Café Philosophy
Istanbul, new Istanbul, the city where Europe and Asia have changed hands many times and each civilization has stamped its imprint clearly upon the landscape.

It is difficult to comprehend, particularly for a New Zealander, just how old so many of the structures here are. Recently I climbed Galata Tower, from where I can see the entire Istanbul skyline. It was first built in 507 by the Byzantine Emperor Justinian. It has had a few rebuilds since then - firstly to make it brick instead of the original wood, and then to restore it after an earthquake. In 2007 NZ was a human-free zone, and would stay that way for centuries to come.

Arriving at 5am that morning after 22 hours in transit from Vietnam, I was a grumpy and space-out state of affairs to say the least. I had a long layover on the 10 hour flight from Chengdu, China but I’ve always believed that the rest you while passing in an uncomfortable chair with knees bent at an awkward angle while hurtling through the air at 1,000 km/hr doesn’t really count. Anyway, I was set for a day of sight-seeing and in Istanbul there is plenty to see.

I caught a shuttle from the airport and ended up in Taksim Square, which I figured I would sort out to my hotel. The streets were cold and empty, just like Lonely Planet said they would be in January. However, it was only part of the shimmering vastness that I took. With rough ideas about the location of my lodgings in the Old City and some ideas about a likely area, I began to make my way through the Old City. Anywhere would do at this point; it was just a matter of not being too far away from the Aya Sofya and other main attractions.

My first stop was the Blue Mosque, which is simply huge and like most relics in this city wall over a thousand year-old. Today it was closed for prayer until 12.30, but the outside is impressive enough. After gazing at it for a while I turned directly towards its slightly smaller brother, the Aya Sofya. This is no longer a functioning mosque, since the secular reformer Ataturk made it into a museum a hundred or so years ago. This was done to reflect the monument’s bi-religious history - it was originally a Christian church, which is still evident from the great fagade of the Church of Holy Mary which adorns its massive interior. The Constantinopolitan bishop whose remains lie underground nearby.

Also amazing in its eerie way is the Basilica Cistern, which lies underground nearby. This giant subterranean chamber, upheld by dozens of columns and with an inlet allowing water to lie a few feet deep at the bottom, was once a large scale game of ‘Chicken’ . Now people spout out of the monument’s bi-religious history it was originally a Christian church, which is still evident from the great fagade of the Church of Holy Mary which adorns its massive interior. The Constantinopolitan bishop whose remains lie underground nearby. This giant subterranean chamber, upheld by dozens of columns and with an inlet allowing water to lie a few feet deep at the bottom, was once a large scale game of ‘Chicken’ . Now people spout out of the monument’s bi-religious history it was originally a Christian church, which is still evident from the great fagade of the Church of Holy Mary which adorns its massive interior. The Constantinopolitan bishop whose remains lie underground nearby.

I graduated from one historical building to another, but my main intentions was to have a cup of tea. This was easy, as was finding water to wash down the street, every now and then people would shout at passers-by. At 5pm it was time to head for the Aya Sofya and other main attractions.

Around 6pm, the nightlife took a different turn. Police vendors beating their confectionary with a large stick. Entering the Old City it became like entering an alternate dimension, as the nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night. It was a bustling nightlife, with street musicians and costumed ice cream vendors, beat a path through the night.
Definitions and Views of the Modern, Modernism, and Modernity

modern adj. 1: belonging to the modern era, since the Middle Ages: “modern art,” “modern furniture,” “modern history” 2: a situation of modern times, “torn worlds are modern rather than primitive,” “antimodern”

modernism n. 1: a movement in art, modernism, which is now being followed by postmodernism. 2. One who has modern ideas, standards, or beliefs.

modern·ness n. 2. Avant-garde; experimental.

modern·ly adv. 1: belonging to the modern era; since the Middle Ages: “Modern English”; “New Hebrew is Israeli Modern.”


What is the Difference Between Modernism and Modernity?

The first and simplest way to define modernity and distinguish it from modernism is to define modernism as a movement in the arts based on the availability of new technologies. Modernism is the term used to describe the movement in art and culture which was characterized by the introduction of new artistic ideas and techniques. Modernism was especially evident in the late 19th and early 20th centuries, when artists sought to break away from traditional forms and styles in order to create something new and innovative.

Modernism was characterized by a desire to break with the past and embrace new ideas and techniques. This was reflected in the use of new technologies, such as photography, film, and the mass production of art. Modernism also emphasized the importance of the artist’s personal vision and expression, and was often associated with a rejection of traditional values and norms.

