

Post Modernism And The Social Sciences Insights Inroads And Intrusions

This highly regarded anthology of primary readings in sociological theory covers the major theorists and schools from classic to contemporary, modernist, and postmodernist, in a chronological organization. Its comprehensive coverage and excellent introductions make this book appealing as a main text for professors who want to encourage students to read and interpret original sources, or as a supplement for those who use a traditional main text.

This book adopts a polemical stance. It approaches the problems raised by the media by way of a set of arguments with the two dominant paradigms now current for thinking about the media: post-modernism and Information Society theory. It argues that the media are important because they raise a set of questions that have been central to social and political theory since the Enlightenment. In a series of probes into different sets of questions raised by the media, the argument of the book focuses on the problem raised by what Kant called the unsocial sociability of human kind. Under what conditions could autonomous, free individuals live in viable social communities. Or to put it another way what are the related scope for, and limits on, human reason and emancipation. In conducting this argument the book first argues for a necessarily historical perspective. It then goes on to examine the implications for emancipation of seeing the media as cultural industries within the wider systems world of the capitalist market economy; of seeing the media as technologies; of the specialisation of intellectual production and of the separation and increasing social distance between the producers and consumers of symbols. It then goes on to argue, against current ethnographic trends in audience research and against the focus on everyday life, for a reinstatement of interest in the statistical reality of audiences and effects, and for a recognition through a return to the Hegelian roots of commodity fetishism, and the symbolic interactionist creation of identities, that an active audience can be actively involved in its own domination. The argument then turns to the problem of how we evaluate the symbolic forms that the media circulate and whether such evaluation can be anything more than a matter of personal taste. It is argued that evaluation is in practice unavoidable and without some standards that are more than just subjective any criticism of the media's performance is impossible. Via an examination of the debate between the sociology of art and aesthetics it argues for the ethical foundations of aesthetic judgement and for the establishment of agreed standards of aesthetic judgement via the discourse ethic that underlies the argument of the entire book. This foregrounding of the discourse ethic then leads on to a discussion of the media and politics. Here the argument is that arguments about the media and politics are at the heart of arguments about politics itself. These arguments focus, it is argued, upon the shifting division between the public and the private. Here the book returns to the roots of public sphere theory in Rousseau's arguments for the centrality of public spectacle and Kant's argument for the centrality of public reason in the practice of democratic politics.

Post-modernism and the Social Sciences Insights, Inroads, and Intrusions Greenwood Publishing Group

In *The Story of Post-Modernism*, Charles Jencks, the authority on Post-Modern architecture and culture, provides the defining account of Post-Modern architecture from its earliest roots in the early 60s to the present day. By breaking the narrative into seven distinct chapters, which are both chronological and overlapping, Jencks charts the ebb and flow of the movement, the peaks and troughs of different ideas and themes. The book is highly visual. As well as providing a chronological account of the movement, each chapter also has a special feature on the major works of a given period. The first up-to-date narrative of Post-Modern Architecture - other major books on the subject were written 20 years ago. An accessible narrative that will appeal to students who are new to the subject, as well as those who can remember its heyday in the 70s and 80s.

Written by one of America's foremost geographers, *Postmodern Geographies* contests the tendency, still dominant in most social science, to reduce human geography to a reflective mirror, or, as Marx called it, an "unnecessary complication." Beginning with a powerful critique of historicism and its constraining effects on the geographical imagination, Edward Soja builds on the work of Foucault, Berger, Giddens, Berman, Jameson and, above all, Henri Lefebvre, to argue for a historical and geographical materialism, a radical rethinking of the dialectics of space, time and social being. Soja charts the respatialization of social theory from the still unfolding encounter between Western Marxism and modern geography, through the current debates on the emergence of a postfordist regime of "flexible accumulation." The postmodern geography of Los Angeles, exposed in a provocative pair of essays, serves as a model in his account of the contemporary struggle for control over the social production of space.

Implicit within claims that society itself is in some sense postmodern is an argument about the priority of consumption as a determinant of everyday life. In this view, mass media advertising and market dynamics lead to a constant search for new fashions, new styles, new sensations and experiences. Material goods are consumed as 'communicators'; they are valued as signifiers of taste and of lifestyle.

