1: Romanticism

Romanticism (also known as the **Romantic era**) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography education,[4] the social sciences, and the natural sciences.[5][*failed verification*] It had a significant and complex effect on politics, with romantic thinkers influencing liberalism, radicalism, conservatism and nationalism

The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It elevated folk art and ancient custom to something noble, but also spontaneity as a desirable characteristic (as in the musical impromptu). In contrast to the Rationalism and Classicism of the Enlightenment, Romanticism revived medievalism and elements of art and narrative perceived as authentically medieval in an attempt to escape population growth, early urban sprawl, and industrialism.

Although the movement was rooted in the German ***Sturm und Drang*** movement, which preferred intuition and emotion to the rationalism of the Enlightenment, the events and ideologies of the French Revolution were also proximate factors. Romanticism assigned a high value to the achievements of "heroic" individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a ***Zeitgeist***, in the representation of its ideas. In the second half of the 19th century, Realism was offered as a polar opposite to Romanticism.[8] The decline of Romanticism during this time was associated with multiple processes, including social and political changes and the spread of nationalism

2: Classicism

Classicism, in the arts, refers generally to a high regard for a classical period, classical antiquity in the Western tradition, as setting standards for taste which the classicists seek to emulate. In its purest form, classicism is an aesthetic attitude dependent on principles based in the culture, art and literature of ancient Greece and Rome, with the emphasis on form, simplicity, proportion, clarity of structure, perfection, restrained emotion, as well as explicit appeal to the intellect.[1] The art of classicism typically seeks to be formal and restrained: of the *Discobolus* Sir Kenneth Clark observed, "if we object to his restraint and compression we are simply objecting to the classicism of classic art. A violent emphasis or a sudden acceleration of rhythmic movement would have destroyed those qualities of balance and completeness through which it retained until the present century its position of authority in the restricted repertoire of visual images."[2] Classicism, as Clark noted, implies a canon of widely accepted ideal forms, whether in the Western canon that he was examining in *The Nude* (1956), or the literaryChinese classics or Chinese art, where the revival of classic styles is also a recurring feature.

Classicism is a force which is often present in post-medieval European and European influenced traditions; however, some periods felt themselves more connected to the classical ideals than others, particularly the Age of Enlightenment,[3] whenNeoclassicism was an important movement in the visual arts.

General term

Classicism is a specific genre of philosophy, expressing itself in literature, architecture, art, and music, which has Ancient Greek and Roman sources and an emphasis on society. It was particularly expressed in the Neoclassicism[4] of the Age of Enlightenment.

Classicism is a recurrent tendency in the Late Antique period, and had a major revival in Carolingian and Ottonian art. There was another, more durable revival in the Italian renaissance when the fall of Byzantium and rising trade with the Islamic cultures brought a flood of knowledge about, and from, the antiquity of Europe. Until that time, the identification with antiquity had been seen as a continuous history of Christendom from the conversion of Roman Emperor Constantine I. Renaissance classicism introduced a host of elements into European culture, including the application of mathematics and empiricism into art, humanism, literary and depictive realism, and formalism. Importantly it also introducedPolytheism, or "paganism", and the juxtaposition of ancient and modern.

The classicism of the Renaissance led to, and gave way to, a different sense of what was "classical" in the 16th and 17th centuries. In this period, classicism took on more overtly structural overtones of orderliness, predictability, the use of geometry and grids, the importance of rigorous discipline and pedagogy, as well as the formation of schools of art and music. The court of Louis XIV was seen as the center of this form of

classicism, with its references to the gods of Olympus as a symbolic prop for absolutism, its adherence to axiomatic and deductive reasoning, and its love of order and predictability.

This period sought the revival of classical art forms, including Greek drama and music. Opera, in its modern European form, had its roots in attempts to recreate the combination of singing and dancing with theatre thought to be the Greek norm. Examples of this appeal to classicism included Dante, Petrarch, and Shakespeare in poetry and theatre. Tudor drama, in particular, modeled itself after classical ideals and divided works into Tragedy [5] and Comedy. Studying Ancient Greek became regarded as essential for a well-rounded education in the liberal arts.

The Renaissance also explicitly returned to architectural models and techniques associated with Greek and Roman antiquity, including the golden rectangle[6] as a key proportion for buildings, the classical orders of columns, as well as a host of ornament and detail associated with Greek and Roman architecture. They also began reviving plastic arts such as bronze casting for sculpture, and used the classical naturalism as the foundation of drawing, painting and sculpture.

The Age of Enlightenment identified itself with a vision of antiquity which, while continuous with the classicism of the previous century, was shaken by the physics of Sir Isaac Newton, the improvements in machinery and measurement, and a sense of liberation which they saw as being present in the Greek civilization, particularly in its struggles against the Persian Empire. The ornate, organic, and complexly integrated forms of the baroquewere to give way to a series of movements that regarded themselves expressly as "classical" or "neo-classical", or would rapidly be labelled as such. For example, the painting of Jacques-Louis David was seen as an attempt to return to formal balance, clarity, manliness, and vigor in art.[7]

The 19th century saw the classical age as being the precursor of academicism, including such movements as uniformitarianism in the sciences, and the creation of rigorous categories in artistic fields. Various movements of the romantic period saw themselves as classical revolts against a prevailing trend of emotionalism and irregularity, for example the Pre-Raphaelites.[8] By this point, classicism was old enough that previous classical movements received revivals; for example, the Renaissance was seen as a means to combine the organic medieval with the orderly classical. The 19th century continued or extended many classical programs in the sciences, most notably the Newtonian program to account for the movement of energy between bodies by means of exchange of mechanical and thermal energy.

The 20th century saw a number of changes in the arts and sciences. Classicism was used both by those who rejected, or saw as temporary, transfigurations in the political, scientific, and social world and by those who embraced the changes as a means to overthrow the perceived weight of the 19th century. Thus, both pre-20th century disciplines were labelled "classical" and modern movements in art which saw themselves as aligned with light, space, sparseness of texture, and formal coherence.

In the present day philosophy classicism is used as a term particularly in relation to Apollonian over Dionysian impulses in society and art; that is a preference for rationality, or at least rationally guided catharsis, over emotionalism.

3: Realism

Realism was an artistic movement that emerged in France in the 1840s, around the 1848 Revolution.[1] Realists rejectedRomanticism, which had dominated French literature and art since the early 19th century. Realism revolted against the exotic subject matter and the exaggerated emotionalism and drama of the Romantic movement. Instead, it sought to portray real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life. The movement aimed to focus on unidealized subjects and events that were previously rejected in art work. Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes brought by the Industrial andCommercial Revolutions. Realism was primarily concerned with how things appeared to the eye, rather than containing ideal representations of the world [2]. The popularity of such "realistic" works grew with the introduction of photography—a new visual source that created a desire for people to produce representations which look objectively real.

The Realists depicted everyday subjects and situations in contemporary settings, and attempted to depict individuals of all social classes in a similar manner. Gloomy earth toned palettes were used to ignore beauty and idealization that was typically found in art. This movement sparked controversy because it purposefully criticized social values and the upper classes, as well as examining the new values that came along with the industrial revolution. Realism is widely regarded as the beginning of the modern art movement due to the push to incorporate modern life and art together [3]. Classical idealism and Romantic emotionalism and drama were avoided equally, and often sordid or untidy elements of subjects were not smoothed over or omitted. Social realism emphasizes the depiction of the working class, and treating them with the same seriousness as other classes in art, but realism, as the avoidance of artificiality, in the treatment of human relations and emotions was also an aim of Realism. Treatments of subjects in a heroic or sentimental manner were equally rejected.[4]

Realism as an art movement was led by Gustave Courbet in France. It spread across Europe and was influential for the rest of the century and beyond, but as it became adopted into the mainstream of painting it becomes less common and useful as a term to define artistic style. After the arrival of Impressionism and later movements which downgraded the importance of precise illusionistic brushwork, it often came to refer simply to the use of a more traditional and tighter painting style. It has been used for a number of later movements and trends in art, some involving careful illusionistic representation, such as Photorealism, and others the depiction of "realist" subject matter in a social sense, or attempts at both.

