

New Cultural History

Course Description:

The purpose of the theoretical course is to show the origins, objectives of the new cultural history.

Emergence of The New Cultural History will be reviewed through three discourses: Cultural Anthropology, Literary Theory, Social Science. Attention will also be paid to Post-Structuralism (Foucault) and Cultural Studies.

New Cultural History "discovered" new themes that needed for new concepts. Next block will include some examples "How does it work".

Topics and readings:

Part 1. Three discourses: Cultural Anthropology, Literary Theory, Social Science

1. History of the Cultural Turn and the New Cultural History

Required:

V. E. Bonnell and L. Hunt, "Introduction," in V. E. Bonnell and L. Hunt, eds., *Beyond The Cultural Turn: New Directions In The Study Of Society And Culture* (1-34)

Supplemental:

Geoff Eley, *A Crooked Line: From Cultural History to the History of Society* (University of Michigan Press, 2005).

"Introduction," *American Historical Review* 113, no. 2 (April 1, 2008): 391-392.

William H. Sewell, "Crooked Lines," *American Historical Review* 113, no. 2 (2008): 393-405.

Gabrielle M. Spiegel, "Comment on A Crooked Line," *American Historical Review* 113, no. 2 (2008): 406-416.

Manu Goswami, "Remembering the Future," *American Historical Review* 113, no. 2 (2008): 417-424.

Geoff Eley, "The Profane and Imperfect World of Historiography," *American Historical Review* 113, no. 2 (2008): 425-437.

2. Cultural Anthropology: Clifford Geertz

Required:

C. Geertz, "Thick Description: Toward an Interpretive Theory of Culture" in C. Geertz, *The Interpretation Of Cultures* (3-32)

C. Geertz, "Blurred Genres: The Refiguration of Social Thought" and "'From the Native's Point of View': On the Nature of Anthropological Understanding," in C. Geertz, *Local Knowledge: Further Essays In Interpretive Sociology* chs. 1, 3 (19-35, 55-72)

A. Biersack, "Local Knowledge, Local History: Geertz and Beyond," in L. Hunt, *The New Cultural History* (72-96)

3. Literary Theory: Hayden White

Required:

H. White, *Metahistory: The Historical Imagination In Nineteenth-Century Europe* Preface, Introduction and Conclusion (ix-xii, 1-42, 426-434)*

H. White, *The Content Of The Form*, Chapters 1 and 2 (1-57)

H. White, Afterword, in V. E. Bonnell and L. Hunt, eds., *Beyond The Cultural Turn: New Directions In The Study Of Society And Culture* (315-324)

G. Eley, "Is All the World a Text? From Social History to the History of Society Two Decades Later," in T.J. McDonald, ed., *The Historic Turn In The Human Sciences* (193-244) and

also in G. Spiegel, ed., *Practicing History. New Directions in Historical Writing After the Linguistic Turn*

L. Kramer, "Literature, Criticism, and Historical Imagination: The Literary Challenge and Hayden White and Dominick LaCapra" in L. Hunt, ed., *The Cultural Turn* (97-130)

4. Social Science: Sewell and Biernacki

Required:

W. H. Sewell, Jr. "The Concept(s) of Culture," in V. E. Bonnell and L. Hunt, eds., *Beyond The Cultural Turn: New Directions In The Study Of Society And Culture* (35-61)

W. H. Sewell, Jr., "Three Temporalities: Toward an Eventual Sociology," in T.J. McDonald, ed., *The Historic Turn In The Human Sciences* (245-280)

R. Biernacki, "Method and Metaphor After the New Cultural History" in V. E. Bonnell and L. Hunt, eds., *Beyond The Cultural Turn: New Directions In The Study Of Society And Culture* (62-94)

T.J. McDonald, "What We Talk about When We Talk about History: The Conversations of History and Sociology," in T.J. McDonald, ed., *The Historic Turn In The Human Sciences* (91-118)

R. Biernacki, "Language and the Shift from Signs to Practices in Cultural Inquiry," *History and Theory*, Vol. 39, No.3, 2000 (289-310). Reprinted in G. Spiegel, ed., *Practicing History. New Directions in Historical Writing After the Linguistic Turn*

Part II. Problems and Methods

5. Post-Structuralism: Foucault

Required:

M. Foucault *Discipline and Punish: The Birth of the Prison* (entire)

P. O'Brien, "Michel Foucault's History of Culture," in L. Hunt, ed., *The Cultural Turn* (25-46)

Gérard Noiriel, "Foucault and History: The Lessons of a Disillusion," *The Journal of Modern History*, Vol. 66, No. 3, (Sept., 1994): 547-568.

