher and social theorist Michel Foucault has heavily influenced use of the term cultural imperialism, particularly his philosophical interpretation of power and his concept of governmentality. Following an interpretation of power similar to that of Machiavelli, Foucault defines power as immaterial, as a "certain type of relation between individuals" that has to do with complex strategic social positions that relate to the subject's ability to control its environment and influence those around itself. According to Foucault, power is intimately tied with his conception of truth. "Truth", as he defines it, is a "system of ordered procedures for the production, regulation, distribution, circulation, and operation of statements" which has a "circular relation" with systems of power. Therefore, inherent in systems of power, is always "truth", which is culturally specific, inseparable from ideology which often coincides with various forms of hegemony. Cultural imperialism may be an example of this. Foucault's interpretation of governance is also very important in constructing theories of transnational power structure. In his lectures at the Collège de France, Foucault often defines governmentality as the broad art of "governing", which goes beyond the traditional conception of governance in terms of state mandates, and into other realms such as governing "a household, souls, children, a province, a convent, a religious order, a family". This relates directly back to Machiavelli's *The Prince*, and Foucault's aforementioned conceptions of truth and power. (i.e. various subjectivities are created through power relations that are culturally specific, which lead to various forms of culturally specific governmentality such as neoliberal governmentality.)

Edward Saïd:

Informed by the works of Noam Chomsky, Foucault, and Antonio Gramsci, Edward Saïd is a founding figure of postcolonialism, established with the book *Orientalism* (1978), a humanist critique of The Enlightenment, which criticizes Western knowledge of "The East"—specifically the English and the French constructions of what is and what is not "Oriental". Whereby said "knowledge" then led to cultural tendencies towards a binary opposition of the Orient vs. the Occident, wherein one concept is defined in opposition to the other concept, and from which they emerge as of unequal value. In *Culture and Imperialism* (1993), the sequel to *Orientalism*, Saïd proposes that, despite the formal end of the "age of empire" after the Second

World War (1939– 45), colonial imperialism left a cultural legacy to the (previously) colonized peoples, which remains in their contemporary civilizations; and that said cultural imperialism is very influential in the international systems of power.

Gayatri Chakravorty Spivak

A self-described "practical Marxist-feminist-deconstructionist" Gayatri Chakravorty Spivak has published a number of works challenging the "legacy of colonialism" including *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999), *Other Asias* (2005), and *"Can the Subaltern Speak?"* (1988).

In *"Can the Subaltern Speak?"* Spivak critiques common representations in the West of the Sati, as being controlled by authors other than the participants (specifically English colonizers and Hindu leaders). Because of this, Spivak argues that the subaltern, referring to the communities that participate in the Sati, are not able to represent themselves through their own voice. Spivak says that cultural imperialism has the power to disqualify or erase the knowledge and mode of education of certain populations that are low on the social hierarchy. Throughout *"Can the Subaltern Speak?"*, Spivak cites the works of Karl Marx, Michel Foucault, Walter Benjamin, Louis Althusser, Jacques Derrida, and Edward Said, among others.

In *A Critique of Postcolonial Reason*, Spivak argues that Western philosophy has a history of not only exclusion of the subaltern from discourse, but also does not allow them to occupy the space of a fully human subject.

182. Cultural Materialism - Cultural materialism in literary theory and cultural studies traces its origin to the work of the left-wing literary critic Raymond Williams. Cultural materialism makes analysis based in critical theory, in the tradition of the Frankfurt School.

Cultural materialism emerged as a theoretical movement in the early 1980s along with new historicism, an American approach to early modern literature, with which it shares much common ground. The term was coined by Williams, who used it to describe a theoretical blending of leftist culturalism and Marxist analysis. Cultural materialists deal with specific historical documents and attempt to analyze and recreate the zeitgeist of a particular moment

in history. Williams viewed culture as a "productive process", part of the means of production, and cultural materialism often identifies what he called "residual", "emergent" and "oppositional" cultural elements. Following in the tradition of Herbert Marcuse, Antonio Gramsci and others, cultural materialists extend the class-based analysis of traditional Marxism (Neo-Marxism) by means of an additional focus on the marginalized. Cultural materialists analyze the processes by which hegemonic forces in society appropriate canonical and historically important texts, such as Shakespeare and Austen, and utilize them in an attempt to validate or inscribe certain values on the cultural imaginary. Jonathan Dollimore and Alan Sinfield, authors of *Political Shakespeare*, have had considerable influence in the development of this movement and their book is considered to be a seminal text. They have identified four defining characteristics of cultural materialism as a theoretical device:

- a) Historical context
- b) Close textual analysis
- c) Political commitment
- d) Theoretical method

Cultural materialists seek to draw attention to the processes being employed by contemporary power structures, such as the church, the state or the academy, to disseminate ideology. To do this they explore a text's historical context and its political implications, and then through close textual analysis note the dominant hegemonic position. They identify possibilities for the rejection and/or subversion of that position. British critic Graham Holderness defines cultural materialism as a "politicized form of historiography".

