

# What Is Realism?



# Realism In Revolution

**David Krasner**



## **Realism In Revolution:**

**Realism in Revolution** Richard Lack,1985      **Realism and Revolution** Sandy Petrey,1988 Sandy Petrey here looks at the emergence of nineteenth century French realism in the light of the concept of speech acts as defined by J L Austin and as exemplified by the history of the French Revolution Through analysis of the techniques of representation in works by Balzac Stendhal and Zola Petrey suggests that the expression of a truth depends on the same collective forces necessary to change a regime According to Petrey political legitimacy in the Revolution the Empire and the Restoration was established by means of a series of demonstrations that what words say cannot be interpreted without reference to the community to which they speak Petrey first discusses the creation of France s National Assembly in 1789 as a foundational example of how speech acts can bring about historical transformation He then challenges the most powerful twentieth century assault on realist aesthetics Roland Barthes s S Z and also considers the views of such contemporary critics as Jacques Derrida Barbara Johnson and Stanley Fish During the Revolution Petrey says statements of truth were not descriptions of what was but rather exhortations to produce what was not Nineteenth century French fiction represents in literary form a similar collectively authorized linguistic performance the real in realism comes from representing facts not as they are in themselves but as they are produced and rejected in society In the course of illuminating readings of three central realist works Balzac s Pere Goriot Stendhal s The Red and the Black and Zola s Germinal Petrey takes the position that the dilemmas of representation far from being one of realism s blind spots figure among its major narrative subjects      Resisting Scientific Realism K. Brad Wray,2018-11-01 In this book K Brad Wray provides a comprehensive survey of the arguments against scientific realism In addition to presenting logical considerations that undermine the realists inferences to the likely truth or approximate truth of our theories he provides a thorough assessment of the evidence from the history of science He also examines grounds for a defence of anti realism including an anti realist explanation for the success of our current theories an account of why false theories can be empirically successful and an explanation for why we should expect radical changes of theory in the future His arguments are supported and illustrated by cases from the history of science including a sustained study of the Copernican Revolution and a study of the revolution in early twentieth century chemistry when chemists came to classify elements by their atomic number rather than by their atomic weight      **Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art** Minglu Gao,2011-04-29 A groundbreaking book that describes a distinctively Chinese avant gardism and a modernity that unifies art politics and social life To the extent that Chinese contemporary art has become a global phenomenon it is largely through the groundbreaking exhibitions curated by Gao Minglu China Avant Garde Beijing 1989 Inside Out New Chinese Art Asia Society New York 1998 and The Wall Reshaping Contemporary Chinese Art Albright Knox Art Gallery 2005 among them As the first Chinese writer to articulate a distinctively Chinese avant gardism and modernity one not defined by Western chronology or formalism Gao Minglu is largely responsible for the visibility of

Chinese art in the global art scene today Contemporary Chinese artists tend to navigate between extremes either embracing or rejecting a rich classical tradition Indeed for Chinese artists the term modernity refers not to a new epoch or aesthetic but to a new nation modernity inextricably connects politics to art It is this notion of total modernity that forms the foundation of the Chinese avant garde aesthetic and of this book Gao examines the many ways Chinese artists engaged with this intrinsic total modernity including the 85 Movement political pop cynical realism apartment art maximalism and the museum age encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant garde He vividly describes the Chinese avant garde's embrace of a modernity that unifies politics aesthetics and social life blurring the boundaries between abstraction conception and representation Lavishly illustrated with color images throughout this book will be a touchstone for all considerations of Chinese contemporary art

**Art and Revolution in Latin America, 1910-1990** David Craven, 2006-01-01 In this uniquely wide ranging book David Craven investigates the extraordinary impact of three Latin American revolutions on the visual arts and on cultural policy The three great upheavals in Mexico 1910-40 in Cuba 1959-89 and in Nicaragua 1979-90 were defining moments in twentieth century life in the Americas Craven discusses the structural logic of each movement's artistic project by whom how and for whom artworks were produced and assesses their legacies In each case he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of socializing the arts but also the engagement of the working classes in Mexico Cuba and Nicaragua with a tradition of the fine arts made newly accessible through social transformation Craven considers how each revolution dealt with the pressing problem of creating a dialogical art one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were In addition the author charts the impact on the revolutionary processes of theories of art and education articulated by such thinkers as John Dewey and Paulo Freire The book provides a fascinating new view of the Latin American revolutionaries from artists to political leaders who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art ideology and class within a revolutionary process

