

**MPHIL IN EUROPEAN STUDIES**  
**OPTION: INTELLECTUALS AND COMMITMENT**

**ROBERTO BERTONI'S CLASS NOTES**

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**AIMS**

This course aims at exploring the functions of intellectuals in modern society with reference in particular to their importance in modern European culture and history, their contribution to public life, and some aspects of their social and political commitment in a number of countries.

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Antonio Gramsci, <http://www.victoryiscertain.com/gramsci/>; *Selections from The Prison Notebooks of Antonio Gramsci*, London, Lawrence and Wishart, 1971. 945.091 L11; *Selection from Cultural Writings*, London, Lawrence and Wishart, 1985. LEN 335.4 GRA M5;1 Pbk. ed., 1991.

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Federico Fellini, *The road*

Roberto Rossellini, *Rome, open city*

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# **1. DOES A CONCEPT OF EUROPEAN INTELLECTUAL EXIST? WESTERN DEFINITIONS OF INTELLECTUALS AND THEIR ROLES IN SOCIETY IN THE 20<sup>TH</sup> CENTURY (ARON, BAUMAN, BENDA, GRAMSCI, SAID, SAPIRO, AND OTHERS).**

## **1.1. GENERAL IDEAS AND BENDA**

- This course aims at exploring the functions of intellectuals in modern society with reference in particular to their importance in modern European culture and history, their contribution to public life, and some aspects of their social and political commitment in a number of countries.

- The connecting concepts - intellectuals and commitment - are partly explored through definitions in the initial classes, and partly by examples of engagement of left wing intellectuals with communism, neorealism in cinema, Irish contemporary poets, and Western Buddhism (if time allows, and you might choose the topic).

- Does a concept of European intellectual exist? Western definitions of intellectuals and their roles in society. A number of committed intellectuals have acted as intellectual groups (cosmopolitan and humanist intellectuals in the Renaissance and the Enlightenment). Modern involvement with politics as a continuation of the Enlightenment in various ways, liberal, democratic, Marxist, late modern, and so on.

- One of the reasons for the creation of this course was to see whether in late modernity the intellectual as such has perished or does he survive in different forms. The second possibility would seem, even at the start of the course, is more likely than the first. Alberto Asor Rosa sees the intellectual after the fractures of totalitarianisms as someone who still uses intelligence to comprehend and interpret the world, yet this attitude has become more difficult in recent years than it was in the past.

- The first set of notions we shall discuss are definitions of intellectuals. In class 1, through debate, the following main areas emerged, accompanied by differing opinions in a number of cases:

- **IDENTITY AND DEFINITION.** It is difficult to define what an intellectual is. Being an intellectual means to have a specific identity.

The way in which one is as an intellectual is constantly developing, so it may not be a form of identity.

In defining intellectuals one should not forget the notion of choice.

An intellectual is someone who has experience, influence, power, representation abilities and above all knowledge.

The intellectual is a controversial figure.

Money is scarce for intellectuals.

- **INTELLECTUALS IN RELATION TO OTHER PEOPLE.** Intellectuals can write more things than others and they express themselves in a more formal way.

The definition of what an intellectual is corresponds to the way in which is confirmed by others.

The intellectual is not separate from people.

An intellectual stands alone, isolated, bigger contribution in certain fields such as art and literature.

Emotions are also important in the field of intellectual life.

- **KNOWLEDGE AND EDUCATION.** An intellectual is someone with ideas in any field of knowledge. An intellectual is someone who has extreme depth of knowledge.

An intellectual should possess expertise.

An intellectual does not necessarily have a university degree.

Education does not equal being an intellectual.

- **COMMITMENT.** Commitment: goes hand in hand with intellectuality.

An intellectual expresses social engagement

We might have an intuition of what committed poetry means but are there any formal definitions of this?

Should an intellectual get involved or not?

- **RESPONSIBILITY.** Responsibility is important in defining intellectuals.

Responsibility to others belongs not only to intellectuals, but they express it clearly.

Responsibility for what is happening in the world.

Two categories: nationalist intellectuals, and scientists who detach themselves and work for the good of humankind.

- **RELATIONSHIP WITH SOCIETY.** An intellectual is someone who has to think for the masses, for the country.

Importance of a certain era and circumstances. Being an intellectual has to do with politics and society.

Intellectuals develop theory not for the sake it but applicable for the benefit of society.

Intellectual commitment is to multiple things such as humanity and society. Society is in turn committed to the intellectual.

An intellectual makes a personal choice but society has certain expectations about them for guidance and education and for speaking up e.g. in war time.

- **RELATIONSHIP WITH POWER.** Different regimes have different approaches to intellectuals.

Propaganda is related to requests made on intellectuals

- **NAMES OF SOME EXEMPLARY INTELLECTUALS:** Arendt; Chomsky; Weber; Adorno; Bauman; Benjamin; Freud; Butler.

- The first definition we will look at next week is Benda. The treason of the clerics (intellectuals) is the fact that in the present age of politics they have betrayed their “disinterested or metaphysical manner”, worked in favour of political and contingent “passions” such as “class, race, or nation”, paid attention to success rather than to spiritual progress.

- If time allows next week we will also look at Max Weber’s (1913): intellectual work as professional, specialized, based on knowledge and transmission of science, and different from politics. At the same time the search for the truth and are concerned with factual information. Such is the scientist and the academic, whereas the politician is more exposed to compromise.

**Read:**

Julien Benda (1927), *The treason of the intellectuals (La trahison des clercs)*, London – New York, 1982. PB- 35-828. Some sections of this book are available in Google Books at [https://books.google.ie/books?id=zDGZ0fTEgzIC&pg=PR3&source=gbs\\_selected\\_pages&hl=en#v=onepage&q&f=false](https://books.google.ie/books?id=zDGZ0fTEgzIC&pg=PR3&source=gbs_selected_pages&hl=en#v=onepage&q&f=false). It might be available online here: <http://trove.nla.gov.au/work/5769176>.

Max Weber (1913), essays on bureaucracy in *Economy and society: an outline of interpretive sociology*, ed. by Guenther Roth and Claus Wittich, New York, Bedminster, 1968. Also “Politics as a Vocation” and “Science as a Vocation”, in *From Max Weber, Essays on Sociology*, ed. H.H. Gerth and C. Wright Mills, London, Routledge, 2009, pp. 77-156.

**1.2 GRAMSCI<sup>1</sup>**

In the field of cultural studies, Gramsci’s writings have become authoritative in recent years. Gramsci is in fact one of the early modern predecessors of contemporary analysis of the complex interaction between political, economic and cultural factors in a mass society. His contribution to this field rests mainly upon his views on the intellectuals and literature. I will now briefly consider some of these views.

As regards the intellectuals, Gramsci’s main line of argument is as follows.

He starts by saying that “one cannot speak of non-intellectuals, because non-intellectuals do not exist”, but if “all men are intellectuals [...]”, not all men have in society the function of intellectuals”. In a strict sense, intellectuals are defined by their functions in society [N, 9].

