

Selected Topics in Sociology 2020

I - 1. Introduction

Selected Topics in Sociology 2020 (Advanced course)

www.sakurai.jp

password:

桜井 洋 2017『社会秩序の起源「なる」ことの論理』新曜社

Introduction to Sociology (Introductory course, spring semester)

Sociological Theories (Intermediate course, autumn semester)

Intermediate Seminar in Sociology (Intermediate seminar, spring semester)

Selected Topics in Sociology (Advanced course, autumn semester)

Contents 2020

I . Complexity Theory

09/25 I - 1. Introduction

10/01 I - 2. How to Study Sociology

10/02 I - 3. Sociological Theories

10/08 I - 4. Contemporary theories in Sociology

10/09 I - 5. Modernity and Postmodernity

10/15 I - 6. The Language and the View of the World

10/16 I - 7. The Concept of Order and Complexity

10/22 I - 8. The Edge of Chaos

10/23 I - 9. Complexity and Rationality

10/29 I - 10. Evolution and Progress

10/30 **examination (coverage: I - 6-9)**

II . Mind and Ego

11/05 II - 1. A Quest for the Mind

11/06 II - 2. Mind and Field

11/12 II - 3. Motivation of the Mind

11/13 II - 4. Mind and Ego

11/19 II - 5. Commitment, Attachment and Detachment

11/20 II - 6. Processes of Creation

11/26 II - 7. Ecology of the Mind

III . The Principle of the Social Order

- 11/27 III - 1. The Social Field
- 12/03 III -2. The Self and Others
- 12/04 III - 3. The Social Fields and Forces
- 12/10 III - 4. The Dynamics of the Social Field
- 12/11 III - 5. The Ecology of the Social Order
- 12/17 III - 6. Work and Society
- 12/18 III - 7. A History of LGBTQ+ at San Francisco
- 01/07 III - 8. An Interpretive Sociology of the Meiji Restoration
- 01/08 III - 9. Explaining the Meiji Restoration
- 01/14 III - 10. What is Responsibility?
- 01/15 III - 11. Morality and Ethics. Conclusion
- 01/21 Conclusion

Grading

Examination 50%

Final Essay 50%

In 2018, the average score was 60.2 out of 100.

The best score was 97, the next was 96.

The average score of essay was 28.9 out of 50.

The best score of essay was 50 (perfect score). 10 students out of 52 students gained perfect score.

23 students obtained more than 40 points out of 50. Nearly half of students gained more than 80 %.

The result of grading 2019

The best score: 99, 98, 96

(1) About the Course

a. What is Sociology?

Anthony Giddens and Philip W. Sutton 2017, *Sociology*, 8th ed., Polity Press

Table of Contents

1. What is Sociology?
2. Asking and Answering Sociological Questions
3. Theories and Perspectives
4. Globalization and the Social Change
5. The Environment
6. Cities and Urban Life
7. Work and Economy
8. Social Interaction and Daily Life
9. The Life Course

10. Families and Intimate Relationships
11. Health, Illness and Disability
12. Stratification and Social Class
13. Poverty, Social Exclusion and Welfare
14. Global Inequality
15. Gender and Sexuality
16. Race, Ethnicity and Migration
17. Religion
18. The Media
19. Education
20. Crime and Deviance
21. Politics, Government and Social Movements
22. Nations, War and Terrorism

b. Two Fields of Sociology

Though contemporary sociology has a large variety of fields of research, there are two fundamental ways of studying modern sociology. One is the ***empirical study***, and the other is the ***theoretical study***. The main topics for the former include such topics as family, gender, city, media, which seem to be familiar to students.

On the other hand, the theoretical research of sociology studies the relation between individuals and society in an abstract way. Why is there social order instead of chaos? How are individuals motivated to social actions? How is social integration possible? Those are some of major topics studied in theoretical sociology.