Through its insistence on the importance of an engagement with issues of gender, sexuality, race and class, cultural materialism has had a significant impact on the field of literary studies, especially in Britain. Cultural materialists have found the area of Renaissance studies particularly receptive to this type of analysis. Traditional humanist readings often eschewed consideration of the oppressed and marginalized in textual readings, whereas cultural materialists routinely consider such groups in their engagement with literary texts, thus opening new avenues of approach to issues of representation in the field of literary criticism.

183. Cultural Practice - Cultural practice generally refers to the manifestation of a culture or sub-culture, especially in regard to the traditional and customary practices of a particular ethnic or other cultural group. In the broadest sense, this term can apply to any person manifesting any aspect of any culture at any time. However, in practical usage it often refers to the traditional practices developed within specific ethnic cultures, especially those aspects of culture that have been practiced since ancient times. The term is gaining in importance due to the increased controversy over "rights of cultural practice", which are protected in many jurisdictions for indigenous peoples and sometimes ethnic minorities. It is also a major component of the field of cultural studies, and is a primary focus of international works such as the United Nations declaration of the rights of Indigenous Peoples.

184. The 4 I's Culture Cycle - The 4 I's cultural model was developed by Hazel Rose Markus and Alana Conner in their book *Clash! 8 Cultural Conflicts That Make Us Who We Are*. In it, they refer to the mutually constitutive nature of culture and individual as a "culture cycle." The culture cycle consists of four layers (Individuals, Interactions, Institutions, Ideas) of cultural influence that help to explain the interaction between self and culture.

185. Whiting Model - John and Beatrice Whiting, along with their research students at Harvard University, developed the "Whiting Model" for child development during the 1970s and 1980s, which specifically focused on how culture influences development. The Whitings coined the term "cultural learning environment", to describe the surroundings that influence a child during development. Beatrice Whiting defined a child's environmental contexts as being "characterized by an activity in progress, a physically defined space, a characteristic group of people, and norms of behaviour". This environment is composed of several layers. A child's geographical context influences the history/anthropology of their greater community. This results in maintenance systems (i.e., sociological characteristics) that form a cultural learning environment. These factors inform learned behaviour, or progressive expressive systems that take the form of religion, magic beliefs, ritual and ceremony, art, recreation, games and play, or crime rates.

Many researchers have expanded upon the Whiting model, and the Whiting model's influence is clear in both modern psychology and anthropology. According to an article by Thomas

Weisner in the Journal of Cross-Cultural Psychology, "All these [more recent] approaches share a common intellectual project: to take culture and context deeply and seriously into account in studies of human development."

186. Cultureme - A cultureme is any portion of cultural behaviour apprehended in signs of symbolic value that can be broken down into smaller units or amalgamated into larger ones. A cultureme is a "cultural information-bearing unit", the contents of which are recognizable by a group of people. Culturemes are the bridge between linguistic units and culture. Their usage can be seen in cultural expressions, phraseologisms, jokes, slogans, literature, religion, folklore, sociology, anthropology, etc. All of which are subcultures in a culture system. Culturemes of this nature have historical relevance that when translated or explained result in a miscommunication and misunderstanding. The notion of cultureme is being increasingly used in translation studies and other disciplines. It is a recently used concept that is yet to be defined and distinguished from others, such as phraseme, idiom, symbol, cultural word, etc.

Fernando Poyatos breaks down the features of a cultureme into four phases. These phases analysis the broadest of culturemes to the most particular aspects of culturemes.

a) Phase One: Basic Culturemes

Basic culturemes are the broadest of culturemes. They characterize the initial semblance of a culture. Basic culturemes are separated into two cultural "realms," urban and rural, and two domains: exterior and interior. Basic culturemes begin with urban and rural realms because of their dichotomy in cultural identity and displays of social interactions. Within either cultures, there are exteriors (what is observed from the outside) and interiors (what is observed from the inside of buildings or establishments that are not seen from an outdoors perspective). The main divisions of culturemes are: urban-exterior, urban-interior, rural-exterior, and rural-interior.