According to Gramsci, the intellectual is not an “unproductive worker”. Intellectual production does not reside in “the intrinsic nature of intellectual activities” but rather in “the ensemble of the system of relations in which these activities (and therefore the intellectual groups who personify them) have their place within the general complex of social relations” [N, 9].

Gramsci goes on to say that “the relationship between the intellectuals and the world of production is not as direct as it is with the fundamental social groups”. In fact, it is, “in varying degrees, ‘mediated’ by the whole fabric of society and by the complex of superstructures, of which the intellectuals are precisely the ‘functionaries’ [...]”; the intellectuals are the dominant group’s ‘deputies’ exercising the subaltern function of social hegemony and political government” [N, 12].

It is worth expressing briefly what Gramsci means by the term hegemony. Fundamentally the implication in his use of this concept is that not only class struggle involves party organizations and revolutionary strategies but it needs consensus and a cultural and ideological work of persuasion which can bring about a new mentality among the majority. In brief the world of superstructures (in Marxist terms) is a relevant field where ideologies confront each other, and certainly intellectuals are the agents of this cultural confrontation. This idea is related to Gramsci’s definition of traditional and organic intellectuals.

Defined by their social functions as productive workers and deputies of social hegemony, the intellectuals are further described by Gramsci as divided into two main types: “traditional intellectuals” and “organic intellectuals”.

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<sup>1</sup> List of abbreviations:

C      *Selection from Cultural Writings*, Londra, Forgacs and Nowell-Smith, 1985  
 N      *Selection from the Prison Notebooks*, Londra, Lawrence and Wishart, 1971

The traditional intellectuals are men of letters, philosophers, artists, the clergy and some sectors of the state bureaucracy. Examining their social functions at the time when he was writing, Gramsci explains that they acted as mediators, especially in the countryside, between the ideology of the state or the Church and the rural masses. He says:

“In the countryside the intellectual (priest, lawyer, notary, doctor, etc.), has on the whole a higher or at least a different living standard from that of the average peasant and consequently represents a social model for the peasant to look to in his aspiration to escape from or improve his condition. The peasant always thinks that at least one of his sons could become an intellectual (especially a priest), thus becoming a gentleman and raising the social level of the family by facilitating its economic life through the connections which he is bound to acquire with the rest of the gentry” [N, 14].

One addition to this description of the traditional intellectuals is their own denial of their social functions, or, in Gramsci’s own words: “they put themselves forward as autonomous and independent of the dominant social group” [N, 7]. What is implied in this statement is that there is a gap between the objective social role played by those employed in the field of culture and their subjective assumption of independence. According to Gramsci such an assumption is a false pretence and a utopian expectation.

Modern society and industrialization generated what Gramsci calls “organic intellectuals”, or, we could say, professionals who work in a mass society and are conscious of their objective social functions. Gramsci explains:

“Every social group, coming into existence on the original terrain of an essential function in the world of economic production, creates together with itself, organically, one or more strata of intellectuals which give it homogeneity and an awareness of its own function not only in the economic but also in the social and political fields. The capitalist entrepreneur creates alongside himself the industrial technician, the specialist in political economy, the organisers of a new culture, of a new legal system, etc.” [N, 5].

Likewise organic intellectuals (such as political leaders and trade unionists) emerge from the ranks of the proletariat. The task of the proletariat as regards intellectuals is both to promote the formation of a higher number of its own organic intellectuals and to fight a battle for hegemony in order to gain the consent of the existing intellectuals. Appropriate forms of cultural action are the formation of alternative visions of the world, intervention in the fields of education and the school system, influence on the publishing sector, and creation of independent newspapers.

Gramsci’s interpretation of organic intellectuals in terms of their social functions still seems valid. As Said points out, “in the late 20thC [...] so many new professions - broadcasters, computer analysts, sports and media lawyers, management consultants, policy experts, government advisers, authors of specialized market reports, and indeed the whole field of modern mass journalism itself - have vindicated Gramsci’s vision”.<sup>2</sup>

Let us now move on from the social functions of the intellectuals to some of Gramsci’s views on the cultural and literary work that they produce.

Gramsci links the concept of culture to the concept of hegemony. It is through culture, as well as political action, that the proletariat will bring forward its “intellectual and moral reform”. One aspect of this is an authentically national and popular culture.

On the level of national culture, Gramsci argues that throughout the centuries, with rare exceptions, Italy had lacked intellectuals capable of representing a clear ideological reference for Italians. In the history of Italian literature, he mainly saw individual authors and intellectual groups concerned less with Italian national problems and “collective

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<sup>2</sup> Edward W. Said, *Representations of the intellectuals, The 1993 Reith Lectures*, London, Vintage, 1994, p. 7.

national-popular will” than with their cosmopolitan interests. He believed that Italian contemporary artists and literary intellectuals should come to terms with national issues. They would be cosmopolitan not because they would imitate foreign ideas or styles but because they would export real problems and authentic social images of their country.

On the level of popular culture, Gramsci identifies two combined aspects.

The first aspect is the creation of culture by the people, or, as he puts it, “a new set of standards, a new psychology, new ways of feeling, thinking and living that must be specific to the working class, that must be created by it, that will become ‘dominant’ when the working class becomes the dominant class” [C, 98].

The second aspect is work written in legible and popular style and language. Gramsci rejects “pompousness, stylistic hypocrisy and the oratorical style” of authors such as D’Annunzio [C, 203]. He clarifies that, by contrast, “the formation of a lively, expressive and at the same time sober and measured prose must be set as a cultural goal” [C, 204]. He was also in favour of a unified national written language even though he showed respect for lesser spoken languages (such as his native Sardinian) and dialect forms of spoken Italian.

Even though he examines some cosmopolitan modernist authors (such as Pirandello and Ungaretti), it is with his concept of the national-popular that he advocates a serious, politically committed and clearly written type of literature.

He also examines mass literature, or, in his own words, “popular literature in a strict sense” [C, 201]. He analyses some of the reasons why foreign “serial novels, adventure stories, scientific novels and detective stories” are popular. In particular he highlights the escapist nature of serialized literature, and observes that popular heroes from science fiction are close to common readers because they “are separated from their ‘literary origin’ and acquire the validity of historical figures”, they acquire “a particular fabulous concreteness in popular intellectual life” [C, 350].

Gramsci’s remarks on mass literature seem to imply that, precisely because they are popular, low literary genres may be the terrain of struggle for hegemony if they are deprived of their negative escapist nature and turned into something committed and positive. He also argues in favour of the opera which, he says, “in a certain sense is the popular novel set to music” [C, 201].