This volume examines the viability of this portrait of contemporary society. Mike Featherstone explores the roots of consumer culture, how it is defined and differentiated and the extent to which it represents the arrival of a 'postmodern' world. He examines the theories of consumption and postmodernism among contemporary social theorists such

In an introductory chapter, Murphy looks at the differences between modernism and postmodernism and discusses the "metanarratives" that characterize the former. He goes on to clarify key assumptions and concepts, especially the postmodern opposition to the traditional Western separation of subject and object. In subsequent chapters, he describes the research methodology used by postmodernists, their views of social ontology and the relationship between order and structure, and the creation of socially responsible institutions. The postmodernists' reconceptualization of key aspects of cultural reality, including time, space, reason, and social relations, is examined in detail. Murphy concludes by exploring the political ramifications of the postmodernist model and its potential as a vehicle for building a genuinely democratic society.

Provides a lucid exposition of Post-Modernism in art and architecture. This book clarifies a tradition that is thriving but still very much misunderstood. The reader is presented with many examples of art and architecture appropriate to Post-Modernism as well as being introduced to the history which preceded it, facilitating a much clearer understanding of the overall concept and initiating a thirst for more.

In this timely volume, the authors systematically analyze postmodern theory to evaluate its relevance for critical social theory and radical politics today. Best and Kellner provide:

- * An introduction and critique of the work of Foucault, Deleuze and Guattari, Baudrillard, Lyotard, Laclau and Mouffe, and Jameson, which assess the varying contributions and limitations of postmodern theory
- * A discussion of postmodern feminist theory and the politics of identity
- * A systematic study of the origin of the discourse of the postmodern in historical, sociological, cultural, and philosophical studies.

The authors claim that while postmodern theory provides insights into contemporary developments, it lacks adequate methodological and political perspectives to provide a critical social theory and radical politics for the present age.

Traces the genesis, consolidation and consequences of the postmodern idea. Beginning in the Hispanic world of the 1930s, the text takes the reader through to the 70s, when Lyotard and Habermas gave the idea of postmodernism wider currency and finally the 90s, with the work of Fredric Jameson.

In this book it explores science and technology, makes connections between these epistemic, cultural, and political trends, and develops profound insights into the nature of our

postmodernity.

- Are you confused by academic jargon? - Do you know your `discourse' from your `dialectic'? - Can you tell the difference between `anomie' and `alienation'? The Social Science Jargon Buster tackles the most confusing concepts in the social sciences, breaking each down and bringing impressive clarity and insight to even the most complex terms. `This book successfully addresses the central task for any teacher of social theory - how to make the material accessible without making it simplistic and banal. The overall effect is a most effective text that hard-pressed students and lecturers will grab with both hands' - Dave Harris, Senior Lecturer in Social Science This practical, down-to-earth dictionary will help students new to social science discourse gain a thorough understanding of the key terms. Each entry includes a concise core definition, a more detailed explanation and an introduction to the associated debates and controversies. In addition, students will find a useful outline of the practical application of each term, as well as a list of key figures and recommendations for further reading. This dictionary brings a refreshing clarity to social science discourse, making it essential reading for all students on undergraduate social science courses.

In this original and eye-opening study, Stefan Morawski sheds light on the often confused debate about postmodernism, postmodernity and human values. Drawing upon a wide range of evidence from the experience of everyday life in the sciences, religion, visual arts, literature, film, television and contemporary music, *The Troubles with Postmodernism* is an indispensable guide to our understanding and evaluation of contemporary literature.

* What is postmodernism? * How can it be used to develop social research? * How can we do social research in more creative ways? This book integrates philosophical and theoretical ideas with fieldwork and supports the development of research methods with a sharper interpretive and self-critical edge. It provides an overview of postmodern themes, evaluates the possibilities and dangers of postmodernist thinking and develops ideas on how a selective, sceptical incorporation of postmodernism can make social research more conscious about problems and pitfalls, and more creative in working with empirical material (so called 'data'). A reflexive orientation runs throughout the book, which addresses themes such as how to understand the individual in research, how to deal with the knowledge/power connection, how to relate to language and how to unpack rather than take for granted socially dominant categories in research work. One chapter addresses the research interview in the light of postmodernist concerns about the naivety of assuming that the interviewee is simply an informant, a truth-teller authentically expressing his or her experiences and meaning. Other chapters address issues of voice, interpretation, writing and reflexivity. The book includes a range of empirical illustrations of how postmodernist ideas can inspire social research, and in all it represents an essential text for students and researchers alike.

