



Tempos fraturados

Eric Hobsbawm , Berilo Vargas (Translator)

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Os 22 textos reunidos em Tempos fraturados são reflexões abrangentes sobre arte e política que ecoam algumas de suas obras clássicas, como A era dos extremos e Sobre história. Em ensaios inéditos, resenhas sobre livros de ciência e economia ou conferências em festivais literários, o autor acompanha o florescimento da belle époque, as vertentes do capitalismo moderno na Europa e nos Estados Unidos, a consolidação da sociedade de consumo. Não há aspecto relevante da cultura burguesa que ele não tenha examinado com brilho e elegância. O rumo das artes na atualidade, cultura e política na virada no milênio, Karl Kraus, os judeus e a vida intelectual, economia, ciência, art nouveau, arte pop, caubóis, religião, todos são temas abordados no livro. A coletânea, finalizada pouco antes da morte do autor, reúne em sua maioria textos escritos a partir dos anos 1990. É o caso de 'Os intelectuais - papel, função e paradoxo', de 2011, que lamenta o desaparecimento do intelectual público - nos dias que correm, argumenta Hobsbawm, eles não têm como fazer frente a Bono Vox. É também o caso de 'A perspectiva da religião pública', publicado pela primeira vez, que discute a religião no século XX como força política, em oposição ao papel que já exerceu como força intelectual. Mas talvez o texto mais surpreendente da coletânea seja 'O caubói americano - um mito internacional?'. A partir de um tema do imaginário pop, o historiador discute como uma subclasse empobrecida da região rural americana pôde dar origem a um símbolo de identificação nacional, fato que não se repetiu em outros países. Tempos fraturados é um testamento à altura do autor, um dos mais brilhantes intelectuais do século XX.

Tempos fraturados Details

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From Reader Review Tempos fraturados for online ebook

Andrea says

Per natura queste raccolte "svuota cassette" rischiano di contenere testi di valore eterogeneo, e purtroppo è così anche in questo caso. Qualche buon articolo insieme ad altri assai datati, e a qualche superfluo intervento di cortesia a festival o a convegni.

Leez Matías says

No conocía la obra de el señor Eric J. Hobsbawm, pero cuestiona realmente bien, el cheque intercultural que se da desde la literatura hasta la pintura.

María Emilia says

Está por encima de cualquier libro de Historia, pero de entre las obras de Hobsbawm es el más tedioso para leer. No recomendable para lectores que no disfrutan a pleno los tópicos tratados. Es de lectura compleja, dado que se requiere un nivel de conocimientos previos por encima del promedio, y de muchos datos historiográficos.

Dejando esto de lado, el extraordinario conocimiento del historiador es envidiable y el nivel de detalle de los temas tratados también es ambicioso. Se añade un punto de interés frente al hecho de que se trata del último libro escrito por el autor y deja un sentimiento mezclado de fascinación, asombro y optimismo por los sucesos ocurridos durante el siglo XX que se contagian a lo largo de las páginas.

CL Chu says

A collection of essays wrote by Hobsbawm in his late years, *Fractured Times* presented the historian's original thought about the cultural phenomena in contemporary West. Limited by the length of each essay, the arguments in this book may sometimes appeared incomplete or ambiguous. And yet Hobsbawm's rich knowledge concerning the era he has lived still made me interested in his other writing, especially the trilogy of long 19th century. Look forward to finding more about the interwoven web of science, religion, politics, and culture in the crisis and hope of "classical modernity".

Daniel says

As usual, anything by Eric Hobsbawm makes for interesting reading. This volume was his last book prior to his death nearly 3 years ago. Even though he remained an unrepentant Marxist till the end, it would be wrong not to acknowledge his productivity (he was still producing books into his 90s). The book is basically a series of essays on aspects of 20th century society and culture. On the negative side of things, he naively presupposed the infallibility certain scientific theories and was seemingly unaware that he fell into the same

!Tæmbu?u says

KOBOBOOKS

Reviewed by The Guardian (20 Mar 2013), The Guardian (31 Mar 2013)

William Uspal says

A generally stimulating set of essays displaying Hobsbawm's wit and erudition. One highlight was the essay on the crisis, failure, and capitulation of the 20th century avant-garde in the visual arts -- a capitulation which explains why contemporary art is characterized by, as Hobsbawm describes, Neo-Dada and (frequently mediocre) conceptual art. If, like me, you are fond of art nouveau and have wondered why its efflorescence was so brief, the essay on it is another highlight. However, I wish that the essays were selected and arranged to avoid repetition. I realize a scholar will return to the same themes many times over the course of his or her career, but I do not wish to read and re-read, in consecutive or near consecutive essays, the same anecdote about Beatrice Webb shopping for William Morris wallpaper.

Andy says

Series of interesting and engaging articles on 20th century culture

Stephen says

The historian presents a story about how the role of women and culture has been shaped over the past 150 years. It goes something like this...