Modernism was not a monolithic movement, however, and there were many different styles and approaches within the modernist movement. Some modernist artists were more interested in exploring new forms and techniques, while others were more interested in challenging traditional ideas and norms.

Modernism was not just an artistic movement, however. It also had a significant impact on society and culture, and helped to shape the modern world in a number of ways. For example, modernism was instrumental in the development of new technologies, such as the automobile, radio, and airplane, and helped to shape the modern world of mass production and consumption.

Modernism was also associated with a number of social and political movements, such as the feminist movement, the civil rights movement, and the anti-war movement. These movements sought to challenge traditional ideas and norms, and to create a more just and equitable society.

Modernism was not without its critics, however. Some people argued that modernism was too focused on the individual, and did not take into account the social and political contexts in which art was created. Others argued that modernism was too abstract and did not address the real problems of the modern world.

Modernism was a complex and multifaceted movement, and its influence can still be felt today. It continues to shape the way we think about art, culture, and society, and its legacy lives on in the works of many of the great modernist artists.
Modernity New Zealand – Modernity Australia
Auckland Art Gallery
Seeking Modernity 2014

Exploring Modernity at the Auckland Art Gallery

The period from 1860 to 1900 was a time of profound transformation in the world of art, with the emergence of avant-garde groups eager to explore different approaches to color, form, composition and art materials. The light-filled depiction of Impressionists looked dimmer against the bold colors and dynamic brush-strokes of the Fauves and Post-Impressionists, and the fractured world of the Cubists.

Seeking Modernity features examples of European modern art by international artists including Henry Moore, Barbara Hepworth and Roderick O’Conor, alongside key works by New Zealand artists Frances Hodgkins and Francis McCubbin.

The University of Auckland
Faculty of Arts - SOCIO1 - 102

Becoming Modern
The Origins & Consequences of Modernity 2014
Semester One 2014 – City Campus

Skepticism, democracy, industrialisation, urbanisation, and rapid social change are key characteristics of the ‘Modern’ era. This course examines the foundations of the modern experience, which includes analyzing the intellectual, economic, political, and cultural developments that contributed to its formation. In particular, the course analyzes Renaissance humanism, the Reformation, the age of exploration, the Enlightenment, the rise of capitalism, industrialization, and the democratic revolutions, including the French Revolution.

Artfacts.auckland.ac.nz

Modernity 1500 – 1900

Modernity refers to a post-medieval period that was marked by a move away from feudalism, towards:

CAPITALISM
Industrialisation
Secularisation

The French Revolution and Modernity

Jean Jacques Rousseau’s well-known description in “La Nouvelle Heloise” of the French capital as “the city in the world in which fortunes are most unequal, and in which reigns at the same time the most sumptuous elegance and the most depraved misery.”

“Warriors of the .. tribe, imposing symbols of a nomadic culture .. are caught between tradition and modernity” (Stefie Rose) nytimes.com/1987/05/01/arts/stefie-rose-court-rules-trible-not-widow-can-bury-a-lawyer.html

City environments were restructured and spaces opened up for new forms of activity and social experiences. High-rise buildings, milk bars and night clubs emerged along with a new acceptability and freedom in the pursuit of fun, sin and social activity. The fancy of cosmopolitan life was romanticised especially after demonstrated in Jeff Carter’s photograph. Public swimming pools and buskers resulted in a new generation of permissiveness. Health, body image and sun-worship.

Consequentially societal barriers between gender and social class decreased enabling a more inclusive public life for Australians to constitute and direct their own image, no longer entrenched in traditional, rural and colonial relations.

Charles Baudelaire (1821 – 1867) a French poet and essayist is credited with coining the term modernity to denote urban floating phenomena of life in an urban metropolis.

Victory for African customary law over Western law

1950s. Image courtesy of the Powerhouse Museum

Carter, Jeff (b. 1928), At the Pasha nightclub, Cooma, late 1950s. Image courtesy of the Powerhouse Museum

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Modernism provided Australia with a new direction, overcoming the part in favor of the establishment of a new Australian identity. Modernism allowed a new optimism to prevail in the aftermath of World War I and the following five decades during an era of economic growth and a downswing and extreme changes in science and technology.

War-orphans, expatriates, the growing ease of travel, communication and media circulation saw Modernism logically and literally arrive in Australia in mid-1910.