This book incorporates many of the exciting debates in the social sciences and philosophy of knowledge concerning the issues of modernity and post-modernism. It sets out a new project for criminology, a criminology of modernity, and offers a sustained critique of theorizing without a concern for social totalities. This book is designed to place criminological theory at the cutting edge of contemporary debates. Wayne Morrison reviews the history and present state of criminology and identifies a range of social problems and large scale social processes which must be addressed if the subject is to attain intellectual commitment. This book marks a new development in criminological texts and will serve a valuable function not only for students and academics but for all those interested in the project of understanding crime in contemporary conditions.

Highly readable and elegantly composed, *Postmodernism Is Not What You Think* gently demolishes the most malicious misconceptions of the subject by explaining why the postmodern is so emotionally and politically disturbing.

'Charles Lemert is one of the most thoughtful and interesting of sociology's postmodernists. He recurrently finds new angles of vision and is especially helpful for overcoming the pernicious opposition of 'micro' and 'macro' perspectives.' -Craig Calhoun, New York University (on the first edition) Highly readable, the second edition of *Postmodernism Is Not What You Think* responds to the widespread claim that postmodernism is over. It explains the historical connections between the postmodern and globalization. Those who wish to kill the term postmodernism still must face the facts that the former nationalistic world-system has collapsed and is slowly being replaced by a more global set of structures. The book is completely revised and updated with an entirely new section on globalization. The media and popular culture, identity politics, the science wars, politics and cultural studies, structuralism and poststructuralism, and the new sociologies are also put in perspective as signs of the new social formations dawning at the end of the modern age. Lemert shows that the postmodern is less a theory than a condition of social life brought about by the trouble modernity has gotten itself into.

The Humanities in Transition explores how the basic components of the digital age will have an impact on the most trusted theories of humanists. Over the past two generations, humanists have come to take basic postmodern theories for granted whether on language, knowledge or time. Yet Michel Foucault, Jacques Derrida and similar philosophers developed their ideas when the impact of this digital world could barely be imagined. The digital world, built on algorithms and massive amounts of data, operates on radically different principles. This volume analyzes these differences, demonstrating where an aging postmodernism cannot keep pace with today's technologies. The book first introduces the major influence postmodern had on global thought before turning to algorithms, digital space, digital time, data visuals and the concept to digital forgeries. By taking a closer look at these themes, it establishes a platform to create more robust humanist theories for the third millennium. This book will appeal to graduate students and established scholars in the Digital Humanities who are looking for diverse and energetic theoretical approaches that can truly come to terms with the digital world.

Setting out to exemplify a new approach to social theory - one forged in the course of a critical dialogue between Postmodernism and Marxism, this book departs from classical Marxist thought. By directly engaging with issues in social and political theory, the book offers a way forward for a new and revitalised Marxist tradition. The book does not fit within any single

disciplinary boundary, but challenges the limits imposed by conventional boundaries. The author breaks with the usual Postmodernism versus Marxism syndrome, and defies that brand of Postmodernism that pronounces the death of social theory. Through a deconstructive rethinking of the central concepts of production, law and class, he attempts to demonstrate ways in which a transformed Marxism can take on board and benefit from Postmodernism and deconstruction without lapsing into post-Marxism.

Simon Susen examines the impact of the 'postmodern turn' on the contemporary social sciences. On the basis of an innovative five-dimensional approach, this study provides a systematic, comprehensive, and critical account of the legacy of the 'postmodern turn', notably in terms of its continuing relevance in the twenty-first century.

Now in paperback, Fredric Jameson's most wide-ranging work seeks to crystalize a definition of "postmodernism". Jameson's inquiry looks at the postmodern across a wide landscape, from "high" art to "low" from market ideology to architecture, from painting to "punk" film, from video art to literature.

A new division has emerged in the social sciences between modernists and their post-modern critics. The former defend the project of a general theory with secure analytical foundations; the latter challenge the possibility and indeed the desirability of aspiring to create totalizing theories. Postmodernists contest the view of science as an autonomous sphere of knowledge and reflection. This volume brings together leading theorists in the social sciences and philosophy to debate the respective merits of modernism and postmodernism as paradigms of social inquiry. It examines the relation between science, critique and narrative, addressing questions about the moral and political meaning of science today.

The sudden and extensive growth of the body of postmodernist literature has created a daunting task for social science undergraduate students--to separate, assess, and digest those materials they will find meaningful before they have acquired the knowledge to make appropriate choices. In *Postmodernism and the Social Sciences*, Robert Hollinger presents a valuable compendium of postmodernist writing relating to the social sciences. He reviews key postmodern discussions on such critical topics as values, identity, the self and society, and compares postmodern thinking with the enlightenment project, modernism, modernity, Marxism, and critical theory. Hollinger's treatment of leading postmodern theorists such as Foucault, Lyotard, Baudrillard, Derrida, Deleuze, Guattari, and how they have challenged traditional social scientific understanding make this an excellent volume for courses on social theory.

