

# The Aesthetics And Politics Of The Crowd In American Literature

## Cambridge Studies In American Literature And Culture

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**Dystopia** - Gregory Claeys 2016-11-17

Dystopia: A Natural History is the first monograph devoted to the concept of dystopia. Taking the term to encompass both a literary tradition of satirical works, mostly on totalitarianism, as well as real despotisms and societies in a state of disastrous collapse, this volume redefines the central concepts and the chronology of the genre and offers a paradigm-shifting understanding of the subject. Part One assesses the theory and prehistory of 'dystopia'. By contrast to utopia, conceived as promoting an ideal of friendship defined as 'enhanced sociability', dystopia is defined by estrangement, fear, and the proliferation of 'enemy' categories. A 'natural history' of dystopia thus concentrates upon the centrality of the passion or emotion of fear and hatred in modern despotisms. The work of Le Bon, Freud, and others is used to show how dystopian groups use such emotions. Utopia and dystopia are portrayed not as opposites, but as extremes on a spectrum of sociability, defined by a heightened form of group identity. The prehistory of the process whereby 'enemies' are demonised is explored from early conceptions of

monstrosity through Christian conceptions of the devil and witchcraft, and the persecution of heresy. Part Two surveys the major dystopian moments in twentieth century despotisms, focussing in particular upon Nazi Germany, Stalinism, the Chinese Cultural Revolution, and Cambodia under Pol Pot. The concentration here is upon the political religion hypothesis as a key explanation for the chief excesses of communism in particular. Part Three examines literary dystopias. It commences well before the usual starting-point in the secondary literature, in anti-Jacobin writings of the 1790s. Two chapters address the main twentieth-century texts usually studied as representative of the genre, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen Eighty-Four*. The remainder of the section examines the evolution of the genre in the second half of the twentieth century down to the present.

**Panic!** - David Andrew Zimmerman 2006

Publisher Description

**Law and Disorder** - Illan rua Wall 2020-12-21

Focusing on the moment when social unrest takes hold of a populace,

Law and Disorder offers a new account of sovereignty with an affective theory of public order and protest. In a state of unrest, the affective architecture of the sovereign order begins to crumble. The everyday peace and calm of public space is shattered as sovereign peace is challenged. In response, the state unleashes the full force of its exceptionality, and the violence of public order policing is deployed to restore the affects and atmospheres of habitual social relations. This book is a work of contemporary critical legal theory. It develops an affective theory of sovereign orders by focusing on the government of affective life and popular encounters with sovereignty. The chapters explore public order as a key articulation between sovereignty and government. In particular, policing of public order is exposed as a contemporary mode of exceptionality cast in the fires of colonial subjection. The state of unrest helps us see the ordinary affects of the sovereign order, but it also points to crowds as the essential component in the production of unrest. The atmospheres produced by crowds seep out from the squares and parks of occupation, settling on cities and states. In these new atmospheres, new possibilities of political and social organisation begin to appear. In short, crowds create the affective condition in which the settlement at the heart of the sovereign order can be revisited. This text thus develops a theory of sovereignty which places protest at its heart, and a theory of protest which starts from the affective valence of crowds. This book's examination of the relationship between sovereignty and protest is of considerable interest to readers in law, politics and cultural studies, as well as to more general readers interested in contemporary forms of political resistance.

*ESQ* - 2005

### **Incremental Realism** - Mary Esteve 2021-01-19

The postwar US political imagination coalesced around a quintessential midcentury American trope: happiness. In *Incremental Realism*, Mary Esteve offers a bold, revisionist literary and cultural history of efforts undertaken by literary realists, public intellectuals, and policy activists to advance the value of public institutions and the claims of socioeconomic

justice. Esteve specifically focuses on era-defining authors of realist fiction--including Philip Roth, Gwendolyn Brooks, Patricia Highsmith, Paula Fox, Peter Taylor, and Mary McCarthy--who mobilized the trope of happiness to reinforce the crucial value of public institutions, such as the public library, and the importance of pursuing socioeconomic justice, as envisioned by the United Nations Universal Declaration of Human Rights and welfare-state liberals. In addition to embracing specific symbols of happiness, these writers also developed narrative modes--what Esteve calls "incremental realism"--that made justifiable the claims of disadvantaged Americans on the nation-state and promoted a small-canvas aesthetics of moderation. With this powerful demonstration of the way postwar literary fiction linked the era's familiar trope of happiness to political arguments about socioeconomic fairness and individual flourishing, Esteve enlarges our sense of the postwar liberal imagination and its attentiveness to better, possible worlds.