4 : Surrealism

Surrealism is a cultural movement that started in 1917,[1][2] and is best known for its visual artworks and writings. Artists painted unnerving, illogical scenes, sometimes with photographic precision, creating strange creatures from everyday objects, and developing painting techniques that allowed the unconscious to express itself.[3] Its aim was, according to Breton, to "resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality", or *surreality*.[4][5][6]

Works of surrealism feature the element of surprise, unexpected juxtapositions and non sequitur; however, many surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost, with the works being an artifact. LeaderAndré Breton was explicit in his assertion that Surrealism was, above all, a revolutionary movement.

Surrealism developed out of the Dada activities during World War I and the most important center of the movement was Paris. From the 1920s onward, the movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.

The word 'surrealism' was first coined in March 1917 by Guillaume Apollinaire.[7] He wrote in a letter to Paul Dermée: "All things considered, I think in fact it is better to adopt surrealism than supernaturalism, which I first used" [*Tout bien examiné, je crois en effet qu'il vaut mieux adopter surréalisme que surnaturalisme que j'avais d'abord employé*].[8]

Apollinaire used the term in his program notes for Sergei Diaghilev's Ballets Russes, *Parade*, which premiered 18 May 1917. *Parade* had a one-act scenario by Jean Cocteau and was performed with music by Erik Satie. Cocteau described the ballet as "realistic". Apollinaire went further, describing *Parade* as "surrealistic":[9]

This new alliance—I say new, because until now scenery and costumes were linked only by factitious bonds—has given rise, in *Parade*, to a kind of surrealism, which I consider to be the point of departure for a whole series of manifestations of the New Spirit that is making itself felt today and that will certainly appeal to our best minds. We may expect it to bring about profound changes in our arts and manners through universal joyfulness, for it is only natural, after all, that they keep pace with scientific and industrial progress. (Apollinaire, 1917)[10]

The term was taken up again by Apollinaire, both as subtitle and in the preface to his play *Les Mamelles de Tirésias: Drame surréaliste*,[11] which was written in 1903 and first performed in 1917.[12]

World War I scattered the writers and artists who had been based in Paris, and in the interim many became involved with Dada, believing that excessive rational thought andbourgeois values had brought the conflict of the war upon the world. The Dadaists protested with anti-art gatherings, performances, writings and art works. After the war, when they returned to Paris, the Dada activities continued.

During the war, André Breton, who had trained in medicine and psychiatry, served in a neurological hospital where he used Sigmund Freud's psychoanalytic methods with soldiers suffering from shell-shock. Meeting the young writer Jacques Vaché, Breton felt that Vaché was the spiritual son of writer and pataphysics founder Alfred Jarry. He admired the young writer's anti-social attitude and disdain for established artistic tradition. Later Breton wrote, "In literature, I was successively taken with Rimbaud, with Jarry, with Apollinaire, with Nouveau, with Lautréamont, but it is Jacques Vaché to whom I owe the most."[13]

Back in Paris, Breton joined in Dada activities and started the literary journal ***Littérature*** along with Louis Aragon and Philippe Soupault. They began experimenting with automatic writing—spontaneously writing without censoring their thoughts—and published the writings, as well as accounts of dreams, in the magazine. Breton and Soupault continued writing evolving their techniques of automatism and published ***The Magnetic Fields*** (1920).

By October 1924 two rival Surrealist groups had formed to publish a Surrealist Manifesto. Each claimed to be successors of a revolution launched by Appolinaire. One group, led by Yvan Goll consisted of Pierre Albert-Birot, Paul Dermée, Céline Arnauld, Francis Picabia, Tristan Tzara, Giuseppe Ungaretti, Pierre Reverdy, Marcel Arland, Joseph Delteil,Jean Painlevé and Robert Delaunay, among others[14] The group led by Andre Breton claimed that automatism was a better tactic for societal change than those of Dada, as led by Tzara, who was now among their rivals. Breton's group grew to include writers and artists from various media such as Paul Éluard, Benjamin Péret, René Crevel, Robert Desnos, Jacques Baron, Max Morise,[15] Pierre Naville, Roger Vitrac, Gala Éluard, Max Ernst, Salvador Dalí, Luis Buñuel, Man Ray, Hans Arp, Georges Malkine, Michel Leiris,Georges Limbour, Antonin Artaud, Raymond Queneau, André Masson, Joan Miró, Marcel Duchamp, Jacques Prévert, and Yves Tanguy.[16][17]

Cover of the first issue of ***La Révolution surréaliste***, December 1924.

As they developed their philosophy, they believed that Surrealism would advocate the idea that ordinary and depictive expressions are vital and important, but that the sense of their arrangement must be open to the full range of imagination according to the Hegelian Dialectic. They also looked to the Marxist dialectic and the work of such theorists as Walter Benjamin and Herbert Marcuse.[

Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination. They embraced idiosyncrasy, while rejecting the idea of an underlying madness. As Dalí later proclaimed, "There is only one difference between a madman and me. I am not mad."[15]

Beside the use of dream analysis, they emphasized that "one could combine inside the same frame, elements not normally found together to produce illogical and startling effects."[18] Breton included the idea of the startling juxtapositions in his 1924 manifesto, taking it in turn from a 1918 essay by poet Pierre Reverdy, which said: "a juxtaposition of two more or less distant realities. The more the relationship between the two

juxtaposed realities is distant and true, the stronger the image will be–the greater its emotional power and poetic reality."[19]

The group aimed to revolutionize human experience, in its personal, cultural, social, and political aspects. They wanted to free people from false rationality, and restrictive customs and structures. Breton proclaimed that the true aim of Surrealism was "long live the social revolution, and it alone!" To this goal, at various times Surrealists aligned with communism and anarchism.

In 1924 two Surrealist factions declared their philosophy in two separate Surrealist Manifestos. That same year the Bureau of Surrealist Research was established, and began publishing the journal *La Révolution surréaliste*

5 Feminism

Feminism is a range of social movements, political movements, and ideologies that share a common goal: to define, establish, and achieve the political, economic, personal, and social equality of the sexes.[a][2][3][4][5] Feminism incorporates the position that societies prioritize the male point of view, and that women are treated unfairly within those societies.[6] Efforts to change that include fighting gender stereotypes and seeking to establish educational and professional opportunities for women that are equal to those for men.

Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office,to work, to earn fair wages, equal pay and eliminate the gender pay gap, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. Feminists have also worked to ensure access to legal abortions andsocial integration and to protect women and girls from rape, sexual harassment, and domestic violence.[7] Changes in dress and acceptable physical activity have often been part of feminist movements.[8]

Some scholars consider feminist campaigns to be a main force behind major historical societal changes for women's rights, particularly in the West, where they are near-universally credited with achieving women's suffrage, gender-neutral language,reproductive rights for women (including access to contraceptives and abortion), and the right to enter into contracts and own property.[9] Although feminist advocacy is, and has been, mainly focused on women's rights, some feminists, including bell hooks, argue for the inclusion of men's liberation within its aims, because they believe that men are also harmed by traditional gender roles.[10] Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues concerning gender.[11][12]

Numerous feminist movements and ideologies have developed over the years and represent different viewpoints and aims. Some forms of feminism have been criticized for taking into account only white, middle class, and college-educated perspectives. This criticism led to the creation of ethnically specific or multicultural forms of feminism, including black feminism and intersectional feminism.