If, on the one hand, the concept of a national-popular culture is perhaps obsolete in the contemporary globalized world, on the other Gramsci’s support for militant though culturally qualified literary criticism as well as his analysis of serials seem to be important anticipations of recent discussion on culture in a mass society. As Strinati puts it, “from a Gramscian perspective, popular culture and the mass media have to be interpreted and explained in terms of the concept of hegemony”.<sup>3</sup>

### • Read

Complete editions of Gramsci's work: in Italian, *Quaderni del carcere*, edizione critica dell'Istituto Gramsci, a cura di Valentino Gerratana, Turin, Einaudi, 1977 (HB- 51-994 1); in English, *Prison Notebooks*, 2 volumes, New York-Chichester, Columbia University Press, 1996 (HL-201-685).

*Selection from the Prison Notebooks*, ed. and transl. Q. Hoare and G.N. Smith, London, Lawrence and Wishart, 1971, reprinted several times. Full text of this (including *The Intellectuals*) online:

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<sup>3</sup> Dominic Strinati, *An Introduction to Theories of Popular Culture*, London, Routledge, 1995, p. 169.



<http://www.walkingbutterfly.com/wp-content/uploads/2010/12/gramsci-prison-notebooks-vol1.pdf>

On Gramsci in general: W. L. Adamson, *Hegemony and Revolution*, Berkeley-London, University of California Press, 1980 (ARTS 335.4 GRAg MOI); G. Liguori, *Gramsci conteso: storia di un dibattito 1922-1996*, Rome, Editori riuniti, 1996 (PB-161-645); A. Pozzolini, *Antonio Gramsci: An Introduction to His Thought*, London, Pluto, 1970 (ARTS 335.4GRAg LO); *Approaches to Gramsci*, ed. A. Showstack Sassoon, London, Writers and Readers Publishing Cooperative Society, 1982 (ARTS 335.4 GRAg M2;2).

Internet has an interesting site called 'Resources on Antonio Gramsci'. Address: <http://www.soc.qc.edu/gramsci/> This site contains some essays on Gramsci, some issues of the Gramsci Society journal, and extensive bibliographical information in Italian and in translation.

On intellectuals and cultural aspects: G. L. Lucente, 'Notes on Antonio Gramsci's Theory of Literature and Culture', in *Crosspaths in Literary Theory and Criticisms*, Stanford University Press, 1997 (ARTS 801.09 N792); D. Strinati, 'Marxism, Political Economy and Ideology', in *An Introduction to Theories of Popular Culture*, London, Routledge, 1995 (ARTS 301.2 N54).

### 1.3 SOME MORE DEFINITIONS OF INTELLECTUALS

**Said.** He explicitly links back to both Benda and Gramsci, and creates a modern definition of intellectuals based on a search for truth, sense of moral responsibility, function of questioning received ideas, and an awareness that intellectuals are professionals in modern societies.

**Aron.** He distinguishes intellectuals as “scribes”, literati and artists, and experts, and ascribes ideological choices to individual preferences. The Church, as agent of intellectual formation and action, has been replaced by science and technology in modern societies. Aron is in favour of tolerance and against fanaticism.

**Bourdieu.** He sees culture as a complex field related to the field of power but partly independent from it and from commercial success. He grants a “high degree of autonomy” to culture in society, and a degree of “disinterestedness” to intellectuals. Writers are subject to political and ideological fluctuation. Subjective and objective aspects play a relevant role among intellectuals.

**Bauman.** Intellectuals used to be “legislators” but they are rather “interpreters” in postmodern societies where pluralist visions of the truth coexist, politics administers the social system, and autonomous types of intellectual discourse emerge. “The project of modernity has been deposited and still resides in the cultural traditions the intellectuals perpetuate and develop. As before the intellectuals must initiate and guide a process of enlightenment, through supplying an adequate theory (of history, of social systems, or communicative action) which reveals the possibility of redemption contained in the form modern society has currently assumed, and points out realistic strategies of redemptive practices; and, secondly, through promoting genuine democracy by involving ever wider sections of society in the redemptive debate”.

**Goldfarb.** “The intellectuals are special kinds of strangers, who pay special attention to their critical faculties, who act autonomously of the centres of power and address a general public, playing the specialised role in democratic societies of fostering informed discussion about pressing societal issues” (p. 37).

**Tarchi.** Intellectuals have increased in number in late modern societies due to new types of professions in fields such as audiovisuals and universities. Intellectuals groups have become fragmented and often self-referential, and they do not develop a unified awareness of themselves and of society. The impoverishment of intellectuals is linked to their loss of traditional status. However the mass society gives them visibility in forums such as talk-shows and newspapers. A general decreased interest in ideologies has caused intellectuals to shift towards human rights rather than specific ideologies such as Marxism.

**Sapiro.** One aspect of *L'espace intellectuel en Europe*, ed. by Gièle Sapiro, is the concept of literary space, which is developed from Bourdieu's analysis within the particular framework of Europe. In relation to the definitions of intellectuals, this book confronts the question of whether one can define European intellectuals as such, or are intellectuals individuals separate from each other, and finally, even assuming that there are intellectual groups, to what extent international communities are functional in Europe?

In the *Introduction*, Sapiro observes that the economic and administrative construction of Europe does not have an equivalent configuration on a cultural level (p. 5).

In the 19<sup>th</sup> century the national seemed to prevail over the international. However, towards the end of that century and in the 20<sup>th</sup> century, a number of factors encouraged internationalization. Among such factors one may include socialist internationalism, pacifist humanism, post war reconstruction mentalities, collective movements such as 1968, and so on (p. 7).

Language has played a relevant role in the construction of intellectual national identities rather than internationalising them. In addition, a specific European identity is not particularly developed as part of the school curricula, and so it would seem to remain not especially explicit.

There was nonetheless an emergence of the intellectual as a supra-national model for several countries (for instance Sartre in the 1940s and 1950s).

As Sapiro observes in her essay ‘L'internationalisation des champs intellectuels dans l'entre-deux guerres; facteurs professionnels et politiques’ (pp. 111-46), one is left to wonder, though, if a specifically European intellectual space can be found in other fields than that of the intellectual as an inspirer of thought and a figure of prestige as it used to be the case with figures such as Thomas Mann in Germany or Elio Vittorini in Italy.

On her part Anna Boschetti observes that after 1945 there have been a number of similarities and differences among critical intellectuals in various countries of Europe, and the circulation of works beyond the borders of single countries has played a relevant role (p. 152). She mentions attempts at inter-European intellectual collaboration around some projects of journals (for example collaboration between the French *Temps modernes* and the Italian *Il Politecnico* in the 1940s). In recent decades, Boschetti notes, an interest seems to have been general among intellectuals of various parts of Europe for universal values and various aspects of democracy (p. 180).

Interestingly, some of the essays in this book are about translation as a means on which ideas circulate and can unify intellectuals in different European regions. Furthermore the logical context of globalisation is taken into account, and perhaps this is the future, a wider space which extends beyond Europe but within which European intellectuals can play a relevant role.