### Modernism and the Idea of the Crowd - Judith Paltin 2020-12-03

This book argues that literary modernists engaged creatively with modernity's expanding forms of collective experience and performative identities; their work clarifies how popular subjectivity evolves from a nineteenth-century liberal citizenry to the contemporary sense of a range of political multitudes struggling with conditions of oppression.

### Writing Revolution - Peter J. Bellis 2010-04-15

In recent years, formalist and deconstructive approaches to literary studies have been under attack, charged by critics with isolating texts as distinctive aesthetic or linguistic objects, separate from their social and historical contexts. Historicist and cultural approaches have often responded by simply reversing the picture, reducing texts to no more than superstructural effects of historical or ideological forces. In *Writing Revolution*, Peter J. Bellis explores the ways in which literature can engage with--rather than escape from or obscure--social and political issues. Bellis argues that a number of nineteenth-century American writers, including Nathaniel Hawthorne, Henry David Thoreau, and Walt Whitman, saw their texts as spaces where alternative social and cultural possibilities could be suggested and explored. All writing in the same

historical moment, Bellis's subjects were responding to the same cluster of issues: the need to redefine American identity after the Revolution, the problem of race slavery, and the growing industrialization of American society. Hawthorne, Bellis contends, sees the romance as "neutral territory" where the Imaginary and the Actual--the aesthetic and the historical--can interpenetrate and address crucial issues of class, race, and technological modernity. Whitman conceives of *Leaves of Grass* as a transformative democratic space where all forms of meditation, both political and literary, are swept away. Thoreau oscillates between these two approaches. *Walden*, like the romance, aims to fashion a mediating space between nature and society. His abolitionist essays, however, shift sharply away from both linguistic representation and the political, toward an apocalyptic cleansing violence. In addition to covering selected works by Hawthorne, Whitman, and Thoreau, Bellis also examines powerful works of social and political critique by Louisa May Alcott and Margaret Fuller. With its suggestions for new ways of reading antebellum American writing, *Writing Revolution* breaks through the thickets of contemporary literary discourse and will spark debate in the literary community.

*Crowds* - Megan Steffen 2020-05-26

What exactly is a crowd? How do crowds differ from other large gatherings of people? And how do they transform emotions, politics, or faith? In *Crowds*, contributors draw on their experiences and expertise to reflect on their encounters with crowds. Each chapter examines a particular crowd or conception of crowdedness to provide an analysis of how, when, where—and with whom—crowds form in different contexts, as well as their purpose and the practical effect the experience has on both the participants and their environment. The wide selection of case studies ranges from the crowds that form every year during the Hajj, to New Year celebrations in China, commuters on the Delhi metro, public prayer in Nigeria, online mobs in Bangladesh, and the crowds that have emerged during protest movements in Thailand and Syria. *Crowds* makes a key contribution to establishing an anthropological theory of crowds and will be an essential read for both students and researchers.

*Aesthetics and Politics* - Ernst Bloch 1980

No other country and no other period has produced a tradition of major aesthetic debate to compare with that which unfolded in German culture from the 1930s to the 1950s. In *Aesthetics and Politics* the key texts of the great Marxist controversies over literature and art during these years are assembled in a single volume. They do not form a disparate collection but a continuous, interlinked debate between thinkers who have become giants of twentieth-century intellectual history.

**The Aesthetics and Politics of the Crowd in American Literature** - Mary Esteve 2007-05-31

As a central icon of political and cultural democracy, the crowd occupies a prominent place in the American literary and cultural landscape. Mary Esteve examines a range of writing by Poe, Hawthorne, Du Bois, James, and Stephen Crane to provide a study of crowd representations in American literature from the antebellum era to the early twentieth century. She argues that these writers examined the aesthetic and political meanings of urban crowd scenes.

