

## 44 Letters From The Liquid Modern World Bauman Zygmunt

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44 Letters from the Liquid Modern World comprises, as the name would suggest, a series of 'letters' of roughly four pages each, which illuminate many of Zygmunt Bauman's ideas concerning the present age: a world of constant change, inhabited by largely atomized individuals who are afraid to commit to one another.

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These 44 are the product of two years, 2008-09. The letters are from a liquid modern world, he says. Liquid because it is perpetually changing, incapable of keeping its shape; liquid because we are borne on its currents, our plans and possibilities shaped by whatever should float by, and whether it sinks or swims.

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This liquid modern world of ours, like all liquids, cannot stand still and keep its shape for long. Everything keeps changing - the fashions we follow, the events that intermittently catch our attention, the things we dream of and things we fear. And we, the inhabitants of this world in flux, feel the need to adjust to its tempo by being 'flexible' and constantly ready to change. We want to know what is going on and what is likely to happen, but what we get is an avalanche of information that threatens to overwhelm us. How are we to sift the information that really matters from the heaps of useless and irrelevant rubbish? How are we to derive meaningful messages from senseless noise? We face the daunting task of trying to distinguish the important from the insubstantial, distil the things that matter from false alarms and flashes in the pan. Nothing escapes scrutiny so stubbornly as the ordinary things of everyday life, hiding in the light of deceptive and misleading familiarity. To turn them into objects of attention and scrutiny, they must first be torn out from that daily routine: the apparently familiar must be made strange. This is precisely what Zygmunt Bauman seeks to do in these 44 letters: each tells a story drawn from ordinary lives, but tells it in order to reveal an extraordinariness that we might otherwise overlook. Arresting, revealing, disconcerting, these snapshots of life by the most brilliant analyst of our liquid modern world will appeal to a wide readership.

Zygmunt Bauman was one of the most important social theorists of recent decades. He did major work on the Holocaust, the postmodern and much else, up to fifty-eight books in English on almost as many topics. In this book, Australian sociologist Peter Beilharz, Bauman's collaborator for thirty years, recounts the details of their relationship, simultaneously charting the changes that have occurred in academic life from the 1980s to today. Friendship was one of the bonds that made Bauman and Beilharz's intellectual collaboration possible. Though the two were worlds apart in terms of biography and place, their work together was defined by a certain kind of intimacy. Separated by a generation, they collaborated for a generation together. This book follows their story in touching detail while puzzling over Bauman's rich yet contested legacy.

By offering an analysis of the idea of home across the individual, interpersonal, social, and global scales, Mapping Home aims to show the extent to which self-concept is deeply tied to constructions of home in a globally mobile age. The epistemological link between dwelling as "knowing oneself" and the experience of welcome as key to being able to map "one's place(s) in the world" are examined through Martin Heidegger's concept of dwelling, Zygmunt Bauman's notion of liquid modernity, Jacques Derrida's exploration of hostile hospitality, and Kwame Anthony Appiah's sense of cosmopolitanism as border-crossing conversation. To further explore these ideas, the book draws on multimodal literature and films that span genres, including gothic horror, fantasy and science fiction, thoughtful comedies, and politically nuanced tragedies. The quality that deeply links the texts is their ability to illuminate the stabilities and mobilities through which home not only mediates but also integrates an individual's diverse experiences of belonging in different locations as well as on different geocultural scales—from the intimate "household" to the more abstract "hometown" or "homeland" and beyond.

This book explores the concept of the stranger as a "modern" social form, identifying the differing conceptions of strangerhood presented in the literature since the publication of Georg Simmel's influential essay "The Stranger", questioning the assumptions around what it means to be regarded as 'strange', and identifying the consequences of being labelled a stranger. Organised both chronologically and thematically, the book begins with Simmel's major essays on the stranger and culminates with an analysis of Zygmunt Bauman's thought on the subject, with each chapter introducing an idea or key theme initially discussed by Simmel before exploring the development of the theme in the work of others, including Schutz, Derrida, and Levinas. The stranger is an enduring concept across many disciplines and is central to contemporary debates about refugees, asylum, the nature of inclusion and exclusion, and the struggle for recognition. As such, this book will be of interest to scholars across the social sciences.