**Read:**

Raymond Aron, *L'opium des intellectuels*, Paris, Gallimard, 1968. PB- 6-594.

Zygmunt Bauman (1987), *Legislators and Interpreters: On Modernity, Post-modernity, and Intellectuals*, Cambridge, Polity, 1989. PL-152-175.

Pierre Bourdieu, *The field of cultural production: essays on art and literature*, Cambridge, Polity, 1993. LEN 301.2 N3;1.

Jeffrey C. Goldfarb, *Civility and Subversion. The Intellectual in Democratic Society*, Cambridge University Press, 1998

Edward W. Said, *Representations of the intellectual, The 1993 Reith Lectures*, London, Vintage, 1994. LEN 828 N42;1.

*L'espace intellectuel en Europe. De la formation des États-nations à la mondialisation XIX<sup>e</sup>-XX<sup>e</sup> siècle*, ed. Gisèle Sapiro, Paris, La Decouverte, 2009.

## 2. COMMUNISM: A SOVIET INTERPRETATIONS OF COMMITMENT (ZDANOV'S POSITION IN THE USSR) AND SOME REPERCUSSIONS IN WESTERN EUROPE

**2.1. USSR.** An initial pluralism in the newly formed Soviet society in Russia in the 1910s and 1920s (cf. Trotsky, Futurism, experimental forms of music, new cinema) was replaced by Stalin's cultural policies in the 1930s and Zdanov's choice for "socialist realism" in the 1940s, condemnation of lyrical and subjective forms of literature and art as bourgeois, and a choice of works based on proletarian positive heroes and favourable to Marxist ideal. In this version of commitment, intellectuals are, as Stalin defined them, "engineers of souls".

**2.2. SOVIET WRITERS CONGRESS 1934. READ:** A. A. Zhdanov "Soviet Literature - The Richest in Ideas, the Most Advanced Literature" Speech: delivered in August 1934; Source: Gorky, Radek, Bukharin, Zhdanov and others "Soviet Writers' Congress 1934", page 15-26, Lawrence & Wishart, 1977; Online Version: Marxists Internet Archive (marxists.org) 2004; Transcribed by: Jose Braz for the Marxists Internet Archive.

### 2.3. WATCH:

Eisenstein's films *The Potemkin Battlefield* (<https://www.youtube.com/watch?v=Ps-v-kZzfec>), and *October* - <https://www.youtube.com/watch?v=k62eaN9-TLY>.

North Korean political posters - <https://www.youtube.com/watch?v=bT-4MWrJyDM>.

Chinese ballet (<https://www.youtube.com/watch?v=ZHTPcs3lQPU>), and film (<https://www.youtube.com/watch?v=zoPM9d18e9o>) *The Women's Red Detachment*.

Chinese epic show The East is Red - <https://www.youtube.com/watch?v=LQaK3tL6qIE>.

The Opening of the Olympics in China - [https://www.youtube.com/watch?v=ii-n\\_QSS0og](https://www.youtube.com/watch?v=ii-n_QSS0og).

Illustrations as follows:

#### 1) Russian Futurism





Posters by Mayakovsky

## 2) Picasso's *Guernica*





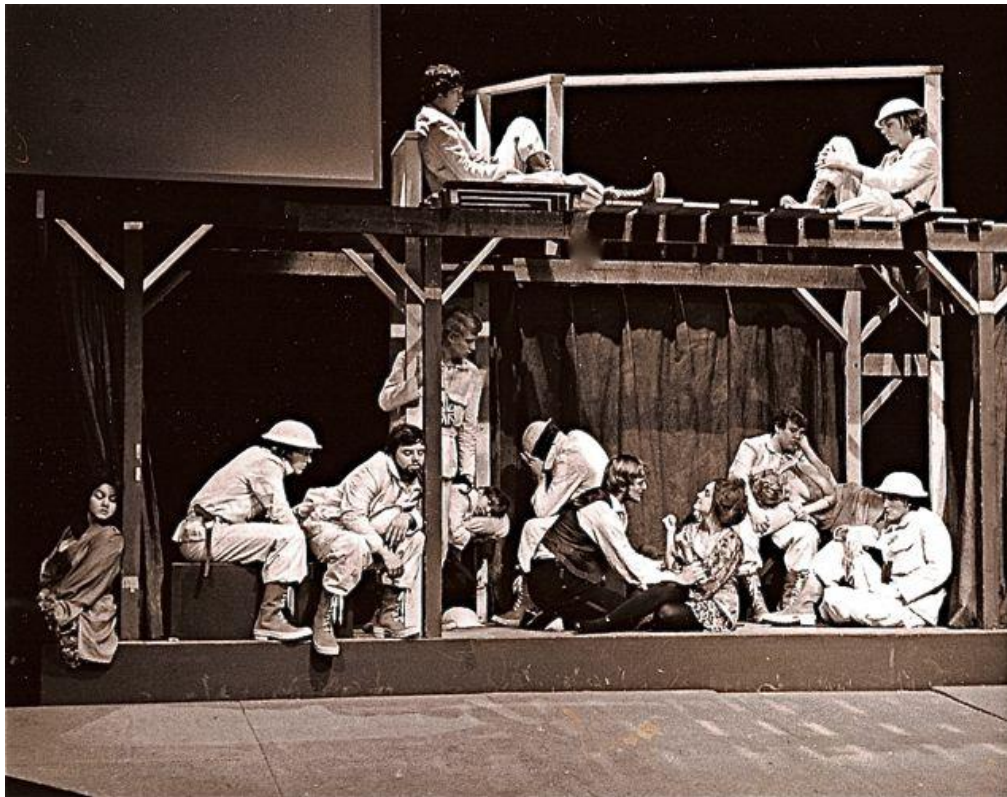
## 3) Eisenstein



From *The Potemkin Battlefield*

4)

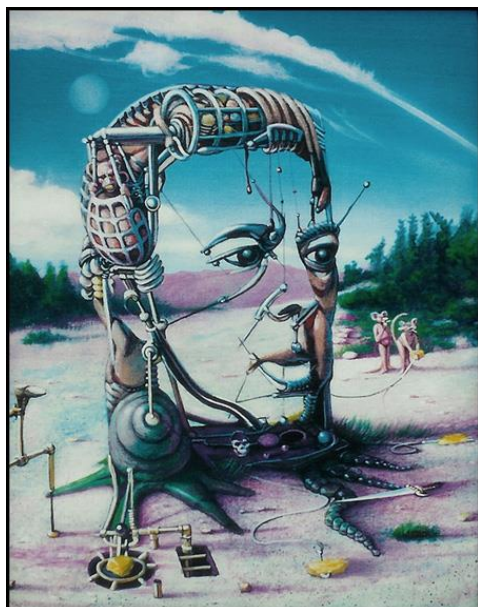
Bertold Brecht



Scenes from *Mother Courage* at <http://www.youtube.com/watch?v=1S5XZgV2Hd0>

Scenes from *Threepenny Opera* (film version) at  
<http://www.youtube.com/watch?v=zMWc4h77e2o&feature=related>

## 5) Surrealism



Breton





Magritte

## 6) Socialist realism (USSR)



### **Read:**

Anna Achmatova, *Poems*:

<http://www.poemhunter.com/anna-akhmatova/quotations/>

L. Trotsky, *Class and art : problems of culture under the dictatorship of the proletariat*; speech by Trotsky speech by Trotsky during discussion, May 9, 1924, at a meeting convened by the Press Department of the Central Committee of the R.C.P.(B) on party policy in the field of imaginative literature, New Park Publications, 1968.