Supplemental:

Judith R. Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (University Of Chicago Press, 1992).

Gail Bederman, *Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880-1917* (University Of Chicago Press, 1996).

6. Geertz and the Historians

Required:

Robert Darnton, "The Symbolic Element in History," *Journal of Modern History* 58, no. 1 (1986): 218–234.

Robert Darnton, "Workers Revolt: The Great Cat Massacre in the Rue Saint-Severin," in *The Great Cat Massacre: And Other Episodes in French Cultural History* (Basic Books, 2009), 75-104.

Roger Chartier, "Text, Symbols, and Frenchness," *Journal of Modern History* 57, no. 4 (1985): 682–695.

Dominick LaCapra, "Chartier, Darnton, and the Great Symbol Massacre," *Journal of Modern History* 60, no. 1 (1988): 95–112.

Supplemental:

James Fernandez, "Historians Tell Tales: Of Cartesian Cats and Gallic Cockfights," *Journal of Modern History* (1988): 113–127.

Jean-Christophe Agnew, "History and Anthropology: Scenes from a Marriage," *Yale Journal of Criticism* 3, no. 2 (1990): 29–50.

Marshall Sahlins, "Other Times, Other Customs: The Anthropology of History," *American Anthropologist* 85, no. 3 (1983): 517–544.

Clifford Geertz, "History and Anthropology," *New Literary History* 21, no. 2 (1990): 321–335.

Renato Rosaldo, "Response to Geertz," *New Literary History* 21, no. 2 (Winter 1990): 337–341.

7. Rethinking Popular Culture

Discussed oriented seminar based on film

Screening of the movie "The Return of Martin Guerre" (1982)

Natalie Davis, *The return of Martin Guerre* (1984) and the related Forum in *American Historical Review* 97:5 (1992)

Part III. From Representations to the Construction of Representations of the Past

8. Practices, Representations

Required:

Chartier, Roger. *Cultural History Between Practices and Representations*, Cambridge: Polity Press, 1988. 1-52, 71–95.

Peter Burke, *What is Cultural History?* chs. 4-6

Peter Burke, "Performing History: The Importance of Occasions," *Rethinking History* 9, no. 1 (2005): 35–52.

Supplemental:

Erving Goffman, *The Presentation of Self in Everyday Life*.

Norbert Elias *Power and Civility: The Civilizing Process* (New York: Pantheon Books, 1983)

Peter Burke. *Eyewitnessing. The Uses of Images as Historical Evidence* (London, 2011).

9. Presentations of Power. Performance.

Required:

Joseph Roach, *Cities of the Dead* (Columbia University Press, 1996).

Jean-Christophe Agnew, *Worlds Apart: The Market and the Theater in Anglo-American Thought, 1550-1750* (Cambridge University Press, 1988).

Clifford Geertz. *Local Knowledge. Further Essays in Interpretive Anthropology*. Fontana Press, 1983. Chapter 6. Centers, Kings and Charisma: Reflections on the Symbolics of Power. Pp.121-46.

Supplemental:

Bonnell, Victoria. *Iconography of Power: Soviet Political Posters under Lenin and Stalin* (University of California Press, 1998).

Fujitani, Takashi. *Splendid Monarchy: Power and pageantry in Modern Japan* (University of California Press, 1996), chps. 1, 5.

Mosse, Georg. *The Nationalization of the Masses: Political Symbolism and Mass Movements in Germany from the Napoleonic Wars Through the Third Reich*. (Ithaca: Cornell University Press, 1991), p. 73-99.

Schorske Carl E. *Fin-de-Siecle Vienna. Politics and Culture.* (Vintage Book edition, 1980), pp. 3-46.

Truesdell, Matthew. *Spectacular Politics Louis-Napoleon Bonaparte and Fete Imperiale, 1849-1870.* (Oxford, New York, 1997), pp. 173-187.

Unowsky, Daniel L. *The Pomp and Politics of Patriotism. Imperial Celebrations in Habsburg Austria, 1848-1916.* (CEU, 2005), pp.145-174.