History

Terminology

Main article: History of feminism

Charles Fourier, a utopian socialist and French philosopher, is credited with having coined the word "féminisme" in 1837.[14] The words "féminisme" ("feminism") and "féministe" ("feminist") first appeared in France and the Netherlands in 1872,[15] Great Britain in the 1890s, and the United States in 1910.[16][17] The *Oxford English Dictionary* lists 1852 as the year of the first appearance of "feminist"[18] and 1895 for "feminism".[19] Depending on the historical moment, culture and country, feminists around the world have had different causes and goals. Most western feminist historians contend that all movements working to obtain women's rights should be considered feminist movements, even when they did not (or do not) apply the term to themselves.[20][21][22][23][24][25] Other historians assert that the term should be limited to the modern feminist movement and its descendants. Those historians use the label "protofeminist" to describe earlier movements.[26]

Waves

The history of the modern western feminist movement is divided into four "waves".[27][28][29] The first comprised women's suffrage movements of the 19th and early-20th centuries, promoting women's right to vote. The second wave, the women's liberation movement, began in the 1960s and campaigned for legal and social equality for women. In or around 1992, a third wave was identified, characterized by a focus on individuality and diversity.[30] The fourth wave, from around 2012, used social media to combat sexual harassment, violence against women and rape culture; it is best known for the Me Too movement.[31]

19th and early-20th centuries

Main article: First-wave feminism

First-wave feminism was a period of activity during the 19th and early-20th centuries. In the UK and US, it focused on the promotion of equal contract, marriage, parenting, and property rights for women. New legislation included the Custody of Infants Act 1839 in the UK, which introduced the tender years doctrine for child custody and gave women the right of custody of their children for the first time.[32][33][34] Other legislation, such as the Married Women's Property Act 1870 in the UK and extended in the 1882 Act,[35] became models for similar legislation in other British territories. Victoria passed legislation in 1884 and New South Wales in 1889; the remaining Australian colonies passed similar legislation between 1890 and 1897. With the turn of the 19th century, activism focused primarily on gaining political power, particularly the right of women's suffrage, though some feminists were active in campaigning for women's sexual, reproductive, and economic rights too.[36]

Women's suffrage (the right to vote and stand for parliamentary office) began in Britain's Australasian colonies at the close of the 19th century, with the self-governing colonies of New Zealand granting women the right to

vote in 1893; South Australia followed suit in 1895. This was followed by Australia granting female suffrage in 1902.[37][38]

In Britain the suffragettes and suffragists campaigned for the women's vote, and in 1918 the Representation of the People Act was passed granting the vote to women over the age of 30 who owned property. In 1928 this was extended to all women over 21.[39] Emmeline Pankhurst was the most notable activist in England. *Time* named her one of the 100 Most Important People of the 20th Century, stating: "she shaped an idea of women for our time; she shook society into a new pattern from which there could be no going back."[40] In the US, notable leaders of this movement included Lucretia Mott, Elizabeth Cady Stanton, and Susan B. Anthony, who each campaigned for theabolition of slavery before championing women's right to vote. These women were influenced by the Quaker theology of spiritual equality, which asserts that men and women are equal under God.[41] In the US, first-wave feminism is considered to have ended with the passage of the Nineteenth Amendment to the United States Constitution (1919), granting women the right to vote in all states. The term *first wave*was coined retroactively when the term *second-wave feminism* came into use.[36][42][43][44][45]

During the late Qing period and reform movements such as the Hundred Days' Reform, Chinese feminists called for women's liberation from traditional roles and Neo-Confucian gender segregation.[46][47][48] Later, the Chinese Communist Party created projects aimed at integrating women into the workforce, and claimed that the revolution had successfully achieved women's liberation.[49]

According to Nawar al-Hassan Golley, Arab feminism was closely connected with Arab nationalism. In 1899, Qasim Amin, considered the "father" of Arab feminism, wrote *The Liberation of Women*, which argued for legal and social reforms for women.[50] He drew links between women's position in Egyptian society and nationalism, leading to the development of Cairo University and the National Movement.[51] In 1923 Hoda Shaarawi founded the Egyptian Feminist Union, became its president and a symbol of the Arab women's rights movement.[51]

The Iranian Constitutional Revolution in 1905 triggered the Iranian women's movement, which aimed to achieve women's equality ineducation, marriage, careers, and legal rights.[52] However, during the Iranian revolution of 1979, many of the rights that women had gained from the women's movement were systematically abolished, such as the Family Protection Law.[53]

In France, women obtained the right to vote only with the Provisional Government of the French Republic of 21 April 1944. The Consultative Assembly of Algiers of 1944 proposed on 24 March 1944 to grant eligibility to women but following an amendment by Fernand Grenier, they were given full citizenship, including the right to vote. Grenier's proposition was adopted 51 to 16. In May 1947, following theNovember 1946 elections, the sociologist Robert Verdier minimized the "gender gap", stating in *Le Populaire* that women had not voted in a consistent way, dividing themselves, as men, according to social classes. During the baby

boom period, feminism waned in importance. Wars (both World War I and World War II) had seen the provisional emancipation of some women, but post-war periods signalled the return to conservative roles.[54]

Mid-20th century

By the mid-20th century, women still lacked significant rights. In Switzerland, women gained the right to vote in federal elections in 1971;[55] but in the canton of Appenzell Innerrhoden women obtained the right to vote on local issues only in 1991, when the canton was forced to do so by the Federal Supreme Court of Switzerland.[56] In Liechtenstein, women were given the right to vote by the women's suffrage referendum of 1984. Three prior referendums held in 1968, 1971 and 1973 had failed to secure women's right to vote.

Photograph of American women replacing men fighting in Europe, 1945

Feminists continued to campaign for the reform of family laws which gave husbands control over their wives. Although by the 20th century coverture had been abolished in the UK and US, in many continental European countries married women still had very few rights. For instance, in France married women did not receive the right to work without their husband's permission until 1965.[57][58] Feminists have also worked to abolish the "marital exemption" in rape laws which precluded the prosecution of husbands for the rape of their wives.[59] Earlier efforts by first-wave feminists such as Voltairine de Cleyre, Victoria Woodhull and Elizabeth Clarke Wolstenholme Elmy to criminalize marital rape in the late 19th century had failed;[60][61] this was only achieved a century later in most Western countries, but is still not achieved in many other parts of the world.[62]

French philosopher Simone de Beauvoir provided a Marxist solution and an existentialist view on many of the questions of feminism with the publication of *Le Deuxième Sexe* (*The Second Sex*) in 1949.[63] The book expressed feminists' sense of injustice. Second-wave feminism is a feminist movement beginning in the early 1960s[64] and continuing to the present; as such, it coexists with third-wave feminism. Second-wave feminism is largely concerned with issues of equality beyond suffrage, such as ending gender discrimination.[36]

Second-wave feminists see women's cultural and political inequalities as inextricably linked and encourage women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures. The feminist activist and author Carol Hanisch coined the slogan "The Personal is Political", which became synonymous with the second wave.[7][65]

Second- and third-wave feminism in China has been characterized by a reexamination of women's roles during the communist revolution and other reform movements, and new discussions about whether women's equality has actually been fully achieved.[49]

In 1956, President Gamal Abdel Nasser of Egypt initiated "state feminism", which outlawed discrimination based on gender and granted women's suffrage, but also blocked political activism by feminist leaders.[66] During Sadat's presidency, his wife, Jehan Sadat, publicly advocated further women's rights, though

Egyptian policy and society began to move away from women's equality with the new Islamistmovement and growing conservatism.[67] However, some activists proposed a new feminist movement, Islamic feminism, which argues for women's equality within an Islamic framework.[68]

In Latin America, revolutions brought changes in women's status in countries such as Nicaragua, where feminist ideology during the Sandinista Revolution aided women's quality of life but fell short of achieving a social and ideological change.[69]

In 1963, Betty Friedan's book ***The Feminine Mystique*** helped voice the discontent that American women felt. The book is widely credited with sparking the beginning of second-wave feminism in the United States.[70] Within ten years, women made up over half the First World workforce.[71]

Late 20th and early-21st centuries

Third-wave feminism

Main article: Third-wave feminism

Feminist, author and social activist bell hooks (b. 1952).