*Revolution, War, and Offensive Realism* Paul Ewenstein, 2011

**Revolution and War** Stephen M. Walt, 2013-08-07 Revolution within a state almost invariably leads to intense security competition between states and often to war In *Revolution and War* Stephen M Walt explains why this is so and suggests how the risk of conflicts brought on by domestic upheaval might be reduced in the future In doing so he explores one of the basic questions of international relations What are the connections between domestic politics and foreign policy Walt begins by exposing the flaws in existing theories about the relationship between revolution and war Drawing on the theoretical literature about revolution and the realist perspective on international politics he argues that revolutions cause wars by altering the balance

of threats between a revolutionary state and its rivals Each state sees the other as both a looming danger and a vulnerable adversary making war seem both necessary and attractive Walt traces the dynamics of this argument through detailed studies of the French Russian and Iranian revolutions and through briefer treatment of the American Mexican Turkish and Chinese cases He also considers the experience of the Soviet Union whose revolutionary transformation led to conflict within the former Soviet empire but not with the outside world An important refinement of realist approaches to international politics this book unites the study of revolution with scholarship on the causes of war Ethics and Counterrevolution Kermit D. Johnson,1997 This book is an ethical critique of U S policy and involvement in counterrevolutionary war It rejects the thesis that the end of the Cold War means the end of revolution since revolution is grounded in root causes The defining characteristics of revolutionary war are outlined based on thought ranging from Mao Tse tung to modern counterinsurgency theorists to recent U S national security directives and military publications Underlying doctrines for U S interventions are traced from the Monroe Doctrine and the Roosevelt Corollary to Kennedy s Counterinsurgency Doctrine and the Nixon Doctrine From previous U S war fighting experience and declaratory policy an outline of national policy and strategy for counterinsurgency emerges This policy has been a formula for winning wars not revolutions The book advocates the adoption of a modest political Hippocratic oath of Do no harm and argues that civilization demilitarization and the root causes for revolution are necessary for the building of true democracy **The Hooded Eagle** Peter Bauland,1968 History of Western Philosophy from a Perspective of Quantum Theory Shiro ISHIKAWA,2023-05-22 Recently I proposed Quantum Language QL as a language of dualistic and idealistic science which is also characterized as a linguistic turn of quantum mechanics QL has two subclasses non commutative QL and commutative QL They are applicable to quantum systems and to classical systems respectively QL is composed of Axiom 1 measurement Axiom 2 causality and the linguistic Copenhagen interpretation This theory has a stronger descriptive power than quantum mechanics and statistics Axioms 1 and 2 are usual since they are operator algebraic generalizations of quantum mechanics On the other hand the part of linguistic Copenhagen interpretation is not usual This is defined by a rule for drawing a line between science and pseudoscience For example the Popper s falsifiability is one of the rules of the linguistic Copenhagen interpretation Other examples are 1 There exists only one and not many due to Parmenides Measurement can only be done once A state does not move 2 There is no motion due to Parmenides A state does not move 3 There is only the present due to Augustinus There is no tense 4 To be is to be perceived due to Berkely Nothing can be said without measurement It is surprising that philosophers who did not know quantum mechanics approached the Copenhagen interpretation as described above Thus I consider that the Copenhagen Interpretation is not attached to quantum mechanics but to quantum language I will show that QL is a scientific perfection of dualistic idealism in Western philosophy In fact the following unsolved problems in Western philosophy can be solved only by QL not by statistics Zeno paradoxes the problem of universals Descartes problem mind body problem subjectivity problem

the Leibniz Clarke space time correspondence Hume s problem of induction the Grue paradox From Kantian synthesis to QL synthesis the brain in a vat Hempel s flagpole problem the black raven problem Wittgenstein s problem Why does logic work in our world etc The most fundamental theories in modern science are commonly said to be the three theory of relativity quantum mechanics and statistics However as this book will show commutative QL is more powerful and beautiful than statistics Therefore I would replace the above three by theory of relativity quantum mechanics and commutative QL     **New Directions in the Social Sciences and Humanities in China** Michael B. Yahuda,1987-06-18     *A History of Modern Drama, Volume I* David Krasner,2011-11-07 Covering the period 1879 to 1959 and taking in everything from Ibsen to Beckett this book is volume one of a two part comprehensive examination of the plays dramatists and movements that comprise modern world drama Contains detailed analysis of plays and playwrights connecting themes and offering original interpretations Includes coverage of non English works and traditions to create a global view of modern drama Considers the influence of modernism in art music literature architecture society and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices design concepts and acting styles informed the construction of the dramas     **Theatres of Struggle and the End of Apartheid** Belinda Bozzoli,2019-06-01 This is a compelling study of the origins and trajectory of a legendary black uprising against apartheid the Alexandra Rebellion of 1986 Using insights from the literature on collective action and social movements it delves deep into the rebellion s inner workings It examines how the residents of Alexandra a poverty stricken segregated township in Johannesburg manipulated and overturned the meanings of space time and power in their sequestered world how they used political theatre to convey stage and dramatise their struggle and how young and old residents generated differing ideologies and tactics giving rise to a distinct form of generational politics Theatres of Struggle asks the reader to enter into the world of the rebels and to confront the moral complexity and social duress they experienced as they invented new social forms and violently attacked old ones     [The Revolution's Echoes](#) Nomi Dave,2019-10-02 Music has long been an avenue for protest seen as a way to promote freedom and equality instill hope and fight for change Popular music in particular is considered to be an effective form of subversion and resistance under oppressive circumstances But as Nomi Dave shows us in *The Revolution's Echoes* the opposite is also true music can often support rather than challenge the powers that be Dave introduces readers to the music supporting the authoritarian regime of former Guinean president S kou Tour and the musicians who even long after his death have continued to praise dictators and avoid dissent Dave shows that this isn t just the result of state manipulation even in the absence of coercion musicians and their audiences take real pleasure in musical praise of leaders Time and again whether in traditional music or in newer genres such as rap Guinean musicians have celebrated state power and authority With *The Revolution's Echoes* Dave insists that we must grapple with the uncomfortable truth that some forms of music choose to

support authoritarianism generating new pleasures and new politics in the process

**The Sentimental Education of the Novel** Margaret Cohen, 2018-06-05 The nineteenth century French novel has long been seen as the heroic production of great men who confronted in their works the social consequences of the French Revolution And it is true that French realism especially as developed by Balzac and Stendhal was one of the most influential novelistic forms ever invented Margaret Cohen however challenges the traditional account of the genesis of realism by returning Balzac and Stendhal to the forgotten novelistic contexts of their time Reconstructing a key formative period for the novel she shows how realist codes emerged in a hostile take over of a prestigious contemporary sentimental practice of the novel which was almost completely dominated by women writers Cohen draws on impressive archival research resurrecting scores of forgotten nineteenth century novels to demonstrate that the codes most closely identified with realism were actually the invention of sentimentality a powerful aesthetic of emerging liberal democratic society although Balzac and Stendhal trivialized sentimental works by associating them with frivolous women writers and readers Attention to these gendered struggles over genre explains why women were not pioneers of realism in France during the nineteenth century a situation that contrasts with England where women writers played a formative role in inventing the modern realist novel Cohen argues that to understand how literary codes respond to material factors it is imperative to see how such factors take shape within the literary field as well as within society as a whole The book also proposes that attention to literature as a social institution will help critics resolve the current vital question of how to practice literary history in the wake of poststructuralism

**The Novel and Revolution** Alan Swingewood, 1975

*Anthropocide* Rafe McGregor, 2025-01-17 Through an examination of Alfonso Cuarón's *Children of Men* this book demonstrates the ability of cinematic fictions and other complex narrative fictions to contribute to meeting the climate challenge by shaping the desires of audiences What if there was a single feature film that showed us everything we need to know about climate catastrophe culture What if that same film also made the philosophies of Slavoj Žižek Mark Fisher Francis Fukuyama and Fredric Jameson accessible Identifying the climate challenge as a cultural challenge this book provides an unprecedented criminological analysis of both *Children of Men* and Fisher's oeuvre from 1998 to 2022 and demonstrates the capacity of cinematic narratives to shape climate catastrophe culture Seeking to be part of the solution to the climate challenge it is the first criminological study to link the capacity of cinematic fictions to shape desire to solutions to the climate crisis It is also one of the most detailed and most rigorous criminological case studies of a cinematic work to date *Anthropocide: An Essay in Green Cultural Criminology* will be of great interest to students and scholars of green criminology cultural criminology narrative criminology film theory philosophy of film and ecocriticism

**Realism's Others** Eva Aldea, Geoffrey Baker, 2010-07-12 For at least a century scholarship on realist narrative and occasional polemics against realist narrative have assumed that realism promotes the values of sameness against those of otherness and that it does so by use of a narrative mode that excludes certain epistemologies ideologies and ways of thinking However the truth is more

complex than that as the essays in this volume all demonstrate Realism's Others examines the various strategies by which realist narratives create the idea of difference whether that difference is registered in terms of class ethnicity epistemology nationality or gender The authors in this collection examine in detail not just the fact of otherness in some canonical realist and canonical magical realist and postmodern novels but the actual means by which that otherness is established by the text These essays suggest that neither realist narrative nor narratives positioned as anti realist take otherness for granted rather the texts discussed here actively create difference and this creation of difference often occasions severe difficulties for the novels representational schema How does one represent different types of knowledge other aesthetic modes or other spaces for example in texts whose epistemology has long been seen as secular and empirical whose aesthetic mode has always been approached as pure descriptive mimesis and whose settings are largely domestic These essays all begin with a certain collision of nationalities of classes of representational matrices of religions and go on to chart the challenges that this collision presents to our ideas or stereotypes of realism or to the possibilities of writing against and beyond realism This question motivates examination of key realist or social realist texts in some of these essays by Honoré de Balzac George Eliot Franz Grillparzer Theodor Storm Gottfried Keller Theodor Fontane Wilhelm Raabe Marcel Schwob Amparo Ruiz de Burton Henry James William Dean Howells Charles Chesnutt Theodore Dreiser H T Tsiang Alan Sillitoe and Richard Yates However it is no less central a question in certain non realist texts which engage realist aims to a surprising degree often to debate them openly some of these essays discuss in this light fantastic magical realist and postmodern works by Abram Tertz Paul Auster Alejo Carpentier Toni Morrison Gabriel García Márquez Salman Rushdie and A S Byatt Realism becomes more than an aesthetic aim or narrative mode It becomes rather a value evoked and discussed by all of the works analyzed here in order to reveal its impact on fiction's treatment of ethnicity nationality ideology space gender and social class

**Post-Revolution Nonfiction Film** Joshua Malitsky, 2013-03-20 A study of how the state has used documentary films to create historical and political narratives in the Soviet Union and Cuba In the charged atmosphere of post revolution artistic and political forces often join in the effort to reimagine a new national space for a liberated people Joshua Malitsky examines nonfiction film and nation building to better understand documentary film as a tool used by the state to create powerful historical and political narratives Drawing on newsreels and documentaries produced in the aftermath of the Russian revolution of 1917 and the Cuban revolution of 1959 Malitsky demonstrates the ability of nonfiction film to help shape the new citizen and unify edify and modernize society as a whole Post Revolution Nonfiction Film not only presents a critical historical view of the politics rhetoric and aesthetics shaping post revolution Soviet and Cuban culture but also provides a framework for understanding the larger political and cultural implications of documentary and nonfiction film A splendid and highly readable book which imbues a suggestive comparison of cinema in the early years of the Soviet and Cuban revolutions with fresh insights Michael Chanan author of Cuban Cinema Joshua Malitsky here mines a rich seam By closely comparing Vertov and Alvarez he



uncovers post revolutionary nonfiction film as a discernible entity with commonalities shared across time and cultures The extensive indeed vast archive of newsreels from both filmmakers is well worth the thorough attention he gives it suggesting a context for their better known documentaries And his situating of Esfir Shub s compilations as not so much an alternative to Vertov but rather a wholesale replacement approach to agitprop is also compelling All in all Malitsky offers a crucial corrective to much received thinking on 20th century radical film Brian Winston University of Lincoln UK

*The American Biographical Novel* Michael Lackey, 2016-04-07 Before the 1970s there were only a few acclaimed biographical novels But starting in the 1980s there was a veritable explosion of this genre of fiction leading to the publication of spectacular biographical novels about figures as varied as Abraham Lincoln Ludwig Wittgenstein Friedrich Nietzsche Emily Dickinson Virginia Woolf Henry James and Marilyn Monroe just to mention a notable few This publication frenzy culminated in 1999 when two biographical novels Michael Cunningham s *The Hours* and Russell Banks *Cloudsplitter* were nominated for the Pulitzer Prize and Cunningham s novel won the award In *The American Biographical Novel* Michael Lackey charts the shifts in intellectual history that made the biographical novel acceptable to the literary establishment and popular with the general reading public More specifically Lackey clarifies the origin and evolution of this genre of fiction specifies the kind of truth it communicates provides a framework for identifying how this genre uniquely engages the political and demonstrates how it gives readers new access to history

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