

Elective course “The Modern and the Postmodern (Part 2)”

Abstract: This course examines how the idea of "the modern" develops at the end of the 18th century in European philosophy and literature, and how being modern (or progressive, or hip) became one of the crucial criteria for understanding and evaluating cultural change. Are we still in modernity, or have we moved beyond the modern to the postmodern?

Learning Objectives: This course will form an original intellectual navigation system in the cultural space of XIX–XX cc. It will follow the dynamics of movement from modern to postmodern, leaning on such figures as Freud, Woolf, Emerson, Horkheimer and Adorno, Foucault and Latour.

Learning Outcomes: You will learn why the XXth century intellectuals criticized Enlightenment so often, who were predecessors of Postmodern in the first half of the XXth century and what role was played in its establishment by European critical tradition.

Plan:

- a. Intensity and the Ordinary: Sex, Death, Aggression and Guilt
- b. Intensity and the Ordinary: Art, Loss, Forgiveness
- c. The Postmodern Everyday
- d. From Critical Theory to Postmodernism
- e. Paintings II

Grading System: 10-point scale

Guidelines for Knowledge Assessment:

What place do themes of sex, death, aggression and guilt take in the modern culture?

Why are depth and intensity of experiences important for modern man?

Why an individual faces a paradoxical demand of individualistic riot against culture in the modern culture?

What themes of Freud’s book “Civilization and Its Discontents” are crucial for self-consciousness of European culture in the XXth century?

Why is Freud’s interpretation of psychogenetic process typically modernist?

Why is understanding culture as a system of taboos crucial for modern psychotherapy?

What forms of breaking cultural taboos are acceptable in modern society?

What is the difference between modernist and postmodernist attitude towards repressive mechanism of culture?

Why does late-modern man constantly experience an ontological uncertainty?

Why does dipping into an interior psychoacoustic reality become a mean of defense from frustrating social reality for late-modern man?

Why does “stream of consciousness” become a crucial artistic method in modernist literature in the first third of the XXth century?

Why can Virginia Woolf’s novel “To the Lighthouse” be considered a typical example of modernist literature?

How are processes of the symbolic decay of the European world and deconstruction of classical novel form in modernist literature connected?

What does Ralph Waldo Emerson mean by “self-reliance”?

What Emerson's ideas are incompatible with ideology of the Modern?

What historical circumstances caused the fact that individualistic defiance of culture, declared by Emerson, became the base of modern American culture?

Why is postmodernist reaction on the crisis of the European culture is a natural result of realization of the modernist cultural program?

Which late Wittgenstein's ideas are close with Emerson's ideas?

Which critical motifs of "Dialectic of Enlightenment" by Horkheimer and Adorno became constitutional for postmodernist discourse?

Why does Marquis de Sade turn out to be the final truth of the Enlightenment, according to Horkheimer and Adorno?

Why is antisemitism not a rudiment of the pre-modern epoch, but a consistently logical expression of the spirit of the European rationality, according to Horkheimer and Adorno?

How are mass culture industry and totalitarian repressive tendency of Enlightenment connected, according to Horkheimer and Adorno?

Which main features of the "attitude of modernity" does Foucault mark in his paper "What is Enlightenment"?

How are questions of gender identity connected with a critical attitude of Postmodern?

How do relations of domination and submission transform in the (post)modern society of total reflexivity?

In what sense does Richard Rorty consider postmodern bourgeois liberalism the position of modern Hegelians?

How does Kwame Anthony Appiah define cosmopolitanism?

In what way, according to Bruno Latour, should European critical tradition transform?

Methods of Instruction: Video lectures

Literature:

1. *Zima P.V.* Modern/Postmodern: Society, Philosophy, Literature. London: Continuum, 2010. <https://b-ok.cc/book/1132110/b40fcb>

2. *Kramer E.M.* Modern/Postmodern: Off the Beaten Path of Antimodernism. Westport: Praeger, 1997. <https://b-ok.cc/book/2554140/2dea9e>