The significance of basic culturemes is to give a general sense of surroundings. For instance, "in North America (United States and Canada): the larger size of many automobiles, the summery sound and smell of lawn mowing, the smell of city bus exhausts, the basic separation of the 'downtown' business and residential areas in the small town or village, the sirens of their police cars, the smell of hamburger and French fries of many eating establishments, the unique

drugstore smell, the 'Licensed' signs in many second-rate restaurants (indicating a cultural attitude towards drinking"

b) Phase Two: Primary Culturemes

Primary culturemes exist in the phase when acculturation occurs, in which one's culture is becoming more complex. The basic four culturemes are subcategorized into environmental (cultural settings) and behavioral (behaviors of people and their interactions). These culturemes are a result of recognizing cultural patterns and "experiencing it through mere observation or systemic learning."

c) Phase Three: Secondary Culturemes

Culturemes are further broken down into settings, in which a specific culture is exemplified. These includes cultures in the school, the park, the bar, etc. These are secondary culturemes. Phase three is the point where the cultures identified in phase two begin to interact; interrelationships are seen among different cultural systems and values.

d) Phase Four: Tertiary Culturemes

Phase four delves deeper into human senses, analyzing to the fullest extent possible. The completion of phase four allows one to identify the cultureme's cultural system and subculture. Knowing the cultural system and subculture are important as it helps to navigate through other identifiable systems within the culture.

187. Culturology - Culturology or science of culture is a branch of social sciences concerned with the scientific understanding, description, analysis, and prediction of cultures as a whole. While different cultural practices were studied by ethnology and anthropology, these studies included diverse aspects: sociological, psychological, etc. and the need was recognized in a discipline focused exclusively on cultural aspects. The notion of culturology, as an interdisciplinary branch of the humanities, may be traced in Russia to the late 1960s and associated with the work of Mikhail Bakhtin, Aleksei Losev, Sergey Averintsev, Georgy Gachev, Yuri Lotman, Vyacheslav Ivanov, Vladimir Toporov, and others. This kind of research challenged Marxist socio-political approach to culture.

188.Discourse Analysis - Discourse analysis is a broad term for the study of the ways in which language is used between people, both in written texts and spoken contexts. Whereas other areas of language study might look at individual parts of language, such as words and phrases (grammar) or the pieces that make up words (linguistics), discourse analysis looks at a running conversation involving a speaker and listener (or a writer's text and its reader).

It is "the study of real language use, by real speakers in real situations," wrote Teun A. van Dijk in the *"Handbook of Discourse Analysis, Vol. 4."* Key Takeaways: Discourse Analysis

- a) Discourse analysis looks at conversations in their social context.
- b) Discourse analysis melds linguistics and sociology by taking into account the social and cultural context that language is used.
- c) It can be used by businesses, academic researchers, or the government—any person or organization that wants to better understand an aspect of communication.

The context of the conversation is taken into account as well as what is said. It can include where people are speaking and involves a social and cultural framework as well as nonverbal cues, such as body language, and, in the case of textual communication, images and symbols. Discourse analysis is also called discourse studies and was developed during the 1970s as an academic field.

What Discourse Analysis Does

Misunderstanding relayed information can lead to problems, big or small. Being able to understand subtle subtext—to be able to "read between the lines"—or distinguish between factual reporting and fake news, editorials, or propaganda all rely on being able to interpret communication. Thus, critical analysis of what someone is saying or writing is of utmost importance. To go a step further, to take analyzing discourse to the level of a field of study is to make it more formal, to mesh linguistics and sociology. It can even be aided by the fields of psychology, anthropology, and philosophy. Since the establishment of the field, discourse analysis has evolved to include a wide range of topics, from public to private language use, official to colloquial rhetoric, and from oratory to written and multimedia discourses.

That means, according to Christopher Eisenhart and Barbara Johnstone's "*Discourse Analysis and Rhetorical Studies*," that when we speak of discourse analysis, we're also "asking not just about the rhetoric of politics, but also about the rhetoric of history and the rhetoric of popular culture; not just about the rhetoric of the public sphere but about rhetoric on the street, in the hair salon, or online; not just about the rhetoricity of formal argument but also about the rhetoricity of personal identity."