In this course, we will study THEORETICAL topics, not empirical topics. Society is composed of individuals, and so the question of ‘mind’ or ‘self’ will be the central focus of the discussion of this course. Therefore, the question ‘What is the mind’ or ‘the self?’ will be the main topics of this course. Because this course is about theoretical sociology, the contents are rather abstract. Students are expected to get accustomed to the abstract and logical way of reasoning.

c. Sociological Theories

Contents of Chapter 3 Theories and Perspectives

Towards sociology

Positivism and social evolution

Karl Marx: the capitalist revolution

Establishing sociology

Emile Durkheim: the social level of reality

Twentieth-century structural functionalism

Max Weber: capitalism and religion

Symbolic interactionism, phenomenology and ethnomethodology

Enduring theoretical dilemmas

Social structure and human agency

Consensus versus conflict

The transformation, of societies - and sociology

Feminism and mainstream sociology

Postcolonial sociology?

Poststructuralism and postmodernity

Reflexivity, risk and cosmopolitanism

Conclusion: sociological theory in development

**David Inglis and Christopher Thorpe, 2019 , *An Invitation to Social Theory*,
2nd ed., Polity Press**

0. An Introduction to Sociology
1. Classical Paradigms
2. Functionalist and System Theory Paradigms
3. Marxist and Critical Theoretical Paradigms
4. Phenomenological Paradigms
5. The Symbolic Interactionist Paradigms
6. Rational Choice and Exchange Theory Paradigms
7. The Process Sociological Paradigms
8. Structuralist and Post-structuralist Paradigms
9. Post-Modernist Paradigms
10. Structurationist Paradigms
11. Feminist Paradigms
12. The Actor-Network Theory Paradigm
13. Globalization Paradigm
- 21 Conclusion

d. Various Ideas in Sociological Thought

Sociological theories and metaphor

Rigney, Daniel 2001 *The Metaphorical Society An Invitation to Social Theory*,
Lanham, Rowman & Littlefield Publishers, Inc.

Society as (1) Living system, (2) Machine, (3) War, (4) Legal Order, (5)
Marketplace, (6) Game, (7) Theater, (8) Discourse

Society as Living System

“In general, biological metaphors call our attention to the relational and organically interconnected nature of social life, in contrast to more recent atomistic images, which tend to portray society as a loose collection of autonomous individuals.”

Society as Machine

“mechanical images of society, which emerged to prominence with the rise of modern **science** and the industrial revolution. In the nineteenth century, scientifically inclined philosophers known as "**positivists**" began to imagine the possibility of a rigorous science of society worthy of the name "social physics." With this positivist dream of a social physics came the corollary vision of a "social engineering." While the metaphor of social physics portrayed societies as natural mechanisms governed by immutable scientific laws, the social engineering metaphor offered a rather different view of societies as artificial machines capable of being designed and redesigned to solve human problems more efficiently.”

Society as War

“Warmer than the image of society as machine is the fierce image of society as a battleground whereon adversaries wage a relentless struggle for scarce and valued resources. Metaphors of social warfare have been developed in widely varying ways by Machiavelli, Hobbes, Karl Marx, and many others in the diverse tradition of conflict theory.”

Society as Legal Order

“a tamer image of society as an intricate system of rules, regulations, or codes of conduct. Order and social control are central themes in this legalistic model of social life, which suggests that we are by nature the makers, followers, breakers, adjudicators, and enforcers of social norms, both formal and informal.”

Society as Marketplace

“depicts society as an elaborate network of exchange relationships among individuals and groups. Inspired by Adam Smith's classical economics and developed by **social exchange** and **rational choice** theorists, this metaphor reflects the assumptions of the prevailing culture of capitalism, urging us to view social relations as transactions based on self-interested calculations of reward and cost.”

Society as Game

“The popular image of society as game, like the image of society as marketplace, portrays social life as a spirited and intensely competitive quest for prizes and payoffs. Like the war metaphor (although usually less grim), the game metaphor highlights the importance of strategy and tactics, deception, and team loyalty in social relations.”

Society as Theater

“All the world's a stage,” wrote Shakespeare, “and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many parts.” We call upon the language of theater when we describe people as social actors playing their prescribed roles in accordance with received cultural scripts or, alternatively, as improvisational actors making up their performances as they go along.”

Society as Discourse

“If any one metaphor has come to dominate cultural analysis in recent decades, it is the image of human societies as linguistic creations—artificial realities constructed socially through the medium of symbols. The image of society as language or discourse, presented in chapter 9, has its roots in European philosophy and linguistics. It has inspired a wide range of intellectual movements in twentieth-century social thought, including symbolic interactionism, social phenomenology, ethnomethodology, hermeneutics, structuralism and semiotics, deconstruction, postmodernism, and postmodern forms of feminism.”