Leon Trotsky on literature and art, New York, Pathfinder, 1970.

B. Thompson, *The premature revolution: Russian Literature and society*, London, Weidenfeld and Nicol

### 3. JEAN-PAUL SARTRE'S CONCEPT OF ENGAGEMENT AND THE CREATION OF A EUROPEAN MODEL OF COMMITMENT; ELIO VITTORINI'S *IL POLITECNICO* IN ITALY; GEORGE ORWELL AND HIS REFLECTIONS ON POLITICS, WRITING AND TRUTH

#### 3.1 FRANCE (SARTRE)

In 1946 Garaudy defended intellectual autonomy from politics, and Aragon reproached him for his views on cultural freedom.

Sartre founded his vision of commitment on the concept of responsibility. In the 1940s he wrote that “‘committed writer’ knows that words are action” and have influence on society. The “writer is a parasite of the governing *élite*. But, functionally, he moves in opposition to the interests of those who keep him alive”. Modern writing is a profession. Rather than contemplation of beauty, the aim of committed writing is to show how society is, and struggle against moral evils. Committed writers are on the side of workers but “the politics of Stalinist Communism is incompatible in France [...] with the honest practice of the literary craft”.

Sartre's concept of commitment was expressed in “*Présentation des Temps Modernes*” in terms of responsibility as opposed to the “temptation towards irresponsibility” which sooner or later affects all writer socially “originating from the bourgeoisie”. The main preoccupation of the author who practices art for art's sake is to “create useless works” (“faire des ouvrages qui ne servent à rien” (p. 9). Realist authors talk about society but they often lack the skill to become an alternative to the bourgeoisie (p. 10). Sartre's mission for *Temps Modernes* is to encourage social change (“Notre intention est de concourir à produire certains changements dans la Société qui nous entoure”); however these changes must be brought about “non-politically, that is to say without serving any specific party, but rather making an effort to recreate a conception of human beings” (p. 16). According to Sartre “engagement never should direct us to forget” (p. 30).

These ideas are also expressed in *Qu'est que c'est la littérature?* (*What is Literature?*). In this work, the poet is exempted from expressing commitment due to the peculiar nature of poetry, but the prose writer has a duty to express commitment (p. 11). In fact, “the ‘committed writer’ knows that words are action” (p. 14). Writing is not action in itself but it results in action (p. 123). Art is not losing any of its quality by being committed, on the contrary style for its own sake coincides with emptiness (p. 17).

The main motivation for writing is “the feeling that we are essential in relationship to the world” (p. 28). “Our job as a writer is to represent the world and to bear witness to it” (p. 221).

The relationship between the committed writer and the reader is one between two varieties of freedom (p. 38). Sartre's concept of commitment is also rooted in philosophy: “To write is [...] to disclose the world and to offer it as a task to the generosity of the reader. It is to have recourse to the consciousness of others in order to make one's self be recognised as *essential* to the totality of being” (p. 45).

The writer's position is that “the writer is a parasite of the governing *élite*. But, functionally, he moves in opposition to the interests of those who keep him alive. Such is the original conflict which defines his condition” (p. 62).

A committed writer “must write for a public which has the freedom of changing everything; which means, besides suppression of classes, abolition of all dictatorship, constant renewal of frameworks, and the continuous overthrowing of order once it tends to congeal. In short, literature is, in essence, the subjectivity of a society in permanent revolution” (p. 122). “Writing is not living. Neither is it running away from life in order

to contemplate Platonic essences and the archetype of beauty in a word at rest. Nor is it letting oneself be slashed, as by swords, by words [...]. It is the practising of a profession, a profession which requires an apprenticeship, sustained work, professional consciousness, and the sense of responsibility" (p. 179).

Even though Sartre's position is openly Marxist, he questions the renunciation to civil liberties in the Soviet Union (p. 226). While sharing "the ends" of socialism, he takes distance from its "means" when they are wrong (p. 221). "If it should be asked whether the writer, in order to reach the masses, should offer his services to the Communist Party, I answer no. The politics of Stalinist Communism is incompatible in France with the honest practice of the literary craft" (p. 197). Nonetheless, "it must be said without hesitation that the fate of literature is bound up with that of the working class" (p. 194).

On an ethical level, a work of committed literature is "a weapon in the struggle that men wage against evil" (p. 245).

In Sartre's *Plaidoyer pour les intellectuels* (1972), intellectuals on the economic level are seen as non-producers and yet earners of salaries, and on the level of their subjectivity they are affected by the ill of considering themselves as a social "elite", hence their "moralizing attitudes, idealism and dogmatism" (pp. 10-11).

They have a relevant social function, though, if Sartre defines them as "those who interfere with what does not concern them and question established truths as a whole finding inspiration in a global conception of human beings and society" (p. 12). For Sartre the intellectual is not the scientist who researches nuclear energy, but the thinker who warns about nuclear bombs. The intellectual's social function is based on his "praxis" (p. 14), or practice, and in this respect there are a number of "specialists in the field of practical knowledge" (p. 17), much like Gramsci's "organic intellectuals" (p. 23) who act, willingly or unwillingly, on behalf of the ruling classes and are "supposed to convey their values" (p. 27), but the task of the true intellectual goes beyond this and coincides with a constant quest.

The main function of Sartrean intellectuals is to search both into themselves (p. 45) and their social consciousness. According to Sartre, those who can properly define themselves as intellectuals have acquired the awareness that they are "under the influence" of the dominant classes (p. 49) and take good causes to heart. Other than the "false intellectuals" (p. 54), the true intellectuals tell the truth (the main truth being "liberté", or freedom, p. 83) and they naturally side by the oppressed (the "défavourisés", p. 61).

It is their own free choice that constructs intellectuals and their commitment, given that they do not receive a "mandate" by anyone else except themselves (p. 59).

In brief, the task of intellectuals is to "get to know the world in order to change it" (p. 68), "fight ceaselessly against ideology", and "expose themselves to self-criticism" (p. 70).

Some of the above, though partly outdated and idealistic, is still valid today for those intellectuals who, as inheritors of humanistic stances, wish to give scope to their existence by embracing social relevance and by intervening in a variety of cultural, social and political fields.

#### *Read:*

Jean-Paul Sartre, "Présentation des *Temps Modernes*" (1948), in *Situations, II*, Paris, Gallimard, 1948, pp. 7-30.