Wortman, Richard. *Scenarios of Power: Myth and Ceremony in Russian Monarchy.* 2 vols. Studies of the Harriman Institute (Princeton, N.J: Princeton University Press, 1995). Vol 2, 1-15, 439-480, 481-528.

10. Construction of Representations of the Past. Imagination, Invention.

Required:

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism.* Revised ed. (London; New York: Verso, 1991).

Hobsbawm, E. and Ranger, T. ed. *The Invention of Tradition.* Cambridge, 1983.

Supplemental:

P. Nora: *Rethinking France: Les Lieux de mémoire, Volume 4: Histories and Memories* (University of Chicago Press, 2010)

Part IV. New Approaches – New Topics

11. Taste and Power

Required:

Pierre Bourdieu, "Distinction & The Aristocracy of Culture," in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey, 2nd ed. (Pearson/Prentice Hall, 1998), 431-41.

Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Harvard University Press, 1990).

Leora Auslander, *Taste and Power: Furnishing Modern France* (University of California Press, 1996), 1-34, 141-6, 255-9.

Supplemental:

Carl Wilson, *Let's Talk About Love: A Journey to the End of Taste* (Continuum, 2007).

Michael Kammen, *American Culture, American Tastes: Social Change and the 20th Century* (Knopf, 1999).

12. Sense and Sentiment

Required:

Alain Corbin, *Time, Desire and Horror: Towards a History of the Senses* (Polity, 1995).

David Suisman, "Introduction: Thinking Historically about Sound and Sense," in *Sound in the Age of Mechanical Reproduction*, ed. David Suisman and Susan Strasser (University of Penn Press, 2010)

William M. Reddy, *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge University Press, 2001).

Supplemental:

Alain Corbin, *The Foul and the Fragrant: Odor and the French Social Imagination* (Harvard University Press, 1988).

Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (MIT Press, 2001).

Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the 19th Century* (MIT Press, 1992).

Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (University of California Press, 1994).

Sarah Knott, *Sensibility and the American Revolution* (University of North Carolina Press, 2009).

Sidney Mintz, *Sweetness and Power: The Place of Sugar in Modern History* (Viking, 1985).

Barry Shank, *A Token of My Affection: Greeting Cards and American Business Culture* (Columbia University Press, 2004).

13. Texts, Printing, Readings

Required:

Roger Chartier, Text, Printing, Reading in L. Hunt, *The New Cultural History* (154-75)

Roger Chartier, Leisure and Sociability: Reading Aloud in Modern Europe, in *Urban Life in the Renaissance*, ed. Susan Zimmerman and Ronald Weissman (London, 1988).

Supplemental:

William Sherman, "What did Renaissance Readers Write in their Books?" in *Books and Reading in Early Modern England*, pp. 119-37

Robert Darnton, "Readers Respond to Rousseau: The Fabrication of Romantic Sensitivity", in *The Great Cat Massacre and Other Episodes in French Cultural History* (New York, 1984), pp. 214-56.

Carlo Ginzburg, *The Cheese and the Worms: The Cosmos of Sixteenth-Century Miller* (New York, 1982).

Part V. Cultural Studies.

14. The Emergence of Cultural Studies

Required:

Stuart Hall, "The Emergence of Cultural Studies and the Crisis of the Humanities," *The Humanities as Social Technology*, Vol. 53, (Summer, 1990): 11-23

S. During, ed., *The Cultural Studies Reader*. Introduction (1-30)

15. Cultural Studies: Subculture

Required:

Hebdige, *Subculture: The Meaning of Style* (entire)

S. Blackman. "Youth Subcultural Theory: A Critical Engagement with the Concept, its Origins and Politics, from the Chicago School to Postmodernism." *Journal of Youth Studies* 8, no. 1 (March 2005): 1 - 20.

16. Cultural Studies: Encoding, Decoding

Required:

Stuart Hall, "Notes on Deconstructing 'the Popular'," in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey, 2nd ed. (Pearson/PrenticeHall, 1998), 442-453.

Stuart Hall, "Encoding, Decoding," in *The Cultural Studies Reader*, ed. Simon During (London: Routledge, 1993), 90-103.

George Lipsitz, "Popular Culture: This Ain't No Sideshow," in *Time Passages: Collective Memory and American Popular Culture* (University of Minnesota Press, 1990), 3-20.

Supplemental:

Michael Denning, *Mechanic Accents: Dime Novels and Working Class Culture in America*, 2nd ed. (Verso, 1998).