This authoritative and revealing book provides the first sociological examination of postmodernism. Lash examines the differences between modernism and postmodernism, providing a clear explanation of why postmodernism is important.

Post-modernism offers a revolutionary approach to the study of society: in questioning the validity of modern science and the notion of objective knowledge, this movement discards history, rejects humanism, and resists any truth claims. In this comprehensive assessment of post-modernism, Pauline Rosenau traces its origins in the humanities and describes how its key concepts are today being applied to, and are restructuring, the social sciences. Serving as neither an opponent nor an apologist for the movement, she cuts through post-modernism's often incomprehensible jargon in order to offer all readers a lucid exposition of its propositions. Rosenau shows how the post-modern challenge to reason and rational organization radiates across academic fields. For example, in psychology it questions the conscious, logical, coherent subject; in public administration it encourages a retreat from central planning and from reliance on specialists; in political science it calls into question the authority of hierarchical, bureaucratic decision-making structures that function in carefully defined spheres; in anthropology it inspires the protection of local, primitive cultures from First World attempts to reorganize them. In all of the social sciences, she argues, post-modernism repudiates representative democracy and plays havoc with the very meaning of "left-wing" and "right-wing." Rosenau also highlights how post-modernism has inspired a new generation of social movements, ranging from New Age sensitivities to Third World fundamentalism. In weighing its strengths and weaknesses, the author examines two major tendencies within post-modernism, the largely European, skeptical form and the predominantly Anglo-North-American form, which suggests alternative political, social, and cultural projects. She draws examples from anthropology, economics, geography, history, international relations, law, planning, political science, psychology, sociology, urban studies, and women's studies, and provides a glossary of post-modern terms to assist the uninitiated reader with special meanings not found in standard dictionaries.

"Don't start an art collective until you read this book." —Guerrilla Girls "Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. Collectivism after Modernism convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel!" —Geert Lovink, Institute of Network Cultures, Amsterdam "This examination of the succession of post-war avant-gardes and collectives is new, important, and engaged." — Stephen F. Eisenman, author of *The Abu Ghraib Effect* "Collectivism after Modernism crucially helps us understand what artists and others can do in mushy, stinky times like ours. What can the seemingly powerless do in the face of mighty forces that seem to have their act really together? Here, Stimson and Sholette put forth many good answers." —Yes Men Spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* explores the ways in which collectives function within cultural norms, social conventions, and corporate or state-sanctioned art. Together, these essays demonstrate that collectivism survives as an influential artistic practice despite the art world's star system of individuality. *Collectivism after Modernism* provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future. Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Rubn Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanović, Reiko Tomii, Rachel Weiss. Blake Stimson is associate professor of art history at the University of California Davis, the author of *The Pivot of the World: Photography and Its Nation*, and coeditor of *Visual Worlds and Conceptual Art: A Critical Anthology*. Gregory Sholette is an artist, writer, and cofounder of collectives *Political Art Documentation/Distribution* and *REPOhistory*. He is coeditor of *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*. "To understand the various forms of postwar collectivism as historically determined phenomena and to articulate the possibilities for contemporary collectivist art production is the aim

of Collectivism after Modernism. The essays assembled in this anthology argue that to make truly collective art means to reconsider the relation between art and public; examples from the Situationist International and Group Material to Paper Tiger Television and the Congolese collective Le Groupe Amos make the point. To construct an art of shared experience means to go beyond projecting what Blake Stimson and Gregory Sholette call the “imagined community”: a collective has to be more than an ideal, and more than communal craft; it has to be a truly social enterprise. Not only does it use unconventional forms and media to communicate the issues and experiences usually excluded from artistic representation, but it gives voice to a multiplicity of perspectives. At its best it relies on the participation of the audience to actively contribute to the work, carrying forth the dialogue it inspires.” —BOMB

Examines the theory that organization theory is in a state of 'crisis'

The social sciences are still predominantly modernist disciplines and, as such, products of the Enlightenment. Recent challenges to Enlightenment thinking thus carry with them the potential or threat to transform the social sciences radically. Postmodernism and the Social Sciences examines the nature and potential of this postmodernist challenge in each of the major social sciences. Starting with the practices of particular disciplines and proceeding to matters of shared concern, the essays provide an accessible discussion of the contemporary impact of postmodernism on social scientific thought.