**Fascist Spectacle** - Simonetta Falasca-Zamponi 2000-08-31

"An excellent and timely book. The idea of studying Italian fascism as a 'society of the spectacle' that used symbols, rituals, and a cult of the leader to create itself as it unfolded is a brilliant stroke."—Walter L. Adamson, author of *Avant-Garde Florence: From Modernism to Fascism*

*Politics of the Many* - Benjamin Halligan 2021-10-07

"Since the turn of the millennium, protest movements and strategies have multiplied and diversified; old models of organization involving spokespeople, grand gestures and lobbying, have given way to new approaches. Protests in the 21st century are arranged around collectives as centreless, leaderless, amorphous assemblages. This tendency towards proliferation has been theorized through the concept of multitude, most famously put forward by Michael Hardt and Antonio Negri, which conceptualized a new proletariat for the age of globalization. The idea of multitude primarily sought to revisit and re-energize micro-models of protest, such as radical feminist movements, wildcat strikes, refugee and sex worker rights, hacktivism and reclaiming

the streets, squatting and "dropping out", the "temporary autonomous zone" and occupy. Politics of the Many problematizes the concept of multitude, taking in the substantial criticisms produced in previous decades, and the concept's testing in the many global upheavals of the last decade, in order to interrogate the ways in which politics and ideology persist in the current moment"--

**Crowds, Culture, and Politics in Georgian Britain** - Nicholas Rogers 1998

Here, Professor Rogers looks at the role and character of crowds in Georgian politics and examines why the topsy-turvy interventions of the Jacobite era gave way to the more disciplined parades of Hanoverian England.

**Edith Wharton and the Politics of Race** - Jennie A. Kassanoff 2004-09-16

Kassanoff shows how Wharton participated in debates on race, class and democratic pluralism at the turn of the twentieth century.

**The Crowd** - John Plotz 2000-12-03

This text sets out to demonstrate the influence of street crowds and political riots on literature in the period between 1800 and 1850. Notable works from the period are used to highlight the author's argument that crowds became a rival for the representational claims of the texts themselves.

Constellations of Reading - Carlo Salzani 2009

How to read Walter Benjamin today? This book argues that the proper way is through an approach which recognizes and respects his own peculiar theorization of the act of reading and the politics of interpretation that this entails. The approach must be figural, that is, focused on images, and driven by the notion of actualization. Figural reading, in the very sui generis Benjaminian way, understands figures as constellations, whereby an image of the past juxtaposes them with an image of the present and is thus actualized. To apply this method to Benjamin's own work means first to identify some figures. The book singles out the Flâneur, the Detective, the Prostitute and the Ragpicker, and then sets them alongside a contemporary account of the same figure:

the Flâneur in Juan Goytisolo's Landscapes after the Battle (1982), the Detective in Paul Auster's New York Trilogy (1987), the Prostitute in Dacia Maraini's Dialogue between a Prostitute and her Client (1973), and the Ragpicker in Mudrooroo's The Mudrooroo/Müller Project (1993). The book thereby, on the one hand, analyses the politics of reading Benjamin today and, on the other, sets his work against a variety of contemporary aesthetics and politics of interpretation.

Crowds - Jeffrey Thompson Schnapp 2006

Crowds presents several layers of meditation on the phenomenon of collectivities, from the scholarly to the personal; it is the most comprehensive cross-disciplinary publication on crowds in modernity.

For more information, visit <http://shl.stanford.edu/Crowds>

The Politics of Aesthetics - Jacques Rancière 2013-05-08

The Politics of Aesthetics rethinks the relationship between art and politics, reclaiming "aesthetics" from the narrow confines it is often reduced to. Jacques Rancière reveals its intrinsic link to politics by analysing what they both have in common: the delimitation of the visible and the invisible, the audible and the inaudible, the thinkable and the unthinkable, the possible and the impossible. Presented as a set of inter-linked interviews, The Politics of Aesthetics provides the most comprehensive introduction to Rancière's work to date, ranging across the history of art and politics from the Greek polis to the aesthetic revolution of the modern age. Available now in the Bloomsbury Revelations series 10 years after its original publication, The Politics of Aesthetics includes an afterword by Slavoj Žižek, an interview for the English edition, a glossary of technical terms and an extensive bibliography.