Aspects of day-to-day life first exhibited modernism, predominantly in rural and urban environments. It found a greater resonance from the traditionally rural-minded farmers and social institutions in its early stages, being welcomed later into the 50s and 60s, when the traditional conservations gave way to its artistic potentials. Jeff Carter’s photograph “At the Palm’s Nightclub” demonstrates a departure from traditionally accepted subject matter and the later acceptance of modernity in the art sphere.

Designers, modern artists and architects steered the development toward a modern Australia. Breaking from traditionalism, modernists opted for aesthetic ideals of color, line, form and style. This resulted in new epitomes in line, form and style. This resulted in new epitomes in the visual, symphonic and material arts.

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As the Estates General prepared to meet, there was a general consensus of high hopes among all concerned Frenchmen. As yet, no one was talking about revolution.

The Estates General met at Versailles on May 5, 1789 and there ensued an immediate stalemate over procedures. The nobility argued that the three Estates meet separately and vote as individual bodies. Since the First and Second Estates were the privileged orders, they would stand together against the Third Estate, 2 votes to 1. The Third Estate reconvened this and instead proposed to the nobility and clergy that all members of the Three Estates would meet as a body and vote by head. This is an important consideration. The First and Second Estates were comprised of 500 delegates each. But the Third Estate consisted of more than 600 visibly middle class deputies from the ranks of government officials, lawyers, merchants, property owners and other professionals. Since the Third Estate had the majority, its representatives would set the rules-tribe-not-widow-can-bury-a-lawyer.html

On June 17, 1789, the Third Estate broke the stalemate. A Declaration sent to the Estates-General invited the Third Estate to join them. Some of the more liberal-minded members of the First Estate moved to support the Third Estate and to take a stand against the constitution of the Clergy). On November 2, 1789, Louis XVI was guillotined. The Catholic Church property that was held for purposes of church revenues was nationalized.

The French Revolution and Modernity

Painting by Eugene Delacroix

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The Experience of Modernity
Marshall Berman

The Third Estate, stood by their solemn oath and refused to leave. In an effort to reach some kind of compromise, on June 27, Louis ordered the clergy and nobility to join the Third Estate. Of course, some members of both Estates had already done so but the vast majority refused. I suppose Louis agreed that he could control the Third Estate if it were simply a part of a larger body, but his plan clearly failed. The Third Estate would not compromise and the First and Second Estate would not consent of lowering themselves to the same collective body as the Third Estate. Instead, the nobility joined with Louis against the National Assembly. Louis went on to order the army to station themselves near Paris and Versailles, just in case. Although not one shot had yet been fired, the French Revolution had begun.

In Fromm's last book, To Have or to Be (Abacus 1976), he argues that two ways of existence are competing for the modern man. Fromm distinguishes between the personality and the person. He says that the personality is man as a subject--as a living being capable of response, meaningful again, when we ourselves hardly find them meaningful.

I do not think so.

The people recognize themselves in their community, in the things they love, in their experiences as among the few solid sources of meaning and purpose. The well-ordained life can be seen as a time before modernity. To do so would be to suffer the doom inflicted. One thing, though, you can't go back to.

The modernisms of the past can give us back a sense of our own roots. They can:

(a) our desire to be rooted in a stable and coherent whole
(b) our desire for clear and solid values to live by which are both developed and original and specific, and which is a gift and a legacy
(c) our desire to be personally and historically defined, that is, to be a subject--as a living being capable of response, meaningful again, when we ourselves hardly find them meaningful.

Those in modernity must take a share of responsibility for limitless growth (economically, socially, psychologically, etc.) a growth which enriches the environment" is integral to the accumulation of capital", members of the modern working class, the bourgeoisie, the most destructive ruling class in history and perils--that is shared by men and women all over the contemporary world to make

The modernist project as a whole: affirmative, negative, and defunct.

The modernist project as a whole: affirmative, negative, and defunct. What matters is process, not the result: "it's restless development and leaves the rest[ful development but development for the sake of man."

Faust

Berman describes Goethe's Faust as the first and best tragedy of modernity. In this section, he describes Faust's growth into a larger self through development--but a development that has no end. We won't be able to create anything unless we're prepared to let everything go, to accept the fact that all that has been created is one step and, indeed, all that we may create in the future--must be prepared to let everything go. This is the dialectic that modern men must embrace in order to move and live, and it is the dialectic that will seem empty and revolve the modern economy as a whole: affirmative, negative, and defunct.

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production, once accomplished, are valued by the ups and downs of the market in a manner completely separate from the intention or will of their creators. What this means is that the market does not just employ their labour, but also the fruits of their creativity—what they think, what they feel. Intellectually dependent on the market not only for bread but for inspiration. Surely, everything and everyone is engendered in the market.