Essay from the year 2008 in the subject Politics - Political Theory and the History of Ideas Journal, grade: 80%=good, University of Kerala (Department of Political Science), course: Modern Political Analysis, language: English, abstract: Few people would deny that they are living in an age of great transformational processes. For centuries, if not millennia, the changes in human society had occurred slowly and usually did not affect the lives of the majority of the people significantly. That is not to say that the event of a war, a draught or another catastrophe did not have devastating consequences and indeed it were predominantly the ordinary people who suffered the most if such an event took place. The conducting of life however remained unaffected and continued as it had before. Scientific inventions were rarely made and if they did happen it was only a small privileged section of society benefiting from them. Whatever influenced the life of most people occurred gradually, making it both possible and easy to adjust. It could even be argued that because these influences did not have an impact during a person's lifespan but developed over generations people failed to recognize them as changes at all. This has profoundly changed in the age of globalization that has already shaped the economic, social, and cultural lives of hundreds of millions of people. The majority of them may not be able to clearly identify these changes but they would all agree that something is happening in their lives. The feeling evolving out of this is one of uncertainty; there are both greater opportunities and greater risks. The previous era had already witnessed the transformation that industrialization brought about and it provoked sharp reactions. Industrialization not only transformed people's lives it changed the character of warfare as well and the 20th century had to endure the consequences. Technology brought many improvements but people start to realize that there is a flipside

How should social workers adapt to a time of widespread instability and uncertainty? How can social work practice account for the ever-increasing infiltration of technology and media images into our daily lives and mental states? In this book, Ken Moffatt turns to postmodern philosophy's grappling with late capitalism and the omnipresence of technology in order to develop a new approach to reflective social work practice and critical pedagogy. Postmodern Social Work attempts to reconcile postmodern thinkers with the realities of teaching social work to diverse student populations in a precarious era. Moffatt advocates an ideal of reflective practice that allows social workers to combine direct experience, social welfare, and social justice. Through a series of interlocking essays focused on the theoretical underpinnings of reflective practice in the context of social work education, he explores the implications of postmodern theory for social work practice. Drawing on thinkers such as Michel Foucault, Judith Butler, Julia Kristeva, Gilles Deleuze, and Félix Guattari, Moffatt lays out a path forward for reflective social work, providing new ways of thinking that collapse old categories and integrate direct practice with community engagement and social analysis. Postmodern Social Work offers an approach to practice and teaching that considers the shifting landscape of social change while remaining true to social work's primary concerns of inclusion and justice.

Crystal L. Downing introduces students (especially those in the arts) to postmodernism: where it came from, and how Christians can best understand, critique and benefit from its insights.

Postmodernism and Popular Culture brings together eleven recent essays by Angela McRobbie in a collection which deals with the issues which have dominated cultural studies over the last ten years. A key theme is the notion of postmodernity as a space for social change and political potential. McRobbie explores everyday life as a site of immense social and psychic complexity to which she argues that cultural studies scholars must return through ethnic and empirical work; the sound of living voices and spoken language. She also argues for feminists working in the field to continue to question the place and meaning of feminist theory in a postmodern society. In addition, she examines the new youth cultures as images of social change and signs of profound social transformation. Bringing together complex ideas about cultural studies today in a lively and accessible format, Angela McRobbie's new collection will be of immense value to all teachers and students of the subject.

This dramatic rereading of postmodernism seeks to broaden current theoretical conceptions of the movement as both a social-philosophical condition and a literary and cultural phenomenon. Phil Harper contends that the fragmentation considered to be characteristic of the postmodern age can in fact be traced to the status of marginalized groups in the United States since long before the contemporary era. This status is reflected in the work of American writers from the thirties through the fifties whom Harper addresses in this study, including Nathanael West, Anaïs Nin, Djuna Barnes, Ralph Ellison, and

Gwendolyn Brooks. Treating groups that are disadvantaged or disempowered whether by circumstance of gender, race, or sexual orientation, the writers profiled here occupy the cusp between the modern and the postmodern; between the recognizably modernist aesthetic of alienation and the fragmented, disordered sensibility of postmodernism. Proceeding through close readings of these literary texts in relation to various mass-cultural productions, Harper examines the social placement of the texts in the scope of literary history while analyzing more minutely the interior effects of marginalization implied by the fictional characters enacting these narratives. In particular, he demonstrates how these works represent the experience of social marginality as highly fractured and fracturing, and indicates how such experience is implicated in the phenomenon of postmodernist fragmentation. Harper thus accomplishes the vital task of recentering cultural focus on issues and groups that are decentered by very definition, and thereby specifies the sociopolitical significance of postmodernism in a way that has not yet been done.