Third-wave feminism is traced to the emergence of the Riot grrrl feminist punk subculture in Olympia, Washington, in the early 1990s,[72][73] and to Anita Hill's televised testimony in 1991—to an all-male, all-white Senate Judiciary Committee—that Clarence Thomas, nominated for theSupreme Court of the United States, had sexually harassed her. The term *third wave* is credited to Rebecca Walker, who responded to Thomas's appointment to the Supreme Court with an article in ***Ms.*** magazine, "Becoming the Third Wave" (1992).[74][75] She wrote:

So I write this as a plea to all women, especially women of my generation: Let Thomas' confirmation serve to remind you, as it did me, that the fight is far from over. Let this dismissal of a woman's experience move you to anger. Turn that outrage into political power. Do not vote for them unless they work for us. Do not have sex with them, do not break bread with them, do not nurture them if they don't prioritize our freedom to control our bodies and our lives. I am not a post-feminism feminist. I am the Third Wave.[74]

Third-wave feminism also sought to challenge or avoid what it deemed the second wave's essentialist definitions of femininity, which, third-wave feminists argued, over-emphasized the experiences of upper middle-class white women. Third-wave feminists often focused on "micro-politics" and challenged the second wave's paradigm as to what was, or was not, good for women, and tended to use a post-structuralist interpretation of gender and sexuality.[36][76][77][78]Feminist leaders rooted in the second wave, such as Gloria Anzaldúa, bell hooks, Chela Sandoval, Cherríe Moraga, Audre Lorde, Maxine Hong Kingston, and many other non-white feminists, sought to negotiate a space within feminist thought for consideration of race-related subjectivities.[77][79][80] Third-wave feminism also contained internal debates between difference feminists, who believe that there are important psychological differences between the sexes, and those who

believe that there are no inherent psychological differences between the sexes and contend that gender roles are due to social conditioning.[81]

Standpoint theory

Standpoint theory is a feminist theoretical point of view stating that a person's social position influences their knowledge. This perspective argues that research and theory treats women and the feminist movement as insignificant and refuses to see traditional science as unbiased.[82] Since the 1980s, standpoint feminists have argued that the feminist movement should address global issues (such as rape, incest, and prostitution) and culturally specific issues (such as female genital mutilation in some parts of Africa and Arab societies, as well as glass ceiling practices that impede women's advancement in developed economies) in order to understand how gender inequality interacts with racism,homophobia, classism and colonization in a "matrix of domination".[83][84]

Fourth-wave feminism

Fourth-wave feminism

Protest against La Manada sexual abuse case sentence in Pamplona, 2018

2017 Women's March, Washington, D.C.

Fourth-wave feminism refers to a resurgence of interest in feminism that began around 2012 and is associated with the use of social media.[85] According to feminist scholar Prudence Chamberlain, the focus of the fourth wave is justice for women and opposition to sexual harassment and violence against women. Its essence, she writes, is "incredulity that certain attitudes can still exist".[86]

Fourth-wave feminism is "defined by technology", according to Kira Cochrane, and is characterized particularly by the use of Facebook,Twitter, Instagram, YouTube, Tumblr, and blogs such as Feministing to challenge misogyny and further gender equality.[85][87][88][85]

Issues that fourth-wave feminists focus on include street and workplace harassment, campus sexual assault and rape culture. Scandals involving the harassment, abuse, and murder of women and girls have galvanized the movement. These have included the 2012 Delhi gang rape, 2012 Jimmy Savile allegations, the Bill Cosby allegations, 2014 Isla Vista killings, 2016 trial of Jian Ghomeshi, 2017 Harvey Weinstein allegations and subsequent Weinstein effect, and the 2017 Westminster sexual scandals.[89]

Examples of fourth-wave feminist campaigns include the Everyday Sexism Project, No More Page 3, Stop Bild Sexism, *Mattress Performance*, *10 Hours of Walking in NYC as a Woman*, #YesAllWomen, Free the Nipple, One Billion Rising, the 2017 Women's March, the 2018 Women's March, and the #MeToo movement. In December 2017, *Time* magazine chose several prominent female activists involved in the #MeToo movement, dubbed "the silence breakers", as Person of the Year.[90][91]

Postfeminism

Main article: Postfeminism

The term postfeminism is used to describe a range of viewpoints reacting to feminism since the 1980s. While not being "anti-feminist", postfeminists believe that women have achieved second wave goals while being critical of third- and fourth-wave feminist goals. The term was first used to describe a backlash against second-wave feminism, but it is now a label for a wide range of theories that take critical approaches to previous feminist discourses and includes challenges to the second wave's ideas.[92] Other postfeminists say that feminism is no longer relevant to today's society.[93] Amelia Jones has written that the postfeminist texts which emerged in the 1980s and 1990s portrayed second-wave feminism as a monolithic entity.[94] Dorothy Chunn notes a "blaming narrative" under the postfeminist moniker, where feminists are undermined for continuing to make demands for gender equality in a "post-feminist" society, where "gender equality has (already) been achieved." According to Chunn, "many feminists have voiced disquiet about the ways in which rights and equality discourses are now used against them.

6:Modernism

Modernism is both a philosophical movement and an art movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions to the horrors of World War I. Modernism also rejected the certainty of Enlightenment thinking, although many modernists also rejected religious belief.[3][4]

Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and sciences were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. The poetEzra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. In this spirit, its innovations, like the stream-of-consciousness novel, atonal (or pantonal) andtwelve-tone music, divisionist painting and abstract art, all had precursors in the 19th century.

A notable characteristic of modernism is self-consciousness and irony concerning literary and social traditions, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc.[5] Modernism explicitly rejected the ideology of realism[6][7][8][*full citation needed*] and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody.[9][10][11]

While some scholars see modernism continuing into the twenty first century, others see it evolving into late modernism or high modernism.[12] Postmodernism is a departure from modernism and refutes its basic assumptions.

Definition

Some commentators define modernism as a mode of thinking—one or more philosophically defined characteristics, like self-consciousness or self-reference, that run across all the novelties in the arts and the disciplines.[16] More common, especially in the West, are those who see it as a socially progressive trend of thought that affirms the power of human beings to create, improve and reshape their environment with the aid of practical experimentation, scientific knowledge, or technology.[17] From this perspective, modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was 'holding back' progress, and replacing it with new ways of reaching the same end. Others focus on modernism as an aesthetic introspection. This facilitates consideration of specific reactions to the use of technology in the First World War, and anti-technological and nihilistic aspects of the works of diverse thinkers and artists spanning the period from Friedrich Nietzsche (1844–1900) to Samuel Beckett (1906–1989).[18][19][20][21][22]

According to Roger Griffin, modernism can be defined in a maximalist vision as a broad cultural, social, or political initiative, sustained by the ethos of "the temporality of the new". Modernist sought to restore, Griffin writes, a "sense of sublime order and purpose to the contemporary world, thereby counteracting the (perceived) erosion of an overarching ‘nomos’, or ‘sacred canopy’, under the fragmenting and secularizing impact of modernity." Therefore, phenomena apparently unrelated to each other such as "Expressionism,Futurism, vitalism, Theosophy, psychoanalysis, nudism, eugenics, utopian town planning and architecture, modern dance, Bolshevism, organic nationalism – and even the cult of self-sacrifice that sustained the hecatomb of the First World War – disclose a common cause and psychological matrix in the fight against (perceived) decadence." All of them embody bids to access a "supra-personal experience of reality", in which individuals believed they could transcend their own mortality, and eventually that they had ceased to be victims of history to become instead its creators.

The beginnings in the late nineteenth century[edit]

Historians, and writers in different disciplines, have suggested various dates as starting points for modernism. Historian William Everdell, for example, has argued that modernism began in the 1870s, when metaphorical (or ontological) continuity began to yield to the discrete with mathematician Richard Dedekind's (1831–1916) Dedekind cut, and Ludwig Boltzmann's (1844–1906) statistical thermodynamics.[16]Everdell also thinks modernism in painting began in 1885–1886 with Seurat's Divisionism, the "dots" used to paint *A Sunday Afternoon on the Island of La Grande Jatte*. On the other hand, visual art critic Clement Greenberg called Immanuel Kant (1724–1804) "the first real Modernist",[36] though he also wrote, "What can be safely called Modernism emerged in the middle of the last century—and rather locally, in France,

with Baudelaire in literature and Manet in painting, and perhaps with Flaubert, too, in prose fiction. (It was a while later, and not so locally, that Modernism appeared in music and architecture)."[26] The poet Baudelaire's *Les Fleurs du mal* (*The Flowers of Evil*), and Flaubert's novel *Madame Bovary* were both published in 1857.

In the arts and letters, two important approaches developed separately in France, beginning in the 1860s. The first was Impressionism, a school of painting that initially focused on work done, not in studios, but outdoors (*en plein air*). Impressionist paintings demonstrated that human beings do not see objects, but instead see light itself. The school gathered adherents despite internal divisions among its leading practitioners, and became increasingly influential. Initially rejected from the most important commercial show of the time, the government-sponsored Paris Salon, the Impressionists organized yearly group exhibitions in commercial venues during the 1870s and 1880s, timing them to coincide with the official Salon. A significant event of 1863 was the Salon des Refusés, created by Emperor Napoleon III to display all of the paintings rejected by the Paris Salon. While most were in standard styles, but by inferior artists, the work of Manet attracted tremendous attention, and opened commercial doors to the movement. The second French school was Symbolism, which literary historians see beginning with Charles Baudelaire (1821–1867), and including the later poets, Arthur Rimbaud (1854–1891) *Une Saison en Enfer* (*A Season in Hell*, 1873), Paul Verlaine (1844–1896), Stéphane Mallarmé (1842–1898), and Paul Valéry (1871–1945). The symbolists "stressed the priority of suggestion and evocation over direct description and explicit analogy," and were especially interested in "the musical properties of language."[37] Cabaret, which gave birth to so many of the arts of modernism, including the immediate precursors of film, may be said to have begun in France in 1881 with the opening of the Black Cat in Montmartre, the beginning of the ironic monologue, and the founding of the Society of Incoherent Arts.[38]

Influential in the early days of modernism were the theories of Sigmund Freud (1856–1939). Freud's first major work was *Studies on Hysteria* (with Josef Breuer, 1895). Central to Freud's thinking is the idea "of the primacy of the unconscious mind in mental life," so that all subjective reality was based on the play of basic drives and instincts, through which the outside world was perceived. Freud's description of subjective states involved an unconscious mind full of primal impulses, and counterbalancing self-imposed restrictions derived from social values.[25]:538

Friedrich Nietzsche (1844–1900) was another major precursor of modernism,[39] with a philosophy in which psychological drives, specifically the "will to power" (*Wille zur Macht*), was of central importance: "Nietzsche often identified life itself with 'will to power', that is, with an instinct for growth and durability."[40][41] Henri Bergson (1859–1941), on the other hand, emphasized the difference between scientific, clock time and the direct, subjective, human experience of time.[28]:131 His work on time and consciousness "had a great influence on twentieth-century novelists," especially those modernists who used the stream of consciousness technique,

such as Dorothy Richardson, James Joyce, and Virginia Woolf (1882–1941).[42] Also important in Bergson's philosophy was the idea of *élan vital*, the life force, which "brings about the creative evolution of everything."[28]:132 His philosophy also placed a high value on intuition, though without rejecting the importance of the intellect.[28]:132

Important literary precursors of modernism were Fyodor Dostoyevsky (1821–1881), who wrote the novels *Crime and Punishment* (1866) and *The Brothers Karamazov* (1880);[43] Walt Whitman (1819–1892), who published the poetry collection *Leaves of Grass* (1855–1891); and August Strindberg (1849–1912), especially his later plays, including the trilogy *To Damascus* 1898–1901, *A Dream Play* (1902) and *The Ghost Sonata* (1907). Henry Jameshas also been suggested as a significant precursor, in a work as early as *The Portrait of a Lady* (1881).[44]

Out of the collision of ideals derived from Romanticism, and an attempt to find a way for knowledge to explain that which was as yet unknown, came the first wave of works in the first decade of the 20th century, which, while their authors considered them extensions of existing trends in art, broke the implicit contract with the general public that artists were the interpreters and representatives of bourgeois culture and ideas. These "Modernist" landmarks include the atonal ending of Arnold Schoenberg's Second String Quartet in 1908, the expressionist paintings of Wassily Kandinsky starting in 1903, and culminating with his first abstract painting and the founding of the Blue Rider group in Munich in 1911, and the rise of fauvism and the inventions of cubism from the studios of Henri Matisse, Pablo Picasso, Georges Braque, and others, in the years between 1900 and 1910.

7: Structuralism

Structuralism uncovers the fundamental component of mental activities

In sociology, anthropology, and linguistics, **structuralism** is the methodology that implies elements of human culture must be understood by way of their relationship to a broader, overarching system or structure. It works to uncover the structures that underlie all the things that humans do, think, perceive, and feel. Alternatively, as summarized by philosopher Simon Blackburn, structuralism is "the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract structure".[1]

Structuralism in Europe developed in the early 1900s, mainly in France and Russian Empire, in the structural linguistics of Ferdinand de Saussure and the subsequent Prague,[2] Moscow[2] and Copenhagen schools of linguistics. In the late 1950s and early 1960s, when structural linguistics were facing serious challenges from the likes of Noam Chomsky and thus fading in importance, an array of scholars in the humanities borrowed Saussure's concepts for use in their respective fields of study. French anthropologist Claude Lévi-Strauss was arguably the first such scholar, sparking a widespread interest in structuralism.[1]

The structuralist mode of reasoning has been applied in a diverse range of fields, including anthropology, sociology, psychology,literary criticism, economics and architecture. The most prominent thinkers associated with structuralism include Claude Lévi-Strauss, linguist Roman Jakobson, and psychoanalyst Jacques Lacan. As an intellectual movement, structuralism was initially presumed to be the heir apparent to existentialism.[3] However, by the late 1960s, many of structuralism's basic tenets came under attack from a new wave of predominantly French intellectuals such as the philosopher and historian Michel Foucault, the philosopher Jacques Derrida, the Marxist philosopher Louis Althusser, and the literary critic Roland Barthes.[2] Though elements of their work necessarily relate to structuralism and are informed by it, these theorists have generally been referred to as post-structuralists. In the 1970s, structuralism was criticized for its rigidity and ahistoricism. Despite this, many of structuralism's proponents, such as Lacan, continue to assert an influence on continental philosophy and many of the fundamental assumptions of some of structuralism's post-structuralist critics are a continuation of structuralism.

8: Imagism

Imagism was a movement in early 20th-century Anglo-American poetry that favored precision of imagery and clear, sharp language. It has been described as the most influential movement in English poetry since the Pre-Raphaelites.[1] As a poetic style it gave modernism its start in the early 20th century,[2] and is considered to be the first organized modernist literary movement in the English language.[3] Imagism is sometimes viewed as "a succession of creative moments" rather than a continuous or sustained period of development.[2] René Taupin remarked that "it is more accurate to consider Imagism not as a doctrine, nor even as a poetic school, but as the association of a few poets who were for a certain time in agreement on a small number of important principles".[4]

The Imagists rejected the sentiment and discursiveness typical of much Romantic and Victorian poetry, in contrast to their contemporaries, the Georgian poets, who were generally content to work within that tradition. Imagism called for a return to what were seen as more Classical values, such as directness of presentation and economy of language, and a willingness to experiment with non-traditional verse forms; Imagists used free verse. A characteristic feature of Imagism is its attempt to isolate a single image to reveal its essence. This feature mirrors contemporary developments in *avant-garde* art, especially Cubism. Although Imagism isolates objects through the use of what Ezra Pound called "luminous details", Pound's ideogrammic methodof juxtaposing concrete instances to express an abstraction is similar to Cubism's manner of synthesizing multiple perspectives into a single image.[5]

Imagist publications appearing between 1914 and 1917 featured works by many of the most prominent modernist figures inpoetry and other fields, including Ezra Pound, H.D. (Hilda Doolittle), Ford Madox Ford, William Carlos Williams, F. S. Flint, and T. E. Hulme. The Imagists were centered in London,

with members from Great Britain, Ireland and the United States. Somewhat unusually for the time, a number of women writers were major Imagist figures.

9 :Symbolism

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts.

In literature, the style originates with the 1857 publication of Charles Baudelaire's *Les Fleurs du mal*. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and 1870s. In the 1880s, the aesthetic was articulated by a series of manifestos and attracted a generation of writers. The term "symbolist" was first applied by the critic Jean Moréas, who invented the term to distinguish the Symbolists from the related Decadents of literature and of art.

Distinct from, but related to, the style of literature, symbolism in art is related to the gothic component of Romanticism and Impressionism.

10: Expressionism

Expressionism is a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.[1][2] Expressionist artists have sought to express the meaning[3] of emotional experience rather than physical reality.[3][4]

Expressionism developed as an avant-garde style before the First World War. It remained popular during the Weimar Republic,[1] particularly in Berlin. The style extended to a wide range of the arts, including expressionist architecture, painting, literature, theatre, dance, film and music.[5]

The term is sometimes suggestive of angst. In a historical sense, much older painters such as Matthias Grünewald and El Greco are sometimes termed expressionist, though the term is applied mainly to 20th-century works. The Expressionist emphasis on individual and subjective perspective has been characterized as a reaction to positivism and other artistic styles such as Naturalism and Impressionism.

Origin of the term

While the word expressionist was used in the modern sense as early as 1850, its origin is sometimes traced to paintings exhibited in 1901 in Paris by obscure artist Julien-Auguste Hervé, which he

called *Expressionismes*.[7] An alternative view is that the term was coined by the Czech art historian Antonin Matějček in 1910 as the opposite of impressionism: "An Expressionist wishes, above all, to express himself... (an Expressionist rejects) immediate perception and builds on more complex psychic structures... Impressions and mental images that pass through ... people's soul as through a filter which rids them of all substantial accretions to produce their clear essence [...and] are assimilated and condense into more general forms, into types, which he transcribes through simple short-hand formulae and symbols."[8]

Important precursors of Expressionism were the German philosopher Friedrich Nietzsche (1844–1900), especially his philosophical novel *Thus Spoke Zarathustra* (1883–92); the later plays of the Swedish dramatist August Strindberg (1849–1912), including the trilogy *To Damascus* 1898–1901, *A Dream Play* (1902), *The Ghost Sonata* (1907); Frank Wedekind (1864–1918), especially the "Lulu" plays *Erdgeist* (*Earth Spirit*) (1895) and *Die Büchse der Pandora* (*Pandora's Box*) (1904); the American poet Walt Whitman's (1819–92) *Leaves of Grass* (1855–91); the Russian novelist Fyodor Dostoevsky (1821–81); Norwegian painter Edvard Munch (1863–1944); Dutch painter Vincent van Gogh (1853–90); Belgian painter James Ensor (1860–1949);[9] and pioneering Austrian psychoanalyst Sigmund Freud (1856–1939).[5]

Wassily Kandinsky, *Der Blaue Reiter*, 1903In 1905, a group of four German artists, led by Ernst Ludwig Kirchner, formed Die Brücke (the Bridge) in the city of Dresden. This was arguably the founding organization for the German Expressionist movement, though they did not use the word itself. A few years later, in 1911, a like-minded group of young artists formed Der Blaue Reiter (The Blue Rider) in Munich. The name came from Wassily Kandinsky's*Der Blaue Reiter* painting of 1903. Among their members were Kandinsky, Franz Marc, Paul Klee, and Auguste Macke. However, the term Expressionism did not firmly establish itself until 1913.[10] Though mainly a German artistic movement initially[11][5] and most predominant in painting, poetry and the theatre between 1910 and 1930, most precursors of the movement were not German. Furthermore, there have been expressionist writers of prose fiction, as well as non-German-speaking expressionist writers, and, while the movement had declined in Germany with the rise of Adolf Hitler in the 1930s, there were subsequent expressionist works.

Expressionism is notoriously difficult to define, in part because it "overlapped with other major 'isms' of the modernist period: with Futurism, Vorticism, Cubism, Surrealism and Dadaism."[12] Richard Murphy also comments, “the search for an all-inclusive definition is problematic to the extent that the most challenging expressionists such as Kafka, Gottfried Benn and Döblin were simultaneously the most vociferous `anti-expressionists.' ”[13]

What can be said, however, is that it was a movement that developed in the early twentieth century, mainly in Germany, in reaction to the dehumanizing effect of industrialization and the growth of cities, and that "one of the central means by which expressionism identifies itself as an avant-garde movement, and by which it marks its distance to traditions and the cultural institution as a whole is through its relationship torealism and the

dominant conventions of representation."[14] More explicitly, that the expressionists rejected the ideology of realism.[15]

The term refers to an "artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person."[17] It is arguable that all artists are expressive but there are many examples of art production in Europe from the 15th century onward which emphasize extreme emotion. Such art often occurs during times of social upheaval and war, such as the Protestant Reformation, German Peasants' War, andEighty Years' War between the Spanish and the Netherlands, when extreme violence, much directed at civilians, was represented in propagandist popular prints. These were often unimpressive aesthetically but had the capacity to arouse extreme emotions in the viewer.

Expressionism has been likened to Baroque by critics such as art historian Michel Ragon[18] and German philosopher Walter Benjamin.[19]According to Alberto Arbasino, a difference between the two is that "Expressionism doesn't shun the violently unpleasant effect, while Baroque does. Expressionism throws some terrific 'fuck yous', Baroque doesn't. Baroque is well-mannered.

12: Marxism

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.

Marxism uses a methodology, now known as historical materialism, to analyze and critique the development of class society and especially of capitalism as well as the role of class struggles in systemic economic, social, and political change. According to Marxist theory, in capitalist societies, class conflict arises due to contradictions between the material interests of the oppressed and exploitedproletariat—a class of wage labourers employed to produce goods and services—and the bourgeoisie—the ruling class that owns themeans of production and extracts its wealth through appropriation of the surplus product produced by the proletariat in the form ofprofit.