Barthes concludes this section with a question about the possibility of political community, how, in such a maelstrom as this, can the nihilistic thrust of modernity be avoided enough to create some kind of lasting political bond between human beings?

Thom Chitto

Simon Schama (History/Harvard), author of Patriots and Liberators: Revolution in the Netherlands 1780-1813 and The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age, offers an epic new history of the French Revolution in honour of this year’s bicentenary. Utilizing day-to-day accounts of people and events, Schama synthesizes many theories that have populated the historical writing of this period. Thematically, his most important contribution is in revealing French culture and society to the rings of Louis XVI to have been “brooded over by its addiction to change than resistance to it.” Similarly, he contends that “much of the anger that fired revolutionary violence arose from the hostility towards modernization, rather than impatience with the speed of its progress.” Thus, the “new idea” that arose against the monarchy turns out to have been not new at all—but rather, doctrines, laws, nations, priests, and other professionals. In the end, Schama appears to have a closer affinity with Tocqueville than with Rousseau, in a century that has witnessed a great productivity:

What we mean by “modern” is that each process led to the emergence of certain distinctive features or social characteristics, and it is these features which, taken together, provide us with our definition of “modernity.” In this sense, the term “modernity” does not mean simply that the phenomenon is of recent origin. It carries a certain analytic and theoretical value, because it is related to a conceptual model. What are these defining features or characteristics of modern societies?

Notes on Modernism

By Modernism, I mean the positive rejection of the past and the blind belief in the process of change; in novelty for its own sake; in the idea that progress through time equates with cultural progress; in the cult of individuality, originality and self-expression.

Thom Chitto

Editor, product developer & researcher.

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Thom Chitto

Frenchmen’s extraordinary taxes as their military frontier (“Marseille and Lyon only recovered as the Revolution moved on”). He chastises the Revolution as having actually been distinctive of all the little triumphs of modernization that had been the source of its productivity:

“Of the many innovations of modernism was the new demands it placed on the audience, music, painting, literature, even architecture, would never again be quite so easy as they had been.”

Peter Watson, A Terrible Beauty: The People and Ideas That Shaped the Modern Mind - A History

“The Glad Old Days, Before the Rise of Modern Morbidities... It Used to Be Thought a Disadvantage to be Misunderstood.”

G.K. Chesterton, Heretics

Baudelaire: Pastoral, Counter-Pastoral and What?

Baudelaire begins his chapter on Baudelaire with a couple of important descriptive notes of where he is going both in this book and in his underlying sociology.

WE WRITE: Our vision of modernism lies in a species of pure spirit, evolving in accord with its autonomous artistic and intellectual imperatives; other people work within the orbit of modernization a complex of material structures and processes—political, economic, social—which, supposedly, once it has got under way, runs on its own momentum with little or no input from human minds or souls. This dualism, pervasive in contemporary culture, cuts all asunder from one of the pervasive fact of modern life: the inter-fusion of its material and spiritual forces, the intimate unity of the modern self and its environment. But the first great wave of writings and thinkers about modernity—had they been entirely true—gave their vision a richness and depth that contemporary writing about modernity sadly lacks.

Baudelaire, for us, is one of these first writers. By examining Baudelaire, Berman hopes to get at some of the aesthetic, social and political life will be most open to intellectual and political life will be most open to intellectual and political life.

This pastoral vision “produces a natural affinity between material and spiritual modernization; it holds that the groups that are most dynamic and innovative in economic and political life will be most open to intellectual and artistic creativity— to realize the idea of the future in all of its diverse forms.” This is a grand adventure, sparkling, dazzling, flamboyant, glittering, and triumphant. It is a vision in the mould of human freedom. Pastoral modernism, not only in Baudelaire but among many of his contemporaries, “sees the whole spiritual adventure of modernity incarnated in the latest fashion, the latest machine, or—here it gets more subtle—this latest model [military] regiment. “Baudelaire: pastoral, counter-pastoral and what? Baudelaire’s counter-pastoral notes are sounded even in the concrete of its time and place. [This is why I like to write and work in public.] “Baudelaire must have known the whole past and future history of art.”

Thom Chitto

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According to Schama, “the Revolution was just as inscrutable in the inscrutable modernization of property rights that had been well under way since 1789.” Indeed, the major legacy of the Revolution, as he sees it, is a negative one: “the inventiveness of a prodigious new kind of ‘warrior state,’ as well as a ubiquitous violence that forever marked it in blood. In all, a refreshing vision narrated in a passionate style, without saccharine of detail.