Proceedings of a symposium, held as a satellite meeting of the Second World Congress of Neuroscience, at the University of Bremen in August 1987. An overview of lesion-induced neural plasticity in such areas as the spinal cord; vestibular, oculomotor, visual, and olfactory systems; the cerebellum; and the cerebral cortex. Many diagrams, charts, and illustrations. Some implications for the general understanding of neural plasticity are discussed. The title essay was published in 1984 in *New Left Review*, and a number of the other essays presented here also appeared in previous publications, sometimes in an earlier form. Jameson (comparative literature, Duke.) evaluates the concept of postmodernism and surveys developments in a wide range of fields--market ideology, architecture, painting, installment art, film, video art, literature. Annotation copyrighted by Book News, Inc., Portland, OR

In this rigorous and challenging analysis of American postmodernity, Anthony Woodiwiss re-examines the political, economic and social life of the United States over the past 60 years. Exploring the rise and fall of modernism as a social ideology, he offers a distinctive and original interpretation of the unique experience of American modernity and the arrival of the postmodern world. The result is both a novel history of postwar America and a significant contribution to the idea of postmodernism as a social and cultural form. *Postmodernity USA* also carries lessons for the understanding of class, culture and politics in late industrial societies in general. Offering an innovative synthesis of postmodernist and Marxist approaches

In 1996 physicist Alan Sokal published an essay in *Social Text*--an influential academic journal of cultural studies--touting the deep similarities between quantum gravitational theory and postmodern philosophy. Soon thereafter, the essay was revealed as a brilliant parody, a catalog of nonsense written in the cutting-edge but impenetrable lingo of postmodern theorists. The event sparked a furious debate in academic circles and made the headlines of newspapers in the U.S. and abroad. Now in *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science*, Sokal and his fellow physicist Jean Bricmont expand from where the hoax left off. In a delightfully witty and clear voice, the two thoughtfully and thoroughly dismantle the pseudo-scientific writings of some of the most fashionable French and American intellectuals. More generally, they challenge the widespread notion that scientific theories are mere "narrations" or social constructions.

By using a series of studies of contemporary mainstream Hollywood movies - "Blue Velvet, Wall Street, Crimes and Misdemeanors, When Harry Met Sally, Sex Lies and Videotape, Do the Right Thing" - Norman Denzin explores the tension between ideas of the postmodern, and traditional ways of analyzing society. The discussion moves between two forms of text: social theory and cinematic representations of contemporary life. Denzin analyzes the ideas of society embedded in poststructuralism, postmodernism, feminism, cultural studies and Marxism through the ideas of key theorists like Baudrillard, Barthes, Habermas, Jameson, Bourdieu and Derrida. He relates these to the problematic of the postmodern self as exposed in cinema centering on the decisive performance of race, gender and class.

Postmodernism and poststructuralism challenge fundamental positions in social theory. This book sets out some of the components of a postmodern social theory of health and healing, deriving from theorists including Derrida, Deleuze and Guattari, Foucault, Cixous and Kristeva. Nicholas J. Fox observes that the knowledge of the medical profession about the body, illness and health supplies the basis for medical dominance. The body of the patient is inscribed by discourses of professional 'care,' an interaction which subjectifies the patient. Fox explores the character of this power - and how it may be, and is, resisted. The book illustrates with detailed examples how the organization of health care and the caring relationship itself are sites for this contestation of power. Elements of feminist theory, and Derridean concepts of différance and intertextuality, supply the framework for the politics and ethics of the postmodern position on health. Deleuze and Guattari's radical challenge to psychoanalysis and familial repetitions within the healer/patient contact allows a re-reading of central ideas in medical sociology. While focusing upon the possibilities of postmodern social theory, the book demands a reappraisal of issues of structure, identity and knowledge in modernist medical sociology. Modernist sociology, Fox suggests, has been complicit in the creation of 'the patient,' and of 'health' and 'illness.' Written with an emphasis on accessibility, this book explores the practical consequences of postmodern theory as well as familiarizing the reader with the concepts of postmodernism.

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