This class struggle that is commonly expressed as the revolt of a society's productive forces against its relations of production, results in a period of short-term crises as the bourgeoisie struggle to manage the intensifying alienation of labor experienced by the proletariat, albeit with varying degrees of class consciousness. In periods of deep crisis, the resistance of the oppressed can culminate in a proletarian revolution which, if victorious, leads to the establishment of socialism—a socioeconomic system based onsocial ownership of the means of production, distribution based on one's contribution and production organized directly for use. As the productive forces continued to advance, Marx hypothesized that socialism would ultimately be transformed into a communist society: a classless, stateless, humane society based

on common ownership and the underlying principle: "From each according to his ability, to each according to his needs".

Marxism has developed into many different branches and schools of thought, with the result that there is now no single definitive Marxist theory.[1] Different Marxian schools place a greater emphasis on certain aspects of classical Marxism while rejecting or modifying other aspects. Many schools of thought have sought to combine Marxian concepts and non-Marxian concepts, which has then led to contradictory conclusions.[2] However, lately there is movement toward the recognition that historical materialism anddialectical materialism remains the fundamental aspect of all Marxist schools of thought.[3] Marxism has had a profound impact on global academia and has influenced many fields such as archaeology, anthropology,[4] media studies,[5] science studies,[6] political science, theater, history, sociology, art history and theory, cultural studies, education, economics, ethics, criminology, geography,literary criticism, aesthetics, film theory, critical psychology and philosophy.

12 Postmodernism

Postmodernism is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, andcriticism, marking a departure from modernism. The term has been more generally applied to describe what postmodernists believe to be the historical era following modernity and the tendencies of this era.

While encompassing a wide variety of approaches and disciplines, postmodernism is generally defined by an attitude of skepticism,irony, or rejection of the grand narratives and ideologies of modernism, often calling into question various assumptions ofEnlightenment rationality. Consequently, common targets of postmodern critique include universalist notions of objective reality,morality, truth, human nature, reason, science, language, and social progress. Postmodern thinkers frequently call attention to thecontingent or socially-conditioned nature of knowledge claims and value systems, situating them as products of particular political, historical, or cultural discourses and hierarchies. Accordingly, postmodern thought is broadly characterized by tendencies to self-referentiality, epistemological and moral relativism, pluralism, and irreverence.

Postmodern critical approaches gained purchase in the 1980s and 1990s, and have been adopted in a variety of academic and theoretical disciplines, including cultural studies, philosophy of science, economics, linguistics, architecture, feminist theory, andliterary criticism, as well as art movements in fields such as literature, contemporary art, and music. Postmodernism is often associated with schools of thought such as deconstruction, post-structuralism, and institutional critique, as well as philosophers such as Jean-François Lyotard, Jacques Derrida, and Fredric Jameson.

Criticisms of postmodernism are intellectually diverse, and include assertions that postmodernism promotes obscurantism, and is meaningless, adding nothing to analytical or empirical knowledge.

13: Aestheticism

Aestheticism (also the **Aesthetic Movement**) is an intellectual and art movement supporting the emphasis of aesthetic values more than social-political themes for literature, fine art, music and other arts.[1][2] This meant that art from this particular movement focused more on being beautiful rather than having a deeper meaning — "art for art's sake". It was particularly prominent in Europe during the 19th century, supported by notable figures such as Walter Pater and Oscar Wilde, but more contemporary critics are also associated with the movement, such as Harold Bloom, who argued against projecting social and political ideology onto literary works, which he believes has been a growing problem in humanities departments over the 20th century.[3]

In the 19th century, it was related to other movements such as symbolism or decadence represented in France, or decadentismorepresented in Italy, and may be considered the British version of the same style

Aesthetic literature

The British decadent writers were much influenced by the Oxford professor Walter Pater and his essays published during 1867–68, in which he stated that life had to be lived intensely, with an ideal of beauty. His text *Studies in the History of the Renaissance* (1873) was very well regarded by art-oriented young men of the late 19th century. Writers of the Decadent movement used the slogan "Art for Art's Sake" (*L'art pour l'art*), the origin of which is debated. Some claim that it was invented by the philosopher Victor Cousin, although Angela Leighton in the publication *On Form: Poetry, Aestheticism and the Legacy of a Word* (2007) notes that the phrase was used by Benjamin Constant as early as 1804.[4] It is generally accepted to have been promoted by Théophile Gautier in France, who interpreted the phrase to suggest that there was not any real association between art and morality.

The artists and writers of Aesthetic style tended to profess that the Arts should provide refined sensuous pleasure, rather than convey moral or sentimental messages. As a consequence, they did not accept John Ruskin, Matthew Arnold, and George MacDonald's conception of art as something moral or useful, "Art for truth's sake".[5] Instead, they believed that Art did not have any didactic purpose; it only needed to be beautiful. The Aesthetes developed a cult of beauty, which they considered the basic factor of art. Life should copy Art, they asserted. They considered nature as crude and lacking in design when compared to art. The main characteristics of the style were: suggestion rather than statement, sensuality, great use of symbols, and synaesthetic/Ideasthetic effects—that is, correspondence between words, colours and music. Music was used to establish mood.[*citation needed*]

Predecessors of the Aesthetics included John Keats and Percy Bysshe Shelley, and some of the Pre-Raphaelites who themselves were a legacy of the Romantic spirit. There are a few significant continuities between the Pre-Raphaelite philosophy and that of the Aesthetes: Dedication to the idea of 'Art for Art's Sake'; admiration of, and constant striving for, beauty; escapism through visual and literary arts; craftsmanship that is both careful and self-conscious; mutual interest in merging the arts of various media. This final idea is promoted in the poem *L'Art* by Théophile Gautier, who compared the poet to the sculptor and painter.[6] Dante Gabriel Rossetti and Edward Burne-Jones are most strongly associated with Aestheticism. However, their approach to Aestheticism did not share the creed of 'Art for Art's Sake' but rather "a spirited reassertion of those principles of colour, beauty, love, and cleanness that the drab, agitated, discouraging world of the mid-nineteenth century needed so much."[7] This reassertion of beauty in a drab world also connects to Pre-Raphaelite escapism in art and poetry.

In Britain the best representatives were Oscar Wilde and Algernon Charles Swinburne, both influenced by the French Symbolists, and James McNeill Whistler and Dante Gabriel Rossetti. The style and these poets were satirised by Gilbert and Sullivan's comic opera ***Patience*** and other works, such as F. C. Burnand's drama ***The Colonel***, and in comic magazines such as ***Punch***, particularly in works by George Du Maurier.[8]

Compton Mackenzie's novel ***Sinister Street*** makes use of the type as a phase through which the protagonist passes as he is influenced by older, decadent individuals. The novels of Evelyn Waugh, who was a young participant of aesthete society at Oxford, describe the aesthetes mostly satirically, but also as a former participant. Some names associated with this assemblage are Robert Byron, Evelyn Waugh, Harold Acton, Nancy Mitford, A.E. Housman and Anthony Powell.

14: Colonialism

Colonialism is the policy of a nation seeking to extend or retain its authority over other people or territories,[1] generally with the aim of economic dominance.[2] The colonising country seeks to benefit from the colonised country or land mass. In the process, colonisers impose their religion, economics, and medicinal practices on the natives. Colonialism is the relationship of domination of indigenous by foreign invaders where the latter rule in pursuit of their interests.[3]

Starting in the 15th century some European states established their own empires during the European colonial period. The Belgian, British,Danish, Dutch, French, Portuguese, Russian, Spanish and Swedish empires established colonies across large areas. Imperial Japan, theOttoman Empire[4]:116 and the United States also acquired colonies, as did imperialist China and finally in the late 19th century theGermans and the Italians.