(2) Chemical Reaction and Magnetic Field as the Metaphor (Image) of This Course – Processual Sociology

a. From Substances to Processes

“Sociologists today are faced with a fundamental dilemma: whether to conceive of the social world as consisting primarily in **substances** or in **processes**, in static “things” or in dynamic, unfolding relations. Large segments of the sociological community continue implicitly or explicitly to prefer the former point of view. Rational-actor and norm-based models, diverse holisms and structuralisms, and statistical “variable” analyses—all of them beholden to the idea that it is **entities** that come first and **relations** among them only subsequently—hold sway throughout much of the discipline. But increasingly, researchers are searching for viable analytic alternatives, approaches that reverse these basic assumptions and depict social reality instead in dynamic, continuous, and processual terms”. (Emirbayer 1997 “Manifesto for a Relational Sociology” *American Journal of Sociology*, Vol.103, No.2: 281)

b. Complexity Theory in Sociology

There are several different methods in theoretical sociology. The theory used in the explanation in this course is complexity theory in sociology. This theory is based on **complexity science**, which has developed in modern physics as **non-linear dynamics**. The focus of this theory is to explain such macro dynamics as life. Now the idea of non-linear dynamics, or **self-organization**, is expected to be introduced in the field of the study of the mind, the self, communication and society. In this lecture, we will explain mind, communication, and society from the point of view of complexity theory.

c. Chemical Reaction and Magnetic Field

“Life is always lived in common, whatever rugged individualists may think, but in the Sixties it seemed especially true that History with a capital H had come down to earth, either interfering with life or making it possible; and that within History, or threaded through it, people were more than themselves, they were supercharged: lives were bound up with one another, making claims on one another, drawing one another into the common project.”

(Gitlin, Todd, 1993 *The Sixties: Years of Hope Days of Rage*, New York, Bantam Book, p.7)

d. Codependence: 'Heal the Child Within'

“In therapeutic discussions of codependent or fixated relationships, almost without exception, individuals who wish to develop close personal ties with others are advised to 'heal the child within'. The relations between parents and young children here reappear in a fundamental way as relevant to the pure relationship and the model of confluent love. Why is a 'release from the past' so important for the attainment of intimacy? Since so many forms of therapy, beginning with psychoanalysis, are oriented to childhood experience, answering this question might very well provide further clues to the significance of therapy and counselling in modern culture in general.

We can again start out with a therapeutic guide, in this instance Susan Forward, as she gives advice about how to 'heal the past'. Her discussion concentrates upon the case of Nicki, a young woman who was experiencing difficulties in her marriage. She was unable to stand up for herself in the relationship, and when her husband was angry with her she felt humiliated and defenceless. The therapist asked her to recall incidents in her childhood that had made her feel a similar way, and came up with a particular example – one of those incidents that sticks permanently in the mind. Her father always wanted her to learn to play the piano well, and although she herself wasn't very interested, she tried hard in order to please him. When she played in front of other people, she became anxious and the level of her performance deteriorated. At one recital she was so nervous that she left out a whole section of the piece she was asked to play. On the way home from the recital her father told her that, after her debacle, he didn't know how he would ever be able to look any of the audience in the face again. She had disgraced him in front of everyone, was thoughtless, careless and too lazy to practise.

She had felt utterly crushed, having wanted so much to please him. In her words, 'I just felt like dying.' The therapist perceived that in her marriage she was re-enacting scenes from her childhood and 'losing her adult self'. She asked Nicki to bring in a picture of herself as a little girl, and when they looked at the photo together Nicki remembered many other circumstances in which her father had shamed her in a similar way. Forward then suggested that she go down to the local school and spot a girl who reminded her of herself at the same age. The idea was that she should imagine that girl being humiliated in the same manner as she felt she had been; in such a way she could realise how small and defenceless she was at the time when the original event happened. It was this 'child within' who became so fearful and timid when her husband criticised her. Nicki was later asked by the therapist to imagine that her father was sitting in an empty chair in front of her, and to say to him the things she'd always wanted to say, but was never able to do. Trembling with anger, she shouted:

How dare you treat me like that! How dare you humiliate me the way you did! Who the hell did you think you were? I always looked up to you. I worshