Knowledge And Postmodernism In Historical Perspective Hegemony And Experience

The ‘Postmodern Turn’ in the Social Sciences

Struggling With the Postmodern Crisis of History in Julian Barnes's Flaubert's Parrot (1984)
The Logic of History
Rethinking History
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Knowledge and Postmodernism in Historical Perspective
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After Foucault
End of History and the Last Man
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Explaining Postmodernism
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A philosophical interpretation of history, examining the significance of historical study as a science and a reflection of social values. Many definitions of postmodernism focus on its nature as the aftermath of the modern industrial age when technology developed. This book extends that analysis to postmodernism by looking at the status of science, technology, and the arts, the significance of technocracy, and the way the flow of information is controlled in the Western world. As the theoretical alignments within
academia shift, this book introduces a surprising variety of realism to abolish the old positivist-theory dichotomy that has haunted Art History. Demanding frankly the referential detachment of the objects under study, the book proposes a stratified, multi-causal account of art history that addresses postmodern concerns while saving it from its errors of self-refutation. Building from the very basic distinction between intransitive being and transitive knowing, objects can be affirmed as real while our knowledge of them is held to be fallible. Several focused chapters address basic problems while introducing philosophical reflection into art history. These include basic ontological distinctions between society and culture, general and “special” history, the discontinuity of cultural objects, the importance of definition for special history, scales, facets and fiat objects as forms of historical structure, the nature of evidence and proof, historical truth and controversies. Stressing Critical Realism as the stratified, multi-causal approach needed for productive research today in the academy, this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection, thus clarifying the usually muddy distinction between theory, methodology, and historiography in art history. This original and thought-provoking study looks at the context of postmodernist thought in general cultural terms as well as in relation to history. Postmodernism in History traces philosophical precursors of postmodernism and identifies the roots of current concerns. Beverley Southgate describes the core constituents of postmodernism and provides a lucid and profound analysis of the current state of the debate. His main concern is to counter ‘pomophobia’ and to assert a positive future for historical study in a postmodern world. Postmodernism in History is a valuable guide to some of the most complex questions in historical theory for students and teachers alike. Traditional eighteenth-century paradigms of reason, truth, and nature underlie modern concepts of self, gender, sex, etc. that are challenged today in the name of a more liberated and pluralistic problematics. This book is the first of two volumes of essays that identify this postmodern challenge. It examines the historiography of postmodern phenomena in relation to the eighteenth-century texts that they
ventriloquize. More essays on the topic are contained in Making History (Bucknell Review, Vol. 42, No. 1). Ever since its first publication in 1992, The End of History and the Last Man has provoked controversy and debate. Francis Fukuyama's prescient analysis of religious fundamentalism, politics, scientific progress, ethical codes, and war is as essential for a world fighting fundamentalist terrorists as it was for the end of the Cold War. Now updated with a new afterword, The End of History and the Last Man is a modern classic.

History means many things to many people. But finding an answer to the question 'What is history?' is a task few feel equipped to answer. If you want to explore this tantalising subject, where do you start? What are the critical skills you need to begin to make sense of the past? The perfect introduction to this thought-provoking area, Jenkins' clear and concise prose guides readers through the controversies and debates that surround historical thinking at the present time, providing them with the means to make their own discoveries.

Postmodernism is an essential approach to History. This is the first dedicated primer on postmodernism for the historian. It offers a step-by-step guide to postmodern theory, includes a guide to how historians have applied the theory, and provides a review of why its critics are wrong. In simple and clear language, it takes the reader through the chain of theory that developed in the 20th century to become now, in the early 21st century, the leading stimulant of new forms of research in History. With separate chapters on The Sign, The Discourse, Post/Structuralism, The Text, The Self, and Morality, this book will encourage a new critical awareness of Theory when reading books of History, and when writing essays and dissertations. Armed with the principal ideas of Saussure, Barthes, Foucault, and Derrida, the historians can formulate how to combine empirical History with the excitement of fresh perspectives and new skills, merged in the new moral impetus of the postmodern condition. Designed for the beginner this is the essential postmodern starting point. Drawing on books and articles from across the whole historiographical range, the impact of postmodernism on historical studies is described and exemplified in challenging and thought-provoking ways. Included
are selections by Roland Braun, Diane Elam, Geoff Eley, Elizabeth Fox-Genovese, Gertrude Himmelfarb, Neville Kirk, Christopher Norris, and others. Illustrations. A highly original work in history and theory, this survey considers major themes including identity, class and sexual difference, and weaves them into debates on the nature and point of history. Sceptical History arrives at new ways of doing history that consider non-Western history and feminist approaches. Using a wide range of historical and cultural contexts, the study draws extensively on feminist scholarship, both feminist history and postcolonial feminism. History Without a Subject presents a broad-ranging discussion of the topic of postmodernity. Beginning with an analysis of how changes in the global economy are affecting the lives of ordinary American, this book suggests that the postmodern condition in this country can be likened to the balkanization of culture and society and the "Brazilianization". Simon Susen examines the impact of the 'postmodern turn' on the contemporary social sciences. On the basis of an innovative five-dimensional approach, this study provides a systematic, comprehensive, and critical account of the legacy of the 'postmodern turn', notably in terms of its continuing relevance in the twenty-first century. “A lucid, muscular, and often sly reflection” on the worth and purpose of historical scholarship by the award-winning author of The Third Reich Trilogy (Kirkus). In this volume, the renowned historian Richard J. Evans offers a fervent and deeply insightful defense of his craft and its importance to civilization. At a time when fact and historical truth are under unprecedented assault, Evans shows us why history is necessary. Taking us into the historians’ workshop, he offers a firsthand look at how good history gets written. In staunch opposition to the wilder claims of postmodern historians, Evans thoroughly dismantles the notion that a realistic grasp of history is impossible to attain. He then goes on to explain the deadly political dangers of losing a historical perspective on the way we live our lives. In the tradition of E.H. Carr’s What Is History? and G.R. Elton’s The Practice of History, Evans’ In Defense of History delivers “a model of lucid and intelligent historiographical analysis” (The Guardian, UK). Addressing the key questions of what history is, and why and how one studies it, this
rewritten version of The Nature of History (1970) makes a forceful attack on post-modernism and argues for the importance to society of the study of the past. "In this pathbreaking new book, Lawrence Kramer extends the theoretical and scholarly frontiers of musicology with every chapter, each of which explores a different case study in depth. In short, [he] demonstrates repeatedly that classical music is a far more significant force in history than its champions (who want music to transcend 'mere' social formations) usually allow."—Susan McClary, author of Feminine Endings: Music, Gender, and Sexuality "Kramer continues his project to steer the criticism of Western art music onto the paths of contemporary intellectual discourse. No one is better equipped for the task: Kramer's range is extraordinary, his scholarship impeccable, his arguments incisive. But above all, his values are humane. He cares passionately about this precious musical heritage, and his commitment can be felt on every page, including the dazzling performative and postmodern epilogue."—Walter Frisch, author of The Early Works of Arnold Schoenberg, 1893-1908 "This book will (I hope) be one of the foundational moments of a thriving and much-needed discourse. Kramer demonstrates the power to interpret that comes with fully integrating up-to-date critical literary theory with musical analysis. The risks he takes are absolutely necessary to our discipline if it is not, along with the music it professes to enshrine, to fade away into total cultural irrelevance and oblivion. Those scholars to whom postmodernism is a liberating and not a frightening concept will welcome this book with uncommon interest."—Robert Fink, founding editor of Repercussions: Critical and Alternative Viewpoints on Music and Scholarship

Bachelor Thesis from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Passau, language: English, abstract: Flaubert's Parrot, Julian Barnes's most acclaimed novel worldwide, poses and playfully elaborates on questions about traditional(ist) understandings of history and conventional concepts of truth, which are also frequently asked by postmodern theorists and philosophers. How can we know the past? Can we ever do so on objective grounds? Are we not bound to (socio-culturally determined) modes of representation that
prevent us from thinking or writing about anything but representation? Does the past even exist outside of our systems of signification or is it merely the product of these systems? In postmodern thought these kinds of questions are raised in the context of an increasing scepticism towards realist or modernist ontology and epistemology. Philosophers and writers such as Jacques Derrida, Michel Foucault and later Hayden White and Keith Jenkins testify to the assumption that "history now appears to be just one more foundationless, positioned expression in a world of foundationless, positioned expressions" (Jenkins 1997: 6), stressing that there is an inescapable relativity in every representation (or rather re-interpretation) of historical entities (cf. White 1997: 392). However, in this paper I will hope to show that, despite it being "a very hard [and indeterminate] act to follow" (Barth 1980: 66), history is not dead in Barnes's novel and neither is the pursuit of (its) meaning. In fact, both remain subjects of a longing for truth and authenticity that is repeatedly re-invented, played with, undermined and reinstalled, rather than deconstructed, in the course of FP's narrative. I intend to divide my paper into two sections, each of them further divided into several sub-parts. In section one I will at first provide a short compendium of postmodern philosophical-theoretical assumptions on histo

What does postmodernism mean for the future of history? Can one still write history in postmodernity? To answer questions such as these, Ernst Breisach provides the first comprehensive overview of postmodernism and its complex relationship to history and historiography. Placing postmodern theories in their intellectual and historical contexts, he shows how they are part of broad developments in Western culture. Breisach sees postmodernism as neither just a fad nor a universal remedy. In clear and concise language, he presents and critically evaluates the major views on history held by influential postmodernists, such as Derrida, Foucault, Lyotard, and the new narrativists. Along the way, he introduces to the reader major debates among historians
over postmodern theories of evidence, objectivity, meaning and order, truth, and the usefulness of history. He also discusses new types of history that have emerged as a consequence of postmodernism, including cultural history, microhistory, and new historicism. For anyone concerned with the postmodern challenge to history, both advocates and critics alike, On the Future of History will be a welcome guide.

Seven essays from a symposium at the U. of Essex (no date noted) explore the viability of modern critical theories in illuminating the Renaissance, focusing especially on the plays of Shakespeare. Distributed in the US by St. Martin's Press. Annotation copyrighted by Book News, Inc., Portland, OR

Bibliografie : p. 249-264. - Met reg. Introductory overview of postmodernism in which the author sets out the interdisciplinary aspects, the critical debates and the key theorists of postmodernism. Reassessing the ancestry of contemporary criticism, Jonathan Arac opens current debates over English studies to a larger understanding of cultural and political history, from romanticism through postmodernism. This work of creative scholarship enlarges our knowledge of the history of criticism while also exemplifying a new practice of writing literary history. Arac draws new lines from Wordsworth, Coleridge, Shelley, and Arnold to their modern successors and to recent developments in Marxism and poststructuralism. The Cambridge Companion to Postmodernism offers a comprehensive introduction to postmodernism. The Companion examines the different aspects of postmodernist thought and culture that have had a significant impact on contemporary cultural production and thinking. Topics discussed by experts in the field include postmodernism's relation to modernity, and its significance and relevance to literature, film, law, philosophy, architecture, religion and modern cultural studies. The volume also includes a useful guide to further reading and a chronology. This is an essential aid for students and teachers from a range of disciplines interested in postmodernism in all its incarnations. Accessible and comprehensive, this Companion addresses the many issues surrounding this elusive, enigmatic and often controversial topic. This comprehensive reader chronicles the western engagement with the nature of knowledge during the past
four centuries while providing the historical context for the postmodernist thought of Jacques Derrida, Michel Foucault, Richard Rorty and Hayden White, and the challenges their ideas have posed to our conventional ways of thinking, writing and knowing. Grenz examines the topography of postmodernism, a phenomenon everyone acknowledges, but has difficulty describing with precision. Of particular significance is his discussion of the challenges this cultural shift presents to the church. This is a postmodernist history of the historical novel with special attention to the political implications of the postmodernist attitude toward the past. Beginning with the poetics of Sir Walter Scott, Wesseling moves via a global survey of 19th century historical fiction to modernist innovations in the genre. Noting how the self-reflexive strategy enables a novelist to represent an episode from the past alongside the process of gathering and formulating historical knowledge, the author discusses the elaboration of this strategy, introduced by novelists such as Virginia Woolf and William Faulkner, in the work of, among others, Julian Barnes, Jay Cantor, Robert Coover and Graham Swift. Wesseling also shows how postmodernist writers attempt to envisage alternative sequences for historical events. Deliberately distorting historical facts, authors of such uchronian fiction, like Thomas Pynchon, Ishmael R. Read, Salman Rushdie and Gunter Grass, imagine what history looks like from the perspective of the losers, rather than the winners. A radical new history of a dangerous idea Post-Modernity is the creative destruction that has shattered our present times into fragments. It dynamited modernism which had dominated the western world for most of the 20th century. Post-modernism stood for everything modernism rejected: fun, exuberance, irresponsibility. But beneath its glitzy surface, post-modernism had a dirty secret: it was the fig leaf for a rapacious new kind of capitalism. It was also the forcing ground of the 'post truth', by means of which western values got turned upside down. But where do these ideas come from and how have they impacted on the world? In his brilliant history of a dangerous idea, Stuart Jeffries tells a narrative that starts in the early 1970s and continue to today. He tells this history through a riotous gallery that includes David Bowie, the Ipod, Frederic
Jameson, the demolition of Pruitt-Igoe, Madonna, Post-Fordism, Jeff Koon's 'Rabbit', Deleuze and Guattari, the Nixon Shock, The Bowery series, Judith Butler, Las Vegas, Margaret Thatcher, Grand Master Flash, I Love Dick, the RAND Corporation, the Sex Pistols, Princess Diana, the Musee D'Orsay, Grand Theft Auto, Perry Anderson, Netflix, 9/11 We are today scarcely capable of conceiving politics as a communal activity because we have become habituated to being consumers rather than citizens. Politicians treat us as consumers to whom they must deliver. Can we do anything else than suffer from buyer's remorse? It should serve as a useful reference tool for all those studying postmodernism and the history of economic thought. Practising historians claim that their accounts of the past are something other than fiction, myth or propaganda. Yet there are significant challenges to this view, most notably from postmodernism. In Historical Theory, a prominent historian develops a highly original argument that evaluates the diversity of approaches to history and points to a constructive way forward. Mary Fulbrook argues that all historians face key theoretical questions, and that an emphasis on the facts alone is not enough. Against postmodernism, she argues that historical narratives are not simply inventions imposed on the past, and that some answers to historical questions are more plausible or adequate than others. Illustrated with numerous substantive examples and its focus is always on the most central theoretical issues and on real strategies for bridging the gap between the traces of the past and the interpretations of the present. Historical Theory is essential and enlightening reading for all historians and their students. At the core of postmodern thought, especially in literary theory, is the belief that such ideals as truth, reason, and objectivity are social constructs that have no universal or trans-historical validity. In exploring this constructivist view, Satya P. Mohanty examines its underlying epistemological claims and their social and political implications. His book points the way toward a critical alternative to the epistemological and cultural relativisms. Mohanty grounds his critique in readings of some of the major figures of postmodernism, including Paul de Man, Louis Althusser, Fredric Jameson, and Jacques Derrida and analyzes the
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views of Mikhail Bakhtin, C. S. Peirce, Hilary Putnam, and Richard Rorty, particularly their notions of language and referentiality. Mohanty defends a post-positivist realist conception of objectivity as a legitimate ideal of all inquiry. He outlines a realist theory of social identity and multicultural politics which sees radical moral universalism and cultural diversity as complementary—not competing—ideals. At last! Everything you ever wanted to know about postmodernism but were afraid to ask. Hans Bertens' Postmodernism is the first introductory overview of postmodernism to succeed in providing a witty and accessible guide for the bemused student. In clear and straightforward but always elegant prose, Bertens sets out the interdisciplinary aspects, the critical debates and the key theorists of postmodernism. He also explains, in thoughtful and illuminating language, the relationship between postmodernism and poststructuralism, and that between modernism and postmodernism. An enjoyable and indispensable text for today's student. In this clear, jargon-free guide, Willie Thompson provides a concise introduction to postmodernist theory and its significant impact on the study of history. Although this is a hotly-debated topic, with much of the current literature being both polemical and inaccessible to the beginner, Thompson offers straightforward explanations of complex concepts and shows how the debates are relevant to students' own work. Postmodernism and History: - Considers the origins of postmodernism in both the ideas of poststructuralist thinkers, particularly Michel Foucault, and the political and cultural developments of the late 20th century - Explores themes such as the treatment of historical evidence, problems of historical representation, feminist history, ethical judgements on past events, and the validity of metanarrative or long-term historical explanation - Discusses critically the work of a number of current and recent practicing historians - including Joan Scott, Roy Porter, Patrick Joyce and James Vernon - who have used postmodernist ideas in their writing - Enquires how far postmodern thought has been absorbed into mainstream historiography What does it mean for our understanding of history if we assume that everything is physical and that no immaterial entities, forces, or phenomena exist? A Materialist Philosophy of