At first, European colonising countries followed policies of mercantilism, in order to strengthen the home economy, so agreements usually restricted the colonies to trading only with the metropole (mother country). By the mid-19th century, however, the British Empire gave up mercantilism and trade restrictions and adopted

the principle of free trade, with few restrictions or tariffs. Christian missionaries were active in practically all of the European controlled colonies because the metropoles were Christians. Historian Philip Hoffman calculated that by 1800, before the Industrial Revolution, Europeans already controlled at least 35% of the globe, and by 1914, they had gained control of 84% of the globe.[5]

In the aftermath of World War II, colonial powers were forced to retreat between 1945–1975, when nearly all colonies gained independence, entering into changed colonial, so-called postcolonial and neocolonialist relations. Postcolonialism and neocolonialism has continued or shifted relations and ideologies of colonialism, attempting to justify its continuation with adjusted narratives like development and new frontiers, as in exploring outer space for colonization.

Definitions

Colonialism is the attempt by one country to establish settlements and to impose its political, economic and cultural principles in another territory".

Etymologically the base word "colony" comes from the Latin *colōnia*—"a place for agriculture".

Collins English Dictionary defines colonialism as "the policy and practice of a power in extending control over weaker peoples or areas".[7] *Webster's Encyclopedic Dictionary* defines colonialism as "the system or policy of a nation seeking to extend or retain its authority over other people or territories".[1] The *Merriam-Webster Dictionary* offers four definitions, including "something characteristic of a colony" and "control by one power over a dependent area or people".[8]

The *Stanford Encyclopedia of Philosophy* "uses the term 'colonialism' to describe the process of European settlement and political control over the rest of the world, including the Americas, Australia, and parts of Africa and Asia". It discusses the distinction between colonialism, imperialism and conquest and states that "[t]he difficulty of defining colonialism stems from the fact that the term is often used as a synonym for imperialism. Both colonialism and imperialism were forms of conquest that were expected to benefit Europe economically and strategically.", and continues "given the difficulty of consistently distinguishing between the two terms, this entry will use *colonialism* broadly to refer to the project of European political domination from the sixteenth to the twentieth centuries that ended with the national liberation movements of the 1960s".[9]

In his preface to Jürgen Osterhammel's *Colonialism: A Theoretical Overview*, Roger Tignor says "For Osterhammel, the essence of colonialism is the existence of colonies, which are by definition governed differently from other territories such as protectorates or informal spheres of influence."[10] In the book, Osterhammel asks, "How can 'colonialism' be defined independently from 'colony?'"[11] He settles on a three-sentence definition:

Colonialism is a relationship between an indigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonised people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis. Rejecting cultural

compromises with the colonised population, the colonisers are convinced of their own superiority and their ordained mandate to rule

15: Orientalism

in art history, literature and cultural studies, **Orientalism** is 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",[1] 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 in service of imperial power. Implicit in this fabrication, writes Said, is the idea that Western society is developed, rational, flexible, and superior

Etymology[edit]

Orientalism refers to the Orient, in reference and opposition to the Occident; the East and the West, respectively.[3][4] The word Orient entered the English language as the Middle French *orient.* The root word *oriēns*, from the Latin *Oriēns*, has synonymous denotations: The eastern part of the world; the sky whence comes the sun; the east; the rising sun, etc.; yet the denotation changed as a term of geography. In the "Monk's Tale" (1375), Geoffrey Chaucer wrote: "That they conquered many regnes grete / In the orient, with many a fair citee." The term "orient" refers to countries east of the Mediterranean Sea and Southern Europe. *In Place of Fear* (1952), Aneurin Bevan used an expanded denotation of the Orient that comprehended East Asia: "the awakening of the Orient under the impact of Western ideas". Edward Said said that Orientalism "enables the political, economic, cultural and social domination of the West, not just during colonial times, but also in the present."[5]

Art[edit]

In art history, the term Orientalism refers to the works of the Western artists who specialized in Oriental subjects, produced from their travels in Western Asia, during the 19th century. In that time, artists and scholars were described as Orientalists, especially in France, where the dismissive use of the term "Orientalist" was made popular by the art critic Jules-Antoine Castagnary.[6] Despite such social disdain for a style

of representational art, the French Society of Orientalist Painters was founded in 1893, with Jean-Léon Gérôme as the honorary president;[7] whereas in Britain, the term Orientalist identified "an artist".[8]

The formation of the French Orientalist Painters Society changed the consciousness of practitioners towards the end of the 19th century, since artists could now see themselves as part of a distinct art movement.[9] As an art movement, Orientalist painting is generally treated as one of the many branches of 19th-century academic art; however, many different styles of Orientalist art were in evidence. Art historians tend to identify two broad types of Orientalist artist: the realists who carefully painted what they observed and those who imagined Orientalist scenes without ever leaving the studio.[10] French painters such as Eugène Delacroix (1798–1863) and Jean-Léon Gérôme(1824–1904) are widely regarded as the leading luminaries of the Orientalist movement.[11]

Oriental studies[edit]

In the 18th and 19th centuries, the term Orientalist identified a scholar who specialized in the languages and literatures of the Eastern world. Among such scholars were British officials of the East India Company, who said that the Arab culture, the culture of India, and theIslamic cultures should be studied as equal to the cultures of Europe.[12] Among such scholars is the philologist William Jones, whose studies of Indo-European languages established modern philology. British imperial strategy in India favored Orientalism as a technique for developing good relations with the natives—until the 1820s, when the influence of "anglicists" such as Thomas Babington Macaulay andJohn Stuart Mill led to the promotion of Anglocentric education.[13]

Additionally, Hebraism and Jewish studies gained popularity among British and German scholars in the 19th and 20th centuries.[14] The academic field of Oriental studies, which comprehended the cultures of the Near East and the Far East, became the fields of Asian studiesand Middle Eastern studies.

Critical studies[edit]

In the book ***Orientalism*** (1978), the cultural critic Edward Said redefined the term Orientalism to describe a pervasive Western tradition — academic and artistic — of prejudiced outsider-interpretations of the Eastern world, which was shaped by the cultural attitudes of Europeanimperialism in the 18th and 19th centuries.[15] The thesis of *Orientalism* develops Antonio Gramsci's theory of cultural hegemony, andMichel Foucault's theorisation of discourse (the knowledge-and-power relation) to criticise the scholarly tradition of Oriental studies. Said criticised contemporary scholars who perpetuated the tradition of outsider-interpretation of Arabo-Islamic cultures, especially Bernard Lewis and Fouad Ajami.[16][17]

The analyses are of Orientalism in European literature, especially French literature, and do not analysevisual art and Orientalist painting. In that vein, the art historian Linda Nochlin applied Said's methods of critical analysis to art, "with uneven results".[18] In the academy, the book *Orientalism* (1978) became a foundational text of post-colonial cultural studies.[19] Moreover, in relation to the cultural institution ofcitizenship, Orientalism has rendered the concept of ***citizenship*** as a problem of epistemology, because citizenship

originated as a social institution of the Western world; as such, the problem of defining citizenship reconfigures the idea of *Europe* in time of crises.[20]

Furthermore, Said said that Orientalism, as an "idea of representation is a theoretical one: The Orient is a stage on which the whole East is confined" in order to make the Eastern world "less fearsome to the West";[21] that the developing world, primarily the West, is the cause ofcolonialism.[22] Moreover, in *Empire: A Very Short Introduction* (2000), Stephen Howe agreed with Said that Western nations and their empires were created by the exploitation of underdeveloped countries, by the extraction of wealth and labour from one country to another country.[23]

There is also a critical trend within the Islamic world, and in 2002 it was estimated that in Saudi Arabia alone there have been, penned by local or foreign scholars, around 200 books critical of Orientalism as well as some 2000 articles.