**Popular Political Participation and the Democratic Imagination in Spain** - Pablo Sánchez León 2020-11-27

This book addresses the changing relationships among political participation, political representation, and popular mobilization in Spain from the 1766 protest in Madrid against the early Bourbon reforms until the citizen revolution of 1868 that first introduced universal suffrage and led to the ousting of the monarchy. Popular Participation and the

Democratic Imagination in Spain shows that a notion of the “crowd” internally dividing the concept of “people” existed before the advent of Liberalism, allowing for the enduring subordination of popular participation to representation in politics. In its wider European and colonial American context, the study analyzes semantic changes in a range of cultural spheres, from parliamentary debate to historical narrative and aesthetics. It shows how Liberalism had trouble reproducing the legitimacy of limited suffrage and traces the evolution of an imagination on democracy that would allow for the reconfiguration of an all-encompassing image of the people eventually overcoming representative government. “Focused on the nation and identities, Spanish historiography had a pending debt with that other historical subject of modernity, the people. With this book, Pablo Sánchez León starts cancelling the debt with an innovative methodology combining conceptual history with social and political history. Brilliantly, this book also proposes a novel chronology for modern history and renewed categories of analysis. In many senses, this is an extraordinarily renovating work.” —José María Portillo Valdés, University of the Basque Country, Spain “This book by Pablo Sánchez León is an original and detailed study of one of the essential components of modernity, the relation between the concepts of plebe and pueblo. The author shows that plebe and people were shaped in a process of mutual differentiation and how the enduring tension between them deeply marked out the evolution of Spanish politics from the end of the Old Regime and throughout the 19th century. As the author brilliantly argues, such tension is tightly imbricated with the enduring dilemma between representation and participation underlying modern political systems. Through a historical analysis of the influence of people and plebe over Spanish, the book makes clear the degree to which the power of language contributes to shape political actors and institutional frames.” —Miguel Ángel Cabrera — Professor, University of La Laguna, Tenerife, Spain “Most accounts of Spain’s transition to modern democracy begin with the popular uprising against the French invasion in 1808, the creation of a national parliament and the promulgation of an advanced

Liberal constitution in 1812. Pablo Sánchez León begins the story half a century earlier in the mass street protests in Madrid and other cities in 1766 sparked by Charles III’s sweeping reform programme. Sánchez León focuses unrepentantly on plebeian groups and crowd action – how they are described and conceived by contemporaries – as a key to understanding Spain’s precocious and troubled passage from absolutism to the promulgation of universal male suffrage in September 1868. This audacious and highly original interpretation will surely strike a chord with students of modern Spain.” —Guy Thomson, University of Warwick, UK “This is a book for exploring (from current needs) the history of political participation in Spanish society in order to rethink the very notion of modern citizenship.” —María Sierra, University of Seville, Spain “Motivated by the current crisis in political representation in parliamentary democracies, this work by Pablo Sánchez León departs from the process of construction of modern citizenship. Representation, participation and mobilization are put into play as an interactive triad whose dynamics and changing conceptualization have the key to the social, political and cultural changes between the Old Regime and the early establishment of democracy in 1868. The “They do not represent us!” and other current claims for deliberative democracy provide the guiding thread for a demanding research on the tension between representation and participation shaping the period 1766-1868. The work reflects on the relevance of popular participation and, in presenting the modern history of Spain as singular and relevant on its own, provides an account of the building of modern citizenship. —Pablo Fernández Albaladejo, Autonomous University of Madrid, Spain This exciting book is both topical and historiographically valuable. It offers a fresh perspective on current debates about the limits of representation and the pros and cons of participation; it makes Spanish political culture in the age of revolutions accessible to anglophone readers, and it engagingly illustrates one way of doing the ‘history of concepts’. Recommended on all three counts. Joanna Innes, Oxford University  
Fascination with the Persecutor - Emilio Gentile 2021-12-07  
In 1933, George L. Mosse fled Berlin and settled in the United States,

where he went on to become a renowned historian at the University of Wisconsin-Madison. Through rigorous and innovative scholarship, Mosse uncovered the forces that spurred antisemitism, racism, nationalism, and populism. His transformative work was propelled by a desire to know his own persecutors and has been vital to generations of scholars seeking to understand the cultural and intellectual origins and mechanisms of Nazism. This translation makes Emilio Gentile's groundbreaking study of Mosse's life and work available to English language readers. A leading authority on fascism, totalitarianism, and Mosse's legacy, Gentile draws on a wealth of published and unpublished material, including letters, interviews, lecture plans, and marginalia from Mosse's personal library. Gentile details how the senior scholar eschewed polemics and employed rigorous academic standards to better understand fascism and the "catastrophe of the modern man"—how masculinity transformed into a destructive ideology. As long as wars are waged over political beliefs in popular culture, Mosse's theories of totalitarianism will remain as relevant as ever.