Jean-Paul Sartre, *Qu'est que c'est la littérature?* (1948), *What is literature?* London, Routledge, 1993.

Jean-Paul Sartre, *Plaidoyer pour les intellectuels*, Paris, Gallimard, 1972.

### 3.2 ITALY (VITTORINI)

Vittorini's *Il Politecnico* (1945-1947) attempted a policy of unity among intellectuals of various political persuasions but all antifascist. The Italian Communist Party initially supported this, but then Togliatti advocated the right of the PCI to direct culture. Vittorini defended independence of culture from political pressure ("do not play the fanfare for revolution") and legitimacy of aesthetic choices other than realism.

Here are some quotations from articles published in *Il Politecnico*.

Just after the end of fascism and World War II, Vittorini advocates "no longer a type of culture which consoles from suffering but rather a variety of culture which protects from, fights against and eliminates suffering". Culture, he maintains, was defeated during the war because it had taught that the "life of children was sacred" and the "civilized progress of human beings should be defended", and yet all of this was broken by the war massacre and the holocaust. He continues, "There are no crimes committed by Fascism that culture had not taught to condemn", and therefore now it should be necessary to re-launch this kind of culture, in fact he even more radically claims that culture should "help to eliminate exploitation and slavery, win over material need, this is how the old culture ought to change into a new type of culture [...]. I address all Italian intellectuals which have known Fascism – not merely Marxists but also Idealists, Catholics and even Mystics. Are by any chance any assumptions in Idealism and Catholicism which would be opposed to changing culture into a culture capable of fighting against suffering?" (From "Una nuova cultura", *Il Politecnico*, 1, 1945).

Replying to an article by the Communist intellectual Mario Alicata (published in *Rinascita*, 5-6, 1946), Vittorini writes: "The main mistake is of course to believe that *Il Politecnico* is a Communist journal since it is edited by a Communist person. [...] We have not expressed a tendency which is useful to the Communist Party, but rather a historical need of Italian culture in general [...]. Our work cannot certainly ignore Marxism because there is no cultural work which can avoid it, but ours is work conducted by Marxists and non Marxists together" (From "Politica e cultura", *Il Politecnico*, 31-32, 1946)

In "Politica e cultura: una lettera di Palmiro Togliatti" (*Il Politecnico*, 33-34, 1946), Togliatti (the secretary general of the Italian Communist Party or PCI) observed that *Il Politecnico* was initially supported by the PCI because the policy of the journal appeared innovative and politically correct, but later on it had become different from its original intentions due to the fact that it promoted cultural novelties rather than politically oriented authors. Togliatti was against the primacy of culture over politics.

In "Politica e cultura: lettera a Palmiro Togliatti", Vittorini defended the eclectic nature of *Il Politecnico*, he claimed that Marxists should be open to new types of poetics and to discussion with all antifascist intellectuals, and he highlighted the specific nature and function of culture. He says: "Culture should develop in the direction of research which is typical of culture, and it should not develop instead in the direction of influence which is typical of politics, because if culture does so it leaves its task unaccomplished. [...]". Vittorini underlines that culture should not concern itself with any "type of direct action". It should instead "proceed on the path of research". He continues, "Culture is history which unfolds as history, whereas politics is history which has to go through the field of necessity and even daily aspects that characterize the zeitgeist. [...] I reject a total politicization of culture, and I advocate a vision of culture as the possibility to perform [...] its non-political tasks. [...] I never meant to say that politicians should not interfere with cultural questions. What I meant to say was that politicians should be cautious to intervene as politicians, due to aims of political contingency, by using political arguments and tools and by pressurizing and intimidating their cultural interlocutors politically. Even politicians should intervene in cultural matters [...] on the level of culture itself and by



using cultural criteria” (From “Politica e cultura: lettera a Togliatti” (*Il Politecnico*, 35, 1947).

Clearly Vittorini posed questions of independence that are still relevant. He was meanwhile advocating freedom of expression from the realist aesthetics chosen by the 3<sup>rd</sup> International.

**Read:**

*Il Politecnico 1954-1947*, ed. Elio Vittorini, Turin, Einaudi, 1975. HX- 2-935.

### 3.3 UK (ORWELL)

In *Why I Write* (1946 - the full text is in the next few pages), Orwell defines what characterizes his own type of commitment. His definitions constitute also a more general paradigm for commitment which takes into account personal as well as social motivations. Orwell identifies “four motives for writing”:

1. “Sheer egoism. Desire to seem clever, to be talked about, to be remembered after death”;
2. “Aesthetic enthusiasm. Perception of beauty in the external world, or, on the other hand, in words and their right arrangement”;
3. “Historical impulse. Desire to see things as they are, to find out true facts and store them up for the use of posterity” [*E*, p. 3].
4. “Political purpose - using the world ‘political’ in the widest possible sense. Desire to push the world in a certain direction, to alter other people’s idea of the kind of society that they should strive after. [...] No book is genuinely free from political bias. The opinion that art should have nothing to do with politics is itself a political attitude” [*E*, p. 6]. According to Orwell, politics confers aesthetic qualities on what one writes: “it is invariably when I *lacked* a political purpose that I wrote lifeless books” [*E*, p. 7].

He clarifies that his work is against totalitarianism, as it is clear especially in *Animal Farm* and *1984*, his best known novels. In his essays he explains: “Every serious line of work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic socialism” [*E*, p. 5]. He shows respect for writers who attempted to compose what he calls an “unofficial history” of totalitarianism, and he mentions in particular in this respect Silone, Malraux, Salvemini, Birkenau, Serge and Koestler [*E*, p. 269].

In *The Lion and the Unicorn*, he declares himself in favour of a variety of Socialism which does not adopt “the old-fashioned ‘proletarian revolution’” [*E*, p. 173]. He also opposes dogmatic approaches to Marxism.

He underlines aversion to injustice as one of the aspects of commitment: “My starting point is always a feeling of partisanship, a sense of injustice [...]. I write [...] because there is some lie that I want to expose, some fact to which I want to draw attention” [*E*, p. 5].

“Truthfulness” [*E*, p. 6] is a central value for Orwell, and commitment to the truth is one of the tasks of the committed intellectual.

One of his main concerns is with the underprivileged and with class stratification. In *The Lion and the Unicorn* (1940), he foresaw the emerging of the modern middle class. He writes that the “extension of the middle class [...] has happened on such a scale as to make the old classification of society into capitalists, proletarians and petit bourgeois [...] almost obsolete”. This resulted into “the spread of middle-class ideas and habits among the working class” [*WIW*, p. 42]. Thus “to an increasing extent the rich and the poor read the same books, and they also see the same films and listen to the same radio programmes. And the differences in their way of life have been diminished by the mass-production of

cheap clothes and improvements in housing” [WIW, p. 43]. “In tastes, habits, manners and outlooks the working class and the middle class are drawing together. The unjust distinctions remain, but the real differences diminish” [WIW, p. 44].

