

## Vygotsky's Cultural-Historical Theory and Marx's Ethnological Notebooks

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### Abstract

Psychology by no means holds the "secret" of human affairs, simply because this "secret" is not of a psychological order. Georges Politzer, 1929, p. 170. In the 1920s, a vision arose which was to captivate the Soviet psychologists' imagination for the next six decades: the vision of molding a new man for a new society as rationally ordered as the Marxdian view of society. While fueling extraordinary advances in all fields of human, social, and natural sciences, this vision perpetuated a hidden yet persistent agenda: the delusion that human nature and society could be fitted into precise and manageable rational categories. Indeed, the question of molding a new human being was very soon to dominate the debates which took place in the early 1920s and 1930s. It was in the course of these debates that the foundations of the cultural-historical theory were laid in psychology for carrying forward the vision of molding a new human being for a new society. This new society will create a new human being. "In the future society, psychology will indeed be the science of the new man. Without this perspective of Marxism and the history of science would not be complete. But this science of the new man will still remain psychology. Among the prominent psychologists who seriously confronted that agenda in his writings is Lev Vygotsky, he stated that "man ... is social person - an aggregate of social relations, embodied in an individual (psychological functions built according to social structure)" (1989, p. 66). Vygotsky's ideas are rooted in Marx's Ethnological Notebooks. Marx put the *Sixth Thesis on Feuerbach* to the test in his critique of Maine (Henry Sumner Maine, 1875). Marx's conception of the social individual as an ensemble of social relations became the kernel of Vygotsky's cultural-historical theory. Vygotsky, like Marx, moved away from the conception of the individual as a self-contained agency and grounded his theory on Marx's conception of the social individual as an ensemble of social relations. Social individuals do not simply produce the means and conditions of their own lives and live under these conditions but produce the conditions under which they live. Vygotsky engaged in developing a theoretical framework to the two-sided reality of social individuals as not merely subject to their life conditions but simultaneously creating them. The ethnological notebooks were in circulation in Moscow as early as 1923. In sum, the *Ethnological Notebooks* is perhaps as important for cultural-historical psychologists as the *Method of political economy* is for economists. It is suggested that the Ethnological Notebooks should be reexamined for their implications for most present-day debates on Vygotsky's cultural-historical psychology.

**Keywords:** Cultural-historical theory; Ethnological Notebooks; Sixth thesis on Feuerbach; Main concepts of cultural-historical theory; Human nature; Social change; postmodernism and foundationalism interpretations of cultural-historical theory.

### Introduction

The cultural-historical theory is an interdisciplinary approach to human higher mental functions developed by Lev Vygotsky, Alexis Leontiev, Alexander Luria and others in the 1920s and early 1930s. Their ideas, originally, were influenced by the principles of Marxist philosophy and critique of European and North American psychology and drew from sources in literary criticism, anthropology, and ethnology. The theoretical framework of cultural-historical research paradigm is grounded in socially, historically, and culturally concrete human reality, material conditions, and socially organized practical activity. Human higher mental functions originated in the lived concrete social life; social life has its ultimate origin in the forms and structures of different modes of production. The Cultural-historical theory is grounded conceptually and epistemologically within the materialist conception of history and dialectical materialist philosophy. Although we did not invent the concept "cultural-historical" (Cultural-historical theory, sociocultural theory, socio-historical-cultural theory, *non-classical psychology, metapsychology, activity theory, cultural-historical activity theory, socio-historico-cultural theory, cultural social historic theory*), we are convinced that as long as cultural-historical psychologists (Working within the theoretical framework of Vygotsky and his colleagues) underestimate the importance of Marx, there will be no challenge to mainstream psychology as a science of the abstract individual. Cultural-historical theory was formulated within the theoretical framework of Marx's "*The sixth thesis on Feuerbach*" (1845), "*Grundrisse*" (1857-8), "*Capital*" (1863-7), and "*The ethnological notebooks*" (1880-2), and Engels' "*The part played by labor in the transition from ape to man*" (1876), "*The origin of the family, private property and the state: In the light of the researches of Lewis H. Morgan*" (1884). In 1930, Vygotsky and Luria published their magnum opus, "*Studies on the history of behavior: Ape, primitive and child*", which heralded the beginning of a new science, the science of human higher mental functions. What makes us human is the creation of higher