**The Aesthetics of Rule and Resistance** - Lisa Bogerts 2022-03-11  
Effective visual communication has become an essential strategy for grassroots political activists, who use images to publicly express resistance and make their claims visible in the struggle for political power. However, this "aesthetics of resistance" is also employed by political and economic elites for their own purposes, making it increasingly difficult to distinguish from the "aesthetics of rule." Through illuminating case studies of street art in Buenos Aires, Bogotá, Caracas, and Mexico City, *The Aesthetics of Rule and Resistance* explores the visual strategies of persuasion and meaning-making employed by both rulers and resisters to foster self-legitimization, identification, and mobilization.

Fascist Spectacle - Simonetta Falasca-Zamponi 1997  
"An excellent and timely book. The idea of studying Italian fascism as a 'society of the spectacle' that used symbols, rituals, and a cult of the leader to create itself as it unfolded is a brilliant stroke."--Walter L. Adamson, author of *Avant-Garde Florence: From Modernism to Fascism*

*Walter Benjamin and the Aesthetics of Power* - Lutz Peter Koepnick  
1999-01-01

*Walter Benjamin and the Aesthetics of Power* explores Walter Benjamin's seminal writings on the relationship between mass culture and fascism. The book offers a nuanced reading of Benjamin's widely influential critique of aesthetic politics, while it contributes to current debates about the cultural projects of Nazi Germany, the changing role of popular culture in the twentieth century, and the way in which Nazi aesthetics have persisted into the present. Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin's work from the early 1920s to his death in 1940. Pushing Benjamin's fragmentary remarks to a logical conclusion, Koepnick sheds light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion. Koepnick then examines to what extent Benjamin's analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin's aestheticization thesis can help conceptualize cultural politics today. Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies, he argues throughout that it is in Benjamin's emphatic insistence on experience that we may find the relevance of his reflections today. *Walter Benjamin and the Aesthetics of Power* is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture's uneasy relationship to Nazi culture.

**Beautiful Democracy** - Russ Castronovo 2009-05-15  
The photographer and reformer Jacob Riis once wrote, "I have seen an armful of daisies keep the peace of a block better than a policeman and his club." Riis was not alone in his belief that beauty could tame urban chaos, but are aesthetic experiences always a social good? Could aesthetics also inspire violent crime, working-class unrest, and racial murder? To answer these questions, Russ Castronovo turns to those who debated claims that art could democratize culture—civic reformers, anarchists, novelists, civil rights activists, and college professors—to

reveal that beauty provides unexpected occasions for radical, even revolutionary, political thinking. *Beautiful Democracy* explores the intersection of beauty and violence by examining university lectures and course materials on aesthetics from a century ago along with riots, acts of domestic terrorism, magic lantern exhibitions, and other public spectacles. Philosophical aesthetics, realist novels, urban photography, and black periodicals, Castronovo argues, inspired and instigated all sorts of collective social endeavors, from the progressive nature of tenement reform to the horrors of lynching. Discussing Jane Addams, W.E.B. Du Bois, Charlie Chaplin, William Dean Howells, and Riis as aesthetic theorists in the company of Kant and Schiller, *Beautiful Democracy* ultimately suggests that the distance separating academic thinking and popular wisdom about social transformation is narrower than we generally suppose.

**Leaves of Grassroots Politics** - Scott Henkel 2007

*The Democratic Sublime* - Jason Frank 2021-03-15

The transition from royal to popular sovereignty during the age of democratic revolutions--from 1776 to 1848--entailed not only the reorganization of institutions of governance and norms of political legitimacy, but also a dramatic transformation in the iconography and symbolism of political power. The personal and external rule of the king, whose body was the physical locus of political authority, was replaced with the impersonal and immanent self-rule of the people, whose power could not be incontestably embodied. This posed representational difficulties that went beyond questions of institutionalization and law, extending into the aesthetic realm of visualization, composition, and form. How to make the people's sovereign will tangible to popular judgment was, and is, a crucial problem of democratic political aesthetics. *The Democratic Sublime* offers an interdisciplinary exploration of how the revolutionary proliferation of popular assemblies--crowds, demonstrations, gatherings of the "people out of doors"--came to be central to the political aesthetics of democracy during the age of democratic revolutions. Jason Frank argues that popular assemblies