Looking at the context of language use, not just the words, can incorporate the layers of meaning added by the social or institutional aspects at work, of things like gender, power imbalance, conflicts, cultural background, and racism. Avenues can be studied, such as discourse in political debate, advertising, television programming/media, interviewing, and storytelling.

Applications of Discourse Analysis

Discourse analysis can be used to study inequality in society, such as institutional racism, bias in media, and sexism. It can examine discussions around religious symbols located in public places. Researchers in the field can aid the U.S. government by picking apart speeches by world leaders, such as Syria's leader Bashar Al-Assad and North Korea's Kim Jong Un. It can also be used by businesses to quantify hot topics in social media discussions, among other business applications. In the field of medicine, communication research has examined, for example, how physicians can make sure they're understood by people with limited English skills or how cancer patients cope with their diagnosis. In one study, transcriptions of conversations between doctors and patients were analyzed to find out where misunderstandings occurred. In another, women were interviewed about their feelings on the first diagnosis, how it affected their relationships, what the role of their social support network was, and how "positive thinking" came into play.

How Discourse Analysis Is Different

Unlike grammar analysis, which focuses on the singular sentence, discourse analysis focuses instead on the broad and general use of language within and between particular groups of people. Also, grammarians typically construct the examples they analyze, while analysis of

discourse relies on the writings of many others to determine popular usage. Simply put, discourse analysis observes the colloquial, cultural, and indeed, human use of a language, including all the "um"s, "uh"s, slips of the tongue, and awkward pauses. Grammar analysis relies entirely on sentence structure, word usage, and stylistic choices on the sentence level, which can oftentimes include culture but not the human element of spoken discourse. In other types of textual analysis, researchers may look at texts in isolation, examine the art of persuasion evident in the texts, or discuss other aspects of them, but only discourse analysis looks at them and takes into account their social and cultural context.

189. Gender Studies - Gender studies is a field for interdisciplinary study devoted to gender identity and gendered representation as central categories of analysis. This field includes women's studies (concerning women, feminism, gender, and politics), men's studies and queer studies. Sometimes, gender studies is offered together with study of sexuality.

190. Feminist Psychoanalytic Theory - Feminist theorists such as Juliet Mitchell, Nancy Chodorow, Jessica Benjamin, Jane Gallop, Bracha L. Ettinger, Shoshana Felman, Griselda Pollock, Luce Irigaray and Jane Flax have developed a Feminist psychoanalysis and argued that psychoanalytic theory is vital to the feminist project and must, like other theoretical traditions, be criticized by women as well as transformed to free it from vestiges of sexism (i.e. being censored). Shulamith Firestone, in "The Dialectic of Sex" calls Freudianism the misguided feminism and discusses how Freudianism is almost completely accurate, with the exception of one crucial detail: everywhere that Freud writes "penis", the word should be replaced with "power".

191. Women's Studies - Women's studies is an interdisciplinary academic field devoted to topics concerning women, feminism, gender, and politics. It often includes feminist theory, women's history (e.g. a history of women's suffrage) and social history, women's fiction, women's health, feminist psychoanalysis and the feminist and gender studies-influenced practice of most of the humanities and social sciences.

192. Men's Studies - Men's studies is an interdisciplinary academic field devoted to topics concerning men, masculism, gender, and politics. It often includes feminist theory, men's

history and social history, men's fiction, men's health, feminist psychoanalysis and the feminist and gender studies-influenced practice of most of the humanities and social sciences. Timothy Laurie and Anna Hickey-Moody suggest that there 'have always been dangers present in the institutionalisation of "masculinity studies" as a semi-gated community', and note that 'a certain triumphalism vis-à-vis feminist philosophy haunts much masculinities research'.

193. Gender Trouble - *Gender Trouble: Feminism and the Subversion of Identity* (1990; second edition 1999) is a book by the philosopher Judith Butler, in which the author argues that gender is a kind of improvised performance. The work is influential in feminism, women's studies, and lesbian and gay studies, and has also enjoyed widespread popularity outside of traditional academic circles. Butler's ideas about gender came to be seen as foundational to queer theory and the advancing of dissident sexual practices during the 1990s.