Only virtuous humans are supposed to move in time to meet their happy destiny or karma. The tale of Jamal in Slumdog Millionaire is such a case of serendipitous mobility towards riches and love – a 'journey' in which good heroes and urban communities respecting solidarity are successfully modernised. Unsurprisingly, the film became tangled in many controversies around India's destiny in the world: the film inserted Mumbai into various financial, political and artistic scenes, increased tourism in its filmed slums, and brought about charity projects in which celebrities and tourist businesses were involved. Slumdog Millionaire served as a global example of a 'developing country's' uneven but unique modernisation. This book examines such mobilities of ideas, art, tourism and activism together. In doing so, it reveals the significance of Mumbai as a post-colonial city in discussions of modernity – a form of mobile adaptation to new world realities. Tzanelli examines the various agents involved in controversies through multiple virtual and real journeys to India's colonial history and present social complexity, with a view to actualise a post-colonial future, a 'destiny' as the country's serendipitous destination. Addressed to interdisciplinary audiences, the book will be a useful text for students and scholars of globalisation, mobility, tourism, media and social movement theory.

'Biopunk Dystopias' contends that we find ourselves at a historical nexus, defined by the rise of biology as the driving force of scientific progress, a strongly grown mainstream attention given to genetic engineering in the wake of the Human Genome Project (1990-2003), the changing sociological view of a liquid modern society, and shifting discourses on the posthuman, including a critical posthumanism that decenters the privileged subject of humanism. The book argues that this historical nexus produces a specific cultural formation in the form of "biopunk", a subgenre evolved from the cyberpunk of the 1980s. Biopunk makes use of current posthumanist conceptions in order to criticize contemporary reality as already dystopian, warning that a future will only get worse, and that society needs to reverse its path, or else destroy all life on this planet.

This book explores the uses and limits of Max Weber's work for thinking sociologically about capitalism today. By reading between Weber and a range of contemporary theorists, from Gilles Deleuze though to Ulrich Beck and Zygmunt Bauman, the book argues that the ongoing value of Weber's work lies in the concepts that underpin his economic and cultural sociology. These concepts can be assembled into a network of thinking devices that can be used to frame a sociological understanding of the present. Weber's method of concept formation is reconsidered before five main concepts, in turn, are developed and assessed: capitalism, market, neoliberalism, class and modernity. It is argued that while these concepts are not without limits, they can be read creatively to provide a basis for renewed analysis of the social dynamics and cultural complexities of contemporary capitalism.

The Art of Anti-Exclusion: A collection of writings by Asian artists working with communities, brings together the writings of 8 artists and one researcher who document various arts forms carried out with communities in Asia. Written in collaboration with June Goh, Syed Ibrahim, Alecia Neo, Akemi Minamida, Makoto Nomura, Ming Poon, Ashwini Raghupathy, Vincent Rumahloine and Bellini Yu, these projects span the fields of drama, dance, music and art. They also span across various types of communities who reside under specific contexts in their particular countries. These include transgendered persons in India, those with special needs in Hong Kong, rural communities in Japan, squatter communities in Indonesia, HIV positive persons and the elderly in Singapore.

If today students of social theory read Jurgen Habermas, Michael Foucault and Anthony Giddens, then proper regard to the question of culture means that they should also read Raymond Williams, Julia Kristeva and Slavoj Zizek. The second edition of the Routledge Handbook of Social and Cultural Theory is fully revised and updated to provide students, teachers and researchers with a comprehensive, critical guide to the major traditions of thought in social and cultural theory, as well as tracing the complex intellectual connections between these distinct but related approaches to understanding society and culture. The Handbook, edited by acclaimed sociologist Anthony Elliott, develops a powerful argument for bringing together social and cultural theory more systematically than ever before. Key social and cultural theories, ranging from classical approaches to postmodern, psychoanalytic and post-feminist approaches, are drawn together and critically appraised. There are also new chapters on mobilities and migrations, as well as posthumanism. The Handbook, written in a clear and direct style will appeal to a wide audience of students and scholars. The extensive references and sources will direct students to areas of further study.

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