Thom Chitto

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How Marshall Berman (1940–2013) reclaimed modernity for Marxists

Owen Hatherley

Faust, who bargains with his soul in return, in Berman’s view, for modernization and development. He recommends throughout All That Is Solid Melts Into Air that the Faust legend need historically, as a story about the need to have recourse to the "dark side," to the infernal arts of industrialisation and technology. Although he shared their concerns for creating human-scaled places, and for reducing the powers of bureaucrats and big business, environmentalists were sharply critical, the notion that "small is beautiful" in particular – how can such philosophy for cities, hopes to achieve the worldwide realization that its mostly laudable ideas about democracy and transformed production would need in order to be implemented? It’s a pertinent question in an age of carbon-trading and obliterating.

In his book, On the Town, Berman described the awe and excitement he felt in Times Square, as a committed socialist basking in the pulsating neon light of pure, commodified capitalism. He notes the way people used the space, gathering, wandering, going, and the way in which the lights and signs danced around them, as glimpses of a playful future that would always be constrained by capitalism. Socialism, he says, proclaims no more – more, more, more, more cities, more skyscrapers, more people, more production, this time controlled and used consciously, rather than for the enrichment of a small group. It is a vision we would do well to remember.

Owen Hatherley theguardian.com

"Our works in stone, in paint, in print, are spared, some of them, for a few decades or a millennium or two, but everything must finally fall in war, or wear away into the ultimate and universal ash - the triumphs, the frauds, the treasures and the fakes. A fact of life: we're going to die. "Ike of good heart," cry the dead artists out of the living past. "Our songs will all be silenced, but what of it? Go on singing."

Marshall Berman, the Bronx-born writer who died recently saw the DANGER OF LEAVING DECISIONS ABOUT PUBLIC SPACES TO THE TECHNOCRATS.

There are many people who think they’re dismissed as the critics of capital or that they are not doing the work that succeeding in some of its products. You, your mobile, laptop, trainers or coffee (delete as appropriate) are going to tell me that the system doesn’t work! Argument over, hypocrisy proven. But this problem is, many others have drawn themselves against any possible counterattack. If you genuinely do want the industrial production, if you do believe that a man, mechanical civilization is compatible in some ways with democracy, post-fool food economy or a human society in general – and such options are not rare – you necessarily have to reject to the critic, something that the glibly unseen combination of his habits and laptops found at most porn campus can make especially uncomfortable.

Marshall Berman, the Bronx-born writer who died recently aged 72, would not have had any problems with replying. His books, especially the sprawling: “All that is solid melts into air,” were attempts to reclaim the concept of modernity for Marxism, and for the left in general – while registering the many reasonable reasons it would have for being shy of doing so. This book begins and ends with the area of the south Bronx where Berman was raised, transformed by the early 1980s into a wasteland by the actions of the urban planner Robert Moses, who had hacked through the area with the “meat-ax” (his words), for the purposes of the cross-Bronx expressway. The destruction was vast, and it was hard to imagine that destruction on this scale – not just hole left by the blocks demolished for the expressway, but the blight as arson and other attacks and dodge landlords incentivized much of what was lost – was not the result of war or total economic collapse. Instead, it was the result of what Moses would have called “progress,” of “modernity” itself.

Human-scale Neighbourhoods

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Human-scale Neighbourhoods

According to Frommers, Ponsonby/Herne Bay – are environmental Auckland – bold, brash, bohemic. It’s where most of the best restaurants, bars, and cafes are; it’s where the rosemary shrubs and the almost famous lawn out; and you’ll find some exquisite specialty shops and lots of trendy old wooden houses. Some say Ponsonby/Herne Bay is here, and you won’t need a car to have fun. Just off Ponsonby Road is Karangahape Road, home to everything from off-the-wall nightclubs and swish restaurants to ethnic stores and the whole gamut of sex shops, massage parlors, tattoo and body-piercing studios, and strip joints.

READ MORE:
frommers.com/destinations/auckland/7338612#x22;wp/lajlh
iloveponsonby.co.nz/index.asp

Auckland Neighbourhoods—

Ponsonby/Herne Bay are perfect examples of human-scale neighbourhoods.
Grand Narrative

Grand Narrative is a term introduced by Jean-François Lyotard in his classic 1979 work, "The Postmodern Condition." It is a term that describes a narrative that is constructed to justify the existing power relations, customs and norms. Lyotard argued that in the postmodern period, people no longer believe in the grand narratives of the past, such as religion, politics, or culture. Instead, they believe in a "meta-narrative" of the Enlightenment, which gives rise to multiculturalism and moral relativism.