At last women were allowed to enter "the public sphere". But then at that great historic moment their sisters sold them out. It had looked good for a while. Many women were supported by their liberal, progressive fathers who wished to see their daughters secure a highly regarded position in the prosperous middle class. Of course there were many men who wished to keep women out. Those like Freud, for instance, who didn't fear women's growing socioeconomic power so much as their independent sexuality. He was a married, middle class man, after all. By 1914 you could see a favorable pattern developing, the historian says: it was a lot easier to sleep with a Protestant or Jewish girl of the middle class than it had been a mere twenty years before. A hundred years later it seems a little baffling that men wouldn't want this - but there you go, times do tend to change.

It had been argued prior to around 1910 that women were the primary carriers of culture, morally and spiritually superior to men. "This is the image of the prosperous businessman visibly bored at the symphony concert to which his wife has dragged him against his will." Not that women were interested in the symphony either; everyone had assumed that this is what attaining high culture brings. They were rewarded for being transmitters of culture, but a growing movement of men and women realized how condescending this was.

Then the wife, encouraged by her father and husband, wished to be the genius that wrote the music. But she

found herself left out as those women of her class were more interested in creating novels, fashion, news, social gossip that was best suited for a specifically feminine market.

The strategies and tactics of securing marriage, the need of finding one's place, getting together to discuss women's issues for protection and advancement, these moves were essential to every woman except those who wished to be genuinely innovative: the artists, or the activists, or the rebels, or that rare female scientist seeking a cure. A split occurred that is still the legacy of the women's movement today. A woman could be a genius or accomplished beyond Victorian dreams but the rest of women would not be able to identify with her: "No doubt many emancipated and cultured women also devoured fashion pages and read romance novels without thereby derogating from their status, but even today not many such women actually like to boast about their taste for romantic fiction."

Aesthetic values thus became the mistress of the home, not of the theater or of the symphony hall. If women suddenly had the power of securing their privacy (and soon the vote for themselves and eventually property), that meant they had no need to be purveyors of high culture and what that might exchange, spiritually or intellectually. High culture remained an exclusive club. And probably not all that important anyway. Still, the two movements brought women to the center of cultural life. The question then became, where is cultural life at? And who owns it if it's everywhere? The image of "culture" in 2014 seems to be of what land was to the Native Americans: they weren't imperialist and exploitative about it but they were living off its resources.

T.S. Eliot viewed it this way: "in the room the women come and go/talking of Michelangelo." In one sense he's saying that's great if women do no more than that, at least they are attuned to culture. But it being Eliot he saw himself as a genius. He is isolated from these women. Those who know what genius is, he noticed, but who would never dare try becoming one. A kind of genius like himself, of course. And one who has no interest whatsoever about what's important to the feminine market. He could never make that compromise with common taste and morality; the women talking of Michelangelo do.

The advancement of women as a race as opposed to women of individual genius is a central question that animates not just this one but all of Hobsbawm's essays, as he also takes a look at the avant-garde, Pop Art, Jewish intellectual life, religious opposition to modernity, technological advances. He has made a claim that Margaret Mitchell's *Gone With The Wind* is more revolutionary than Picasso's *Guernica*. If that notion sounds ridiculous to you then I highly recommend this book. Personally I needed to hear this argument, one that's actually in favor of democracy and not the talk it engenders.

John says

Clear-sighted collection of Hobsbawm's writings about culture. It was a great tragedy to lose both Hobsbawm and Judt - the best historian/philosopher/social commentators/writers of the 20th century.

Lysergius says

The scope and content of these essays is phenomenal. Well written and persuasive. Marvellous.

Andreas Schmidt says

Mi chiedo chi sia il genio che in Italia ha pensato alla traduzione del titolo. Magari "Fractured Times" tradotto non sembrava così sensazionalistico come "FINE DELLA CULTURA, BASTA, SI TORNA A PIETRE E BASTONI". Ma evidentemente anche il titolo la dice lunga su come sia percepito l'italico popolo dai professionisti italici del libro.

E' il penultimo scritto pubblicato da Hobsbawm e mi sembra molto meno impegnato di tutte le sue opere precedenti. Rimane un'opera comunque interessante, anche se c'è molta meno carne al fuoco di tutte le opere precedenti (insomma, di un autore che ha detto tutto quello che poteva, anche data l'età).

Di approfondito, e comunque riportato en passant, mi sembra di aver notato solo il discorso sugli ebrei orientali, cultura distrutta nell'Olocausto assieme ai loro esponenti. Per il resto si riportano fatti, trattati già da filosofi come Walter Benjamin, sul declino delle arti. Ecco perché "fractured times" ha molto più senso del titolo italiano.

Come opera però non riesce a fare il punto su ciò che sta accadendo, perché è ancora un divenire (forse tra un secolo un nuovo Hobsbawm riuscirà a dare un quadro completo).