allowed the people to manifest as a collective actor capable of enacting dramatic political reforms and change. Moreover, Frank asserts that popular assemblies became privileged sites of democratic representation as they claimed to support the voice of the people while also signaling the material plenitude beyond any single representational claim. Popular assemblies continue to retain this power, in part, because they embody that which escapes representational capture: they disrupt the representational space of appearance and draw their power from the ineffability and resistant materiality of the people's will. Engaging with a wide range of sources, from canonical political theorists (Rousseau, Burke, and Tocqueville) to the novels of Hugo, the visual culture of the barricades, and the memoirs of popular insurgents, *The Democratic Sublime* demonstrates how making the people's sovereign will tangible to popular judgment became a central dilemma of modern democracy, and how it remains so today.

*The Political Life of Sensation* - Davide Panagia 2010-07-01

The taste of chocolate, the noise of a crowd, the visual impressions of filmic images—such sensory perceptions are rarely if ever discussed in relation to democratic theory. In response, Davide Panagia argues that by overlooking sensation political theorists ignore a crucial dimension of political life. Drawing on Gilles Deleuze's and Jacques Rancière's readings of Kantian aesthetics, Panagia posits sensation as a radical democratic moment of aesthetic judgment. He contends that sensory experience interrupts our perceptual givens, creating occasions to suspend authority and reconfigure the arrangement of a political order. Panagia claims that the rule of narrative governs our inherited notions of political subjectivity and agency, such that reading and writing are the established modes of political deliberation. Yet the contemporary citizen-subject is a viewing subject, influenced by film, photos, and other perceptual stimuli as much as by text. Challenging the rule of narrative, Panagia analyzes diverse sites of cultural engagement including the visual dynamics portrayed in the film *The Ring*, the growth of festival culture in late-fifteenth-century Florence, the practices of convivium espoused by the Slow Food movement, and the architectural design of

public newsstands. He then ties these occasions for sensation to notable moments in the history of political thought and shows the political potential of a dislocated subjectivity therein. Democratic politics, Panagia concludes, involves a taking part in those everyday practices that interrupt our common modes of sensing and afford us an awareness of what had previously been insensible.

Contemporary Street Arts in Europe - S. Haedicke 2012-11-28

Street theatre invades a public space, shakes it up and disappears, but the memory of the disruption haunts the site for audiences who experience it. This book looks at how the dynamic interrelationship of performance, participant and place creates a politicized aesthetic of public space that enables the public to rehearse democratic practices.

Crowds and Democracy - Stefan Jonsson 2013-10-01

Between 1918 and 1933, the masses became a decisive preoccupation of European culture, fueling modernist movements in art, literature, architecture, theater, and cinema, as well as the rise of communism and fascism and experiments in radical democracy. Spanning aesthetics, cultural studies, intellectual history, and political theory, this volume unpacks the significance of the shadow agent known as "the mass" during a critical period in European history. It follows its evolution into the preferred conceptual tool for social scientists, the ideal slogan for politicians, and the chosen image for artists and writers trying to capture a society in flux and a people in upheaval. This volume is the second installment in Stefan Jonsson's epic study of the crowd and the mass in modern Europe, building on his work in *A Brief History of the Masses*, which focused on monumental artworks produced in 1789, 1889, and 1989.

Native Intelligence - Deepika Bahri 2003

A compelling reclamation of the place of aesthetics in postcolonial literature. "Literature" though it may be, postcolonial literature is studied and understood largely--and often solely--in social and political terms. In neglecting its aesthetic dimension, as this book forcefully demonstrates, we are overlooking not only an essential aspect of this literature but even a critical perspective on its sociopolitical function and

value. In *Native Intelligence*, Deepika Bahri focuses on postcolonial literature's formal and aesthetic negotiations with sociopolitical concerns. How, Bahri asks, do aesthetic considerations contest the social function of postcolonial literature? In answering, her book takes on two tasks: First, it identifies the burden of representation borne by post-colonial literature through its progressive politicization. Second, it draws on Frankfurt School critical theory to reclaim a place for aesthetics in literary representation by closely engaging works of Rohinton Mistry, Salman Rushdie, and Arundhati Roy. Throughout, Bahri shows how attention to the aesthetic innovations and utopian impulses of postcolonial works uncovers their complex and uneven relationship to ideology, reanimating their potential to make novel contributions to the larger project of social liberation.