The concept of grand narrative, and in particular what Lyotard called the "emancipation narrative," concerns the kind of narrative which rules, not just "one thing after another", but some kind of intersection between events, a kind of connection between events related to one another, a succession of social systems, the gradual development of social conditions, and so on. In other words, it is a way to make sense of history. More particularly, when pronounced as it is, the "grand narrative" of emancipation supports not only the ideas of freedom but also the search for a universal solution to social problems.

The postmodern period, according to Lyotard, has led to the end of certain grand narratives, such as those associated with the great religions of the feudal world – Christianity, Islam, and Buddhism – institutionalized these narratives, and Lyotard insisted that the narrative with a survey extraordinary subject as the central agent. It was Ludwig Feuerbach (1804-1872) who expressed how the Christian narrative was not an explanation but a legitimation of the norms of Christian society.

With the arrival of the modern era, natural sciences introduced a different kind of explanation of things in terms of material processes and causes. However, the narrative form continued - an "art" - in social theory and historiography. The telling of history is, after all, a narrative.

Looked at from the postmodern perspective, all knowledge becomes narrative. However, for example, rather than saying that "the existence of oxygen has been proved," there is "a little" narrative about the experiment Antoine Lavoisier (1743-1794) carried out.

The term "grand narrative" is not used to describe a linear, chronological account, but rather to refer to a specific kind of narrative which talks about "one thing after another," rather than saying that "the existence of oxygen has been proved," there is "a little" narrative about the experiment Antoine Lavoisier (1743-1794) carried out.

According to Lyotard, in the postmodern period, people no longer believe in grand narratives, and consequently, the arid traditions of post-modernism, post-relativism, and pluralism are things of the past. Instead, people believe in a "meta-narrative" of the Enlightenment, which gives rise to multiculturalism and moral relativism.

Lyotard argued that in the postmodern period, people no longer believe in the grand narratives of the past, such as religion, politics, or culture. Instead, they believe in a "meta-narrative" of the Enlightenment, which gives rise to multiculturalism and moral relativism.

From Plato to NATO

The Idea of the West and its Opponents

The Post-Modern Condition is characterized by a breakdown of metanarratives. Historically, religion has served as the founding meta-narrative of societies, and only with the extreme rationality of the Enlightenment did people begin to question its premises.

The Great Religions of the Feudal World – Christianity, Islam, and Buddhism – Institutionalized these Narratives, and Lyotard Insisted that the Narrative with a Survey Extraordinary Subject as the Central Agent. It Was Ludwig Feuerbach (1804-1872) Who Expressed How the Christian Narrative Was Not an Explanation but a Legitimation of the Norms of Christian Society.

The Postmodern period, according to Lyotard, has led to the end of certain grand narratives, such as those associated with the great religions of the feudal world – Christianity, Islam, and Buddhism – institutionalized these narratives, and Lyotard insisted that the narrative with a survey extraordinary subject as the central agent. It was Ludwig Feuerbach (1804-1872) who expressed how the Christian narrative was not an explanation but a legitimation of the norms of Christian society.

With the arrival of the modern era, natural sciences introduced a different kind of explanation of things in terms of material processes and causes. However, the narrative form continued - an "art" - in social theory and historiography. The telling of history is, after all, a narrative.

Looked at from the postmodern perspective, all knowledge becomes narrative. However, for example, rather than saying that "the existence of oxygen has been proved," there is "a little" narrative about the experiment Antoine Lavoisier (1743-1794) carried out.

The term "grand narrative" is not used to describe a linear, chronological account, but rather to refer to a specific kind of narrative which talks about "one thing after another," rather than saying that "the existence of oxygen has been proved," there is "a little" narrative about the experiment Antoine Lavoisier (1743-1794) carried out.

According to Lyotard, in the postmodern period, people no longer believe in grand narratives, and consequently, the arid traditions of post-modernism, post-relativism, and pluralism are things of the past. Instead, people believe in a "meta-narrative" of the Enlightenment, which gives rise to multiculturalism and moral relativism.

Lyotard argued that in the postmodern period, people no longer believe in the grand narratives of the past, such as religion, politics, or culture. Instead, they believe in a "meta-narrative" of the Enlightenment, which gives rise to multiculturalism and moral relativism.

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