History: A Realist Antidote to Postmodernism examines the implications of a materialist worldview in contemporary philosophy of history. Materialism has wide-ranging consequences for historical research as well as for the credibility of various conceptions of the historical past. Branko Mitrović shows how these implications pertain both to the nature of social institutions and the capacities of historical figures to decide, act, acquire beliefs, and communicate and to the methodology of historical research and problems, such as the interpretation and the translation of historical documents. A materialist view also entails rejecting the view that forces such as culture, language, or society can construct physical reality or that the historical past is constructed through the work of the historian. This book examines these consequences and presents a comprehensive materialist perspective on historical research and the understanding of the historical past. The Logic of History defends the practice of history as more reliable than has recently been acknowledged, arguing that historians make their accounts as fair as they can and avoid misleading their readers. The essays in this collection assess the impact of Michel Foucault's work on the conditions of disciplinary knowledge in humanistic studies and speculate on the directions we might take from his work. They cover a wide range of fundamental concerns: from philosophy of knowledge in both theoretical and applied forms to philology, history, psychoanalysis, feminism, and politics. The result is a lively debate and further probing beyond disciplinary boundaries. After Foucault will interest political theorists, feminists, and scholars of history, philosophy, and literature. First published in 1988. Routledge is an imprint of Taylor & Francis, an informa company. The editors introduce the core areas of current debate within historical theory, bringing the reader as up to date with continuing debates and current developments as is possible. This important handbook brings together in one volume discussions of the role of modernity, empiricism, realism, post-modernity and deconstruction in the historian’s craft. Chapters are written by leading writers from around the world and cover a wide spread of historical sub-disciplines, such as social history, intellectual history, narrative,
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gender, memory, psycho-analysis and cultural studies, taking in, along the way, the work of thinkers such as Paul Ricouer, Michel Foucault and Hayden White. Presents interviews with 11 theorists and philosophers in an attempt to get at the heart of contemporary understandings of history. Topics covered include aesthetics, objective reality, meaning, the relation of history to its modes of presentation, and the personal and civic functions of history. Includes interviews with Peter Burke, Lionel Gossman, Hans Kellner, Jerzy Topolski, and Hayden White. Annotation copyrighted by Book News, Inc., Portland, OREssay from the year 2002 in the subject History - Basics, grade: A+, University of Auckland (Department of History), course: Seminar - Major Problems in Historical Method, Stage III (5.-6. Semester), 6 entries in the bibliography, language: English, abstract: “In our contemporary or postmodern world, history conceived of as an empirical research method based upon the belief in some reasonably accurate correspondence between the past, its interpretation and its narrative representation is no longer a tenable conception of the task of the historian.” Wrong, Mr Munslow, although otherwise you are perfectly right! One need not go into detailed explanation of this somewhat opaque retort of mine to place a sceptical question mark after the above quote. The mere presence of contention inevitably clouds the clear, straightforward set of circumstances seemingly implied in Munslow’s statement. Even if there is only one oppositional voice to his view, how can there be a “contemporary or postmodern world” that literally takes all of us into account, making it a storehouse of generally accepted ideas, making it “our” property. Given that perspectives other than the “postmodern” do exist, could it not be that ‘facts’, including those of an “empirical research method” and its guiding beliefs, are moulded just as well by perspectival interpretation? Thus, is the “task of the historian” really conceptualised in the way Munslow describes it? If not – if it is itself a deliberately created spectre invoked only to be subsequently exorcised in the intellectual conflict about what constitutes history and what this discipline has to deal with – do we have to stroll from the beaten path at all? Are Clio’s followers so helplessly entangled in reveries that they need to be awakened
from them? These questions, and their echoing connotations, sketch out the frame within which my discussion of postmodernist ideas and their validity for the practice of history will take place. It is well-nigh self-evident: we are moving on highly theoretical ground. Although postmodernist critique is aimed at methodological problems of the historical discipline, it departs from the very battlefields of occidental philosophy. What is reality? Is there any ontological truthfulness ‘out there,’ beyond our representations of the world? Postmodern answers to these questions do not only undermine the intellectual premises of a self-indulgent group of academics, burdened with theory []

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