# Notebooks In Cultural Analysis Voice

**Antonio Gramsci**



## Notebooks In Cultural Analysis Voice:

Notebooks in Cultural Analysis Norman F. Cantor, 1986-11-01      Sensing Sound Nina Sun Eidsheim, 2015-11-19 In *Sensing Sound* Nina Sun Eidsheim offers a vibrational theory of music that radically re envisions how we think about sound music and listening Eidsheim shows how sound music and listening are dynamic and contextually dependent rather than being fixed knowable and constant She uses twenty first century operas by Juliana Snapper Meredith Monk Christopher Cerrone and Alba Triana as case studies to challenge common assumptions about sound such as air being the default medium through which it travels and to demonstrate the importance a performance s location and reception play in its contingency By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound Eidsheim releases the voice from a constraining set of fixed concepts and meanings In Eidsheim s theory music consists of aural tactile spatial physical material and vibrational sensations This expanded definition of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound *Sensing Sound* will appeal to readers interested in sound studies new musicology contemporary opera and performance studies      *Echo Chambers* Patrick O'Donnell, 1992 Studies the representation of Faulkner Lowry and Gaddis focusing on the paradoxes of an indication of how different authors understand the contradictions of Annotation copyrighted by Book News Inc Portland OR      Music, Politics, and Violence Susan Fast, Kip Pegley, 2012-11-16 Music and violence have been linked since antiquity in ritual myth and art Considered together they raise fundamental questions about creativity discourse and music s role in society The essays in this collection investigate a wealth of issues surrounding music and violence issues that cross political boundaries time periods and media and provide cross cultural case studies of musical practices ranging from large scale events to regionally specific histories Following the editors substantive introduction which lays the groundwork for conceptualizing new ways of thinking about music as it relates to violence three broad themes are followed the first set of essays examines how music participates in both overt and covert forms of violence the second section explores violence and reconciliation and the third addresses healing post memorials and memory Music Politics and Violence affords space to look at music as an active agent rather than as a passive art and to explore how music and violence are closely and often uncomfortably entwined CONTRIBUTORS include Nicholas Attfield Catherine Baker Christina Baade J Martin Daughtry James Deaville David A McDonald Kevin C Miller Jonathan Ritter Victor A Vicente and Amy Lynn Wlodarski      *The Telephone Book* Avital Ronell, 1989-01-01 The telephone marks the place of an absence Affiliated with discontinuity alarm and silence it raises fundamental questions about the constitution of self and other the stability of location systems of transfer and the destination of speech Profoundly changing our concept of long distance it is constantly transmitting effects of real and evocative power To the extent that it always relates us to the absent other the telephone and the massive switchboard attending it plugs into a hermeneutics of mourning *The Telephone Book* itself organized by a telephonic logic fields calls from philosophy history

literature and psychoanalysis It installs a switchboard that hooks up diverse types of knowledge while rerouting and jamming the codes of the disciplines in daring ways Avital Ronell has done nothing less than consider the impact of the telephone on modern thought Her highly original multifaceted inquiry into the nature of communication in a technological age will excite everyone who listens in The book begins by calling close attention to the importance of the telephone in Nazi organization and propaganda with special regard to the philosophy of Martin Heidegger In the Third Reich the telephone became a weapon a means of state surveillance an open accomplice to lies Heidegger in Being and Time and elsewhere elaborates on the significance of the call In a tour de force response Ronell mobilizes the history and terminology of the telephone to explicate his difficult philosophy Ronell also speaks of the appearance of the telephone in the literary works of Duras Joyce Kafka Rilke and Strindberg She examines its role in psychoanalysis Freud said that the unconscious is structured like a telephone and Jung and R D Laing saw it as a powerful new body part She traces its historical development from Bell's famous first call Watson come here Thomas A Watson his assistant who used to communicate with spirits was eager to get the telephone to talk and thus to link technology with phantoms and phantasms In many ways a meditation on the technologically constituted state The Telephone Book opens a new field becoming the first political deconstruction of technology state terrorism and schizophrenia And it offers a fresh reading of the American and European addiction to technology in which the telephone emerges as the crucial figure of this age *Noise, Water, Meat* Douglas Kahn, 2001-08-24

An examination of the role of sound in twentieth century arts This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism recorded sound noise silence the fluid sounds of immersion and dripping and the meat voices of viruses screams and bestial cries Focusing on Europe in the first half of the century and the United States in the postwar years Douglas Kahn explores aural activities in literature music visual arts theater and film Placing aurality at the center of the history of the arts he revisits key artistic questions listening to the sounds that drown out the politics and poetics that generated them Artists discussed include Antonin Artaud George Brecht William Burroughs John Cage Sergei Eisenstein Fluxus Allan Kaprow Michael McClure Yoko Ono Jackson Pollock Luigi Russolo and Dziga Vertov **Cultural Studies'**

**Affective Voices** M. Gregg, 2006-08-30 In a series of encounters with key figures in the field of cultural studies this book draws together interest in affect theory and contemporary politics to describe the mobilising effects of individual scholarly voices in cultural studies history emphasising the ongoing importance of engaged public intellectualism throughout The Shakespearean International Yearbook Professor Alexa Huang, Professor Stuart John Sillars, Professor Tom Bishop, 2013-11-28 As the guest editor of the special section in this issue points out Macbeth is one of the most frequently performed edited adapted translated and appropriated plays across distances temporal and topographical In both the global range of their writers and in the performances that are their concerns the essays comprising the special section of The Shakespearean

International Yearbook Volume 13 demonstrate the play's continuing appeal throughout the world and over time. This issue reveals with great subtlety and force the power of the play in the eyes of scholars and creative artists beyond the boundaries of the Anglo-American critical frame focusing on the play as it is mediated through cultural and belief systems very different from those in which it is most often seen read or studied. The volume also includes essays on Shakespeare and *The King's Speech* and on recent books and digital databases in the field. The Shakespearean International Yearbook continues to provide an annual survey of important developments and topics of concern in contemporary Shakespeare studies across the world. Among the contributors to this volume are Shakespearean scholars from Hungary, India, Italy, Malta, New Zealand, Norway, Poland, the UK, and the US.

**The Shakespearean International Yearbook** Stuart Sillars, 2017-05-15. This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland, and South Africa, Canada, The Netherlands, India, Portugal, Greece, France, and Hungary. In addition to the section on European Shakespeares, this volume includes essays on the genre of romance, issues of character, and other topics.

*The SAGE Handbook of Cultural Analysis* Tony Bennett, John Frow, 2008-03-26. A genuine one-stop reference point for the many many differing strands of cultural analysis. This isn't just one contender among many for the title of best multidisciplinary overview; this is a true heavyweight. Matt Hills, Cardiff University. An achievement and a delight, both compelling and useful. Beverley Skeggs, Goldsmiths, University of London. With the cultural turn, the concept of culture has assumed enormous importance in our understanding of the interrelations between social, political, and economic structures, patterns of everyday interaction, and systems of meaning-making. In *The SAGE Handbook of Cultural Analysis*, the leading figures in their fields explore the implications of this paradigm shift. Part I looks at the major disciplines of knowledge in the humanities and social sciences, asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge. Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance. Addressed to academics and advanced students in all fields of the social sciences and humanities, *The SAGE Handbook of Cultural Analysis* is at once a synthesis of advances in the field with a comprehensive coverage of the scholarly literature and a collection of original and provocative

essays by some of the brightest intellectuals of our time      **Cultural Policy Review of Books** Oliver Bennett, 2014-06-11

Cultures are shaped by many institutions and agencies including governments corporations education and the media In recent years research into these culture shaping activities has been increasingly associated with the developing field of cultural policy studies The Cultural Policy Review of Books offers a fascinating insight into the intellectual formation of many of the leading figures that have contributed to this field Invited to write a short review essay on the book that had most influenced their thinking 41 academics and researchers from around the world reveal what they consider to be essential reading Including essays on Bourdieu de Certeau Foucault Gramsci Habermas and Williams as well as many lesser known writers the collection throws new light on the intellectual underpinning of cultural policy studies It will be of interest not only to researchers students and teachers in this field but to all those looking to understand the forces that shape the culture of modern societies      **Prison Notebooks Volume 2** Antonio Gramsci, 2011-01-11

sons in Moscow Volume Two of Letters from Prison contains explanatory notes a chronology of Gramsci's life a bibliography and an analytical index for the entire two volume collection      **The Notebook** Jose Saramago, 2011-05-01

Thought provoking and lyrical The Notebook records the last year in the life of Jos Saramago In these pages beginning on the eve of the 2008 US presidential election he evokes life in his beloved city of Lisbon revisits conversations with friends and meditates on his favorite authors Precise observations and moments of arresting significance are rendered with pointillist detail and together demonstrate an acute understanding of our times Characteristically critical and uncompromising Saramago dissects the financial crisis deplores Israel's punishment of Gaza and reflects on the rise of Barack Obama The Notebook is a unique journey into the personal and political world of one of the greatest writers of our time      *Musicworks*, 1992      **James Joyce and Cultural Genetics** Wim Van Mierlo, 2023-09-21

As a genetic study this book uncovers the creative DNA of James Joyce's oeuvre by looking at the cultural forces that shaped him and that he in turn shaped in the creation of his books developing a two way relationship with history memory and national identity Following his development as an author it revisits and redirects Joyce's attitudes towards the Irish Revival From Chamber Music through Ulysses to Finnegans Wake Joyce sought to define a cultural identity that went in many respects against the mainstream but that nonetheless belonged to the wider Revivalist project with which it shared certain characteristics and aspirations Joyce's historical and genealogical imagination is read through a careful investigation of the cultural materials that went into his work Based on evidence from his personal library and the extensive archive of reading notes ideas sketches and drafts this book investigates how Joyce used absorbed and repurposed these materials creatively in his writing it does so by bringing for the first time the methods of genetic criticism into the domain of cultural memory and the sociology of the text Thus this book defines cultural genetics as an exploration of the textual material that are Joyce's sources interacts with the culture that produced and received them      **Decolonial Voices** Arturo J. Aldama, Naomi Quiñonez, 2002-04-04

The interdisciplinary essays in Decolonial Voices discuss racialized subaltern feminist

and diasporic identities and the aesthetic politics of hybrid and mestiza o cultural productions This collection represents several key directions in the field First it charts how subaltern cultural productions of the US Mexico borderlands speak to the intersections of local hemispheric and globalized power relations of the border imaginary Second it recovers the Mexican women s and Chicana literary and cultural heritages that have been ignored by Euro American canons and patriarchal exclusionary practices It also expands the field in postnationalist directions by creating an interethnic comparative and transnational dialogue between Chicana and Chicano African American Mexican feminist and U S Native American cultural vocabularies Contributors include Norma Alarc 3n Arturo J Aldama Frederick Luis Aldama Cordelia Ch vez Candelaria Alejandra Elenes Ram 3n Garcia Mar a Herrera Sobek Patricia Penn Hilden Gaye T M Johnson Alberto Ledesma Pancho McFarland Amelia Mar a de la Luz Montes Laura Elisa P rez Naomi Qui onez Sarah Ramirez Rolando J Romero Delberto Dario Ruiz Vicki Ruiz Jos David Sald var Anna Sandoval and Jonathan Xavier Inda      The Creative Ethnographer's Notebook Melisa Cahnmann-Taylor,Kristina Jacobsen,2024-10-28 The Creative Ethnographer s Notebook offers emerging and trained ethnographers exercises to spark creativity and increase the impact and beauty of ethnographic study With contributions by emerging scholars and leading creative ethnographers working in various social science fields e g anthropologists educators ethnomusicologists political scientists geographers and others this volume offers readers a variety of creative prompts that ethnographers have used in their own work and university classrooms to deepen their ethnographic and artistic practice The contributions foreground different approaches in creative practice broadening the tools of multimodal ethnography as one designs a study works with collaborators and landscapes and renders ethnographic findings through a variety of media Instructors will find dozens of creative prompts to use in a wide variety of classroom settings including early beginners to experienced ethnographers and artists In the eBook version of this book there are numerous pop up definitions to key ethnographic terms links to creative ethnographic examples possibilities for extending prompts for more advanced anthropologists and helpful tips across all phases of inquiry projects This resource can be used by instructors of anthropology and other social sciences to teach students how to experiment with creative approaches as well as how to do better public and engaged anthropology Artists and arts faculty will also benefit from using this book to inspire culturally attuned art making that engages in research as well as research based art Readers will learn how creative ethnography draws on aspects of the literary visual sonic and or performing arts Information is provided about how scholars and artists or scholartists document culture in ways that serve more diverse public and academic audiences      *[RETRACTED] Voices of Social Justice and Diversity in a Hawai'i Context* ,2019-09-24 *RETRACTED* This book offers collective and individual voices of grandparents and grandchildren of diverse backgrounds who live in Hawaii Its focus is on the significant roles grandparents and family members legacies play in promoting social justice and the well being of all      *Selected Writings on Marxism* Stuart Hall,2021-03-22 Throughout his career Stuart Hall engaged with Marxism in varying ways actively rethinking it to address

the political and cultural exigencies of the moment This collection of Hall s key writings on Marxism surveys the questions central to his interpretations of and investments in Marxist theory and practice It includes Hall s readings of canonical texts by Marx and Engels Gramsci and Althusser his exchanges with other prominent thinkers about Marxism his use of Marxist frameworks to theorize specific cultural phenomena and discourses and some of his later work in which he distanced himself from his earlier attachments to Marxism In addition editor Gregor McLennan s introduction and commentary offer in depth context and fresh interpretations of Hall s thought *Selected Writings on Marxism* demonstrates that grasping Hall s complex relationship to Marxism is central to understanding the corpus of his work      **Voices from Necropolis** Sara Khorshidi, 2019

At the intersection of Derrida s philosophy and Spivak s influence on narrative studies this study offers a critical effort that goes against the mainstream of contemporary studies about autobiographical texts here *Reading Lolita in Tehran* and *Persepolis* On another level this book is an attempt to interrogate critically the relation of subalternity and autobiographical writing which is only made possible by extending the range of the genre of autobiography so that it can bear witness to what has been condemned to be unnarratable and consequently unheard



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