***Read***

George Orwell, *Essays*, London, Penguin, 2000 [abbreviated above as *E*]; *Animal Farm*; 1984.

## 4. NEOREALISM

The neorealist intellectual as filmmaker is part of this course because he/she represents a way of addressing a popular audience by engaging on social realities, thus contradicting the often non committed cultural environment of many commercial films.

Neorealism can be seen perhaps more as a general mode of operating aesthetically than a proper movement.

Italian neorealism was a particular aspect of realism concerned with documentary evidence, professional but also non-professional actors, the problems of the lower classes, antifascism, poverty, and non-rhetorical and non-pompous ways of representing life. In addition neo-realism is communicative and easily understood by a large reading and cinema-going public.

Neorealism falls partly under the category of Gramsci's national-popular.

Humanity is perhaps enhanced in neorealist films more than politics but it is also true that a number of neorealist directors were directly or indirectly concerned with left-wing politics.

Realism was seen by some Italian intellectuals as a suitable style for political commitment because realism imitates reality, and in Marxist terms, it was considered as an appropriate super-structural reflection of the economic base.

According to Lizzani, neorealism can be mentioned historically in Italy since 1936-1937, and it became particularly evident especially with Visconti's film *Obsession* (1943). Other important directors of neorealism: De Santis, De Sica, Rossellini, and partly also Fellini.

**Neorealism time-span:** 1943 to the 1950s

### **Main values expressed by neorealist authors:**

Reality as it is / Ordinary people

Social-political aspect: representation of the underprivileged without idealization

Representatin and change of society and especially the ordinary life of the lower classes

"L'uomo" (humankind) vs inhumanity

"Senso morale" (moral aspect) vs nihilism

"La verità" (the truth), sincerity vs pompous lies and ideological mystification

"Responsabilità (responsibility)

Justice, social equality

### **The question of realism:**

Tradition of realism. Imitation (mimesis) Plato and Aristotle.

Realism (in the Middle Ages, eg Boccaccio and Dante's *Inferno*; Romanticism, eg Puskin; Naturalism, eg Zola: lower classes; pessimistic representation) vs idealization of reality (eg Dante's *Paradiso*).

Realism vs experiment and avantgarde.

Educational function of the arts: write for everybody, learn from the lower class, educate to literacy, participate in the epics of change

### **Names of some authors:**

**FICTION WRITERS:** Cesare Pavese, Elio Vittorini, Alessandra Viganò, Carlo Bernari, Carlo Cassola, Alberto Moravia, early Italo Calvino

**DIRECTORS:** Visconti, Rossellini, early Fellini, De Sica

**PAINTERS:** Guttuso



**Read**

R. Arnes, *Patterns of realism*, New York, A.S. Barnes, 1971.

H. Bacon, *Visconti: Explorations of beauty and decay*, Cambridge University Press, 1998.

P. Brunette, *Roberto Rossellini*, Oxford University Press, 1987.

C. Celli and M. Cottino-Jones, *A new guide to Italian cinema*, Basingstoke, Palgrave Macmillan, 2007.

*Roberto Rossellini: Magician of the real*, ed. FD. Forgacs, S. Lutton and G. Nowel-Smith, London, BFI, 2000.

D. Forgacs, *Rome open city*, London, BFI, 2000.

R.S.C. Gordon, *Bicycle thieves*, New York, Palgrave MacMillan, 2008.

M. Shiel, *Italian neorealism*, London, Wallflower, 2006.

D. Thompson, "Andremo se mai verso l'uomo" (this essay is in English), *ATI Journal*, 39, 1983, pp. 37-51

C. Wagstaff, *Italian neorealist cinema*, University of Toronto Press, 2007.

## 5. INTELLECTUAL REACTIONS TO IDENTITY AND CONFLICT AS EXEMPLIFIED BY IRISH TEXTS BY AUTHORS INCLUDING SEAMUS HEANEY, CIARAN CARSON, DECLAN KIBERD

Irish poets' commitment in the 20th century may be seen as oriented towards three areas: identity as partly an aspect of the national question, the situation in Northern Ireland, and language.

The two poets chosen as examples for this course, and well versed in the three areas indicated above, are Seamus Heaney and Ciaran Carson.

"Escaped from the massacre" is one of the phrases used by Heaney. In terms of archaic identities, in his first books, and especially in his collection *Death of a Naturalist*, Heaney points towards traditional activities and the rural society, but he uses them not only as ways of reviving the past but as metaphors for literature in modernity. In addition, in a collection entitled *North*, he expands the Irish world of reference towards the mythical realities of the North in general in symbolical and allegorical ways. Heaney takes issue with Irish history in a number of texts but perhaps more evidently in *Station Island*, a book in which he imagines a number of dialogues with intellectuals from old and recent Irish history. Commitment towards language, circles of people he knew, and peace is visible in his collections in the last two decades.

Carson's first volumes, and perhaps *Belfast Confetti* more clearly than in other books, show the anxiety and harshness of living in a city like Belfast during the "Troubles" and among divided communities. His commitment consists in this representation of that city. He pervades what he describes with humour as a reactive attitude to the tragedy. He is interested in language experiments which has become more prominent in his later collections. He also makes reference to Irish traditional music, both in his versification patterns and in some of his early poetry articulated as ballads.

### **Read**

Ciaran Carson, *The Irish for No*, Newcastle, Bloodaxe, 1988. PL-133-653; *Belfast confetti*, Oldcastle, Gallery Press, 1989.

YouTube: <http://www.youtube.com/watch?v=KLIXqjGmBOo>.

Seamus Heaney, *Opened Ground: Selected Poems, 1966-1996*, London, Faber, 1997. PL-440-942. "Digging" in YouTube: <http://www.youtube.com/watch?v=dIzJgbNANzk>.

Declan Kiberd, *Inventing Ireland*, London, Cape, 1995; *The Irish Writer and the World*, Cambridge University Press, 2005, Ch 1 ("Introduction"), pp. 1-20 (partly in Google Books:

[http://books.google.ie/books?id=wxeE4jB4LZkC&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](http://books.google.ie/books?id=wxeE4jB4LZkC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)).

## 6. SOME ASPECTS OF BUDDHISM AND COMMITMENT

The aspects of Buddhism in this class are: 1. General principles of Buddhism; 2. Buddhism in the West; 3. Engaged Buddhism in recent years.

### 1. *General principles of Buddhism*

Buddhism developed initially in India in the 6<sup>th</sup> century BC, and then, as we shall see later in this talk, it expanded to several parts of East Asia, until it reached Europe and the United States. In Europe diffusion was confined to individuals until the 19<sup>th</sup> century. Between the late 19<sup>th</sup> and early 20<sup>th</sup> century Buddhism was had a first phase of diffusion in Europe, followed by a second wave that started in the 1960s and 1970s and has continued to the present day.