**The Playful Crowd** - Gary Cross 2005

From 'Sodoms by the sea' at Coney Island & Blackpool to carefully orchestrated corporate entertainment, this new history compares the pursuit of pleasure on both sides of the Atlantic.

Mallarme - Jacques Rancière 2011-08-18

The first English translation of Rancière's study of the 19th century French poet and critic Stéphane Mallarmé.

**Aesthetics and World Politics** - R. Bleiker 2009-08-28

This book presents one of the first systematic assessments of aesthetic insights into world politics. It examines the nature of aesthetic approaches and outlines how they differ from traditional analysis of politics. The book explores the potential and limits of aesthetics through a series of case studies on language and poetics.

Political Aesthetics - Arundhati Virmani 2015-09-07

*Political Aesthetics* highlights the complex and ambiguous connections of aesthetics with social, cultural and political experiences in contemporary societies. If today aesthetics seems a rather overused term, mixing a variety of historical realities and complex personal states of being, its relevance as a connecting agent between individual, state and society is stronger than ever. The actual context of political and economic crisis generates new relations between official imposed aesthetics and the

resistance and critiques they trigger. Considered beyond the poles of power and protest, the book examines how traditional or innovative artistic practices may acquire unexpected capacities of subversion. It nourishes the current debate around the new political stakes of aesthetics as an inviolable right of ordinary citizens, an essential element of empowerment and agency in a democratic every day. It will be of interest to students and scholars of international relations, political culture and political aesthetics, as well as critical sociology and history. It will also be useful for some broad courses in media studies, cultural studies, and sociology.

The Nathaniel Hawthorne Review - 2006

*The North Dakota Quarterly* - 2005

**Youth Technoculture: From Aesthetics to Politics** - Sylvie Octobre  
2020-12-15

In *Youth Technoculture: From Aesthetics to Politics*, Sylvie Octobre offers a reflexion on the major changes that originated from cultural participation in the digital era, and their effects on education and politics.

**Revolutionary Waves** - Tie Xiao 2017

*Revolutionary Waves* analyzes the centrality of the crowd in modern Chinese cultural and political imaginary and its global resonances. Bringing together literary studies, intellectual history, critical theory, and scientific history, it highlights unexplored interactions between emerging forms of knowledge, new aesthetic modes of representation, and changing political imperatives---Provided by publisher.

**The Aesthetics and Politics of the Crowd in American Literature** -  
Mary Esteve 2003-02-27

Mary Esteve provides a study of crowd representations in American literature from the antebellum era to the early twentieth century. As a central icon of political and cultural democracy, the crowd occupies a

prominent place in the American literary and cultural landscape. Esteve examines a range of writing by Poe, Hawthorne, Lydia Maria Child, Du Bois, James, and Stephen Crane among others. These writers, she argues, distinguish between the aesthetics of immersion in a crowd and the mode of collectivity demanded of political-liberal subjects. In their representations of everyday crowds, ranging from streams of urban pedestrians to swarms of train travellers, from upper-class parties to lower-class revivalist meetings, such authors seize on the political problems facing a mass liberal democracy - problems such as the stipulations of citizenship, nation formation, mass immigration and the emergence of mass media. Esteve examines both the aesthetic and political meanings of such urban crowd scenes.

Half Sound, Half Philosophy - Jing Wang 2021-01-14

From the late 1990s until today, China's sound practice has been developing in an increasingly globalized socio-political-aesthetic milieu, receiving attentions and investments from the art world, music industry and cultural institutes, with nevertheless, its unique acoustic philosophy remaining silent. This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s, to electronic music, which was introduced as a target of critique in the 1950s, to electronic instrument building fever in the late 1970s and early 1980s, and to the origins of both academic and nonacademic electronic and experimental music activities. This expansive tracing of sound in the arts resonates with another goal of this book, to understand sound and its artistic practice through notions informed by Chinese qi-cosmology and qi-philosophy, including notions of resonance, shanshui (mountains-waters), huanghu (elusiveness and evasiveness), and distributed monumentality and anti-monumentality. By turning back to deep history to learn about the meaning and function of sound and listening in ancient China, the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that "Chinese acoustics is acoustics of qi." and expands existing conceptualization of sound art and contemporary music at large.