194. Organizational Culture - Organizational culture encompasses values and behaviours that "contribute to the unique social and psychological environment of a business. The organizational culture influences the way people interact, the context within which knowledge is created, the resistance they will have towards certain changes, and ultimately the way they share (or the way they do not share) knowledge. Organizational culture represents the collective values, beliefs and principles of organizational members and is a product of factors such as history, product, market, technology, strategy, type of employees, management style, and national culture; culture includes the organization's vision, values, norms, systems, symbols, language, assumptions, environment, location, beliefs and habits.

Ravasi and Schultz (2006) characterise organizational culture as a set of shared assumptions that guide behaviours. It is also the pattern of such collective behaviours and assumptions that are taught to new organizational members as a way of perceiving and, even thinking and feeling. Thus organizational culture affects the way people and groups interact with each other, with clients, and with stakeholders. In addition, organizational culture may affect how much employees identify with an organization.

Schein (1992), Deal and Kennedy (2000), and Kotter (1992) advanced the idea that organizations often have very differing cultures as well as subcultures. Although a company

may have its "own unique culture," in larger organizations there are sometimes co-existing or conflicting subcultures because each subculture is linked to a different management team. Flamholtz and Randle (2011) suggest that one can view organizational culture as "corporate personality." They define it as it consisting of the values, beliefs, and norms which influence the behaviour of people as members of an organization. The term of culture in the organizational context was first introduced by Dr. Elliott Jaques in his book *The Changing Culture of a Factory*, in 1951.

195.Semiotics of Culture - Semiotics of culture is a research field within semiotics that attempts to define culture from semiotic perspective and as a type of human symbolic activity, creation of signs and a way of giving meaning to everything around. Therefore, here culture is understood as a system of symbols or meaningful signs. Because the main sign system is the linguistic system, the field is usually referred to as semiotics of culture and language. Under this field of study symbols are analyzed and categorized in certain class within the hierarchal system. With postmodernity, metanarratives are no longer as pervasive and thus categorizing these symbols in this postmodern age is more difficult and rather critical.

196.Social Criticism - Social criticism is a form of academic or journalistic criticism focusing on cultural or sociological issues relating to matters of concern within contemporary society in particular with respect to perceived injustices. It often refers to a mode of criticism that locates the reasons for such conditions in a society considered to be in a flawed social structure. It may also refer to people adhering to a social critic's aims at practical solutions by way of specific measures either for consensual reform or powerful revolution.

197.Social Semiotics - Social semiotics (also social semantics) is a branch of the field of semiotics which investigates human signifying practices in specific social and cultural circumstances, and which tries to explain meaning-making as a social practice. Semiotics, as originally defined by Ferdinand de Saussure, is "the science of the life of signs in society". Social semiotics expands on Saussure's founding insights by exploring the implications of the fact that the "codes" of language and communication are formed by social processes. The crucial implication here is that meanings and semiotic systems are shaped by relations of

power, and that as power shifts in society, our languages and other systems of socially accepted meanings can and do change.

198. Social Theory - Social theories are analytical frameworks, or paradigms, that are used to study and interpret social phenomena. A tool used by social scientists, social theories relate to historical debates over the validity and reliability of different methodologies (e.g. positivism and antipositivism), the primacy of either structure or agency, as well as the relationship between contingency and necessity. Social theory in an informal nature, or authorship based outside of academic social and political science, may be referred to as "social criticism" or "social commentary", or "cultural criticism" and may be associated both with formal cultural and literary scholarship, as well as other non-academic or journalistic forms of writing.

199. Visual Culture - Visual culture is the aspect of culture expressed in visual images. Many academic fields study this subject, including cultural studies, art history, critical theory, philosophy, media studies, and anthropology. Among theorists working within contemporary culture, this field of study often overlaps with film studies, psychoanalytic theory, sex studies, queer theory, and the study of television; it can also include video game studies, comics, traditional artistic media, advertising, the Internet, and any other medium that has a crucial visual component.

200. Utopian and Dystopian Fiction - Utopia and dystopia are genres of speculative fiction that explore social and political structures. Utopian fiction portrays the setting that agrees with the author's ethos, having various attributes of another reality intended to appeal to readers. Dystopian fiction (sometimes combined with, but distinct from apocalyptic literature) is the opposite: the portrayal of a setting that completely disagrees with the author's ethos. Many novels combine both, often as a metaphor for the different directions humanity can take, depending on its choices, ending up with one of two possible futures. Both utopias and dystopias are commonly found in science fiction and other speculative fiction genres, and arguably are by definition a type of speculative fiction.