There are some basic principles that appear to be common to all Buddhists in the various traditions of Theravada, Mahayana and other schools. The main concept is the *dharma*, the law (or path) to be followed in order to reach enlightenment. The key-hold concept of Buddhism, and the philosophical starting point, is the “Four Noble Truths” that are as follows:

- i. Existence of suffering. Everything that exists is characterized by the experience of suffering (*dukkha*), which might be seen as physical pain and psychological grief connected with absence of dear people and things, anxiety, disease, becoming old, and death;
- ii. The cause of suffering is greed connected with self-assertion and attachment to intolerant opinions in contrast with the views of others;
- iii. There is a way out of suffering, and this is the enlightenment or achievement of nirvana;
- iv. The way out of suffering is the eight-fold path. The eight aspects of the path are: correct comprehension, correct thought, correct words, correct actions, correct sustenance, correct effort, correct concentration, and correct meditation. Right thought concerns emotions and it is aimed towards peaceful liberation from sensuality, bad disposition and cruelty, and in the direction of developing constructive emotions and compassion. Right word means to speak softly, without hurting others, and sincerely. Right action consists in not killing and refraining from any other type of violence, avoid improper sexual conduct, abstain from alcohol and not stealing.

The ultimate purpose of Buddhism is the achievement of happiness. Full awareness, uprooting of delusions on the nature of the universe and the self, detachment, needlessness, and moral behaviour are the keys to Buddhist happiness. The concept of happiness, by contrast with crass materialism, is not selfish accomplishment of one's needs and desires, but rather self-control and limitation of greed founded on acceptance of not having as the basis for better living. This, in turn, does not coincide with total deprivation. On the contrary, by contrast to Hindu Yogic asceticism, Buddhism presents itself as the Middle Way.

### 2. *Buddhism in the West*

The penetration of Buddhism in Europe is due to a number of factors, but in general, initially, it was due to reports and travel by Europeans to the East. Traders and

missionaries such as Marco Polo and Matteo Ricci were those who mainly reported about Buddhist theory and practice in this early phase.

Most European accounts of Buddhism until the 19<sup>th</sup> century were negative, based on Christian prejudice and scarce deep knowledge of Buddhist philosophy.

An opposite idealizing attitude can be found during and after the Romantic period, see in particular Schopenhauer's and Nietzsche's appreciations.

Among sociological investigations of Buddhism in the first decades of the 20<sup>th</sup> century, one should at least mention Max Weber (1922).

Two European intellectuals involved with Buddhism in the first half of the 20<sup>th</sup> century are Herman Hesse (see in particular his novel *Siddharta*, an Orientalist work in which the main character achieves enlightenment, and therefore follows in individual path), and Alexandra David-Néel whose works on Tibet are the expression of commitment to diffusion of Buddhism and explanation in terms of anthropology.

A revival of Eastern religions took place in Europe, the US and other Western countries in the 1960s and 1970s in connection with liberation ideologies, the hippy phenomenon, and other anti-institutional movements. Hinduism, yoga, Buddhism and other religions, as well as a revival of paganism, were adopted by marginal but also protest communities and by individuals in opposition to Christianity that seemed to be linked to vested power and tradition. In this context, an embryo of rediscovery of Buddhism took shape and continued to develop in the 1980s and 1990s in connection with new types of Western spirituality such as the Aquarian Age and the New Age accompanied by imaginative and not explicitly political traits. In the 21<sup>st</sup> century, though, Buddhism in Europe took distance from these practices and developed in independent and more conventional ways as it kept growing in numbers.

One of the explanations given in sociology for the emergence of spiritual revival in late modernity is its unorthodox and anti-establishment policy as implied in the above paragraph.

Beck has also identified the search for a "personal God" that for a number of Western people would seem to have replaced collective formal representations of Christianity.

According to Weber, in modernity "The world is disenchanted. One need no longer have recourse to magical means in order to master or implore the spirits, as did the savage, for whom such mysterious powers existed". By contrast to this well established interpretation of modernity, Beck maintains that it has become apparent that the pairing of modernization and secularization is not as accurate as it seemed to be only a few years ago, due a process of "re-enchantment" that consists in the appearance of the new types of spirituality mentioned above. This interpretation is rather interesting in general, yet in the particular case of Buddhism one wonders to what extent it is tenable given the need for an uprooting of delusionary visions of reality and a confrontation with the sheer fact of suffering as a starting point in Buddhist meditation on the Four Noble Truths.

With regard to the last thirty years, interest in Buddhism is due to a variety of factors including the fact that it is "capable of communicating with a post-industrial modern society" (Obadia). Buddhist persuasions would appear to coincide, at least partly, with anti-materialism and with rejection of consumerism by some social groups and individuals while also responding to the need for happiness expressed by Western ideologies. In brief, Buddhism would seem to combine social "well-being" and "spirituality" (Obadia)

Some scholars doubt that Western Buddhism is motivated by typically religious needs, and they maintain that at its roots we find an undefined quest for spirituality connected with idealization of oriental practices.

### 3. *Engaged Buddhism*

Buddhism has often acquired a socially and even politically committed dimension in recent decades. If, on the one hand, it is true that Buddhist advisors throughout the centuries have suggested morally good actions to rulers in East Asia (Ven. Bikkhu Bodhi), and in some countries it has become an official ideology connected with state views (Thailand, Laos), it is equally true that in a number of cases Buddhism maintained political neutrality (one might recollect the Chinese polemic, in pre-Communist China, between socially active Confucianism as opposed to renouncing Buddhism). Yet in recent years Buddhism has expressed clear political and social stances, such as positions on Tibet and social movements of monks in Myanmar, partly as autonomous development, but partly also as a result of the exportation of a neo-Buddhist tendency towards commitment from the West to the East (King, 1996).

One might argue that the idealistically utopian and humanistic values of Buddhist social discourse can only have a positive effect in Western as well as Eastern modernized and alienated societies.

#### ***Read***

*Basic Teachings of the Buddha*, ed. and transl. Wallis, G., New York, The Modern Library, 2007 (Or a similar anthology. A wide selection from the *Tripitaka*, or *Complete Pali Canon*, is available online at <http://www.accesstoinight.org/tipitaka/index.html>).

*Buddhism in the Modern World*, ed. McMahan, D.L., London and New York, Routledge, 2012.

Harvey, P., *Introduction to Buddhism: Teachings, History and Practices*, Cambridge University Press, 1990.

King, S.B. (1996) *Socially Engaged Buddhism*. State University of New York Press.

Ven. Bhikkhu Bodhi (2009) Socially Engaged Buddhism and the Trajectory of Buddhist Ethical Consciousness. *Religion East and West*, 9, pp.1-23. Available from: <http://eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?sid=20c2433e-e9cf-499b-9291-ea1191e66ab5%40sessionmgr4004&vid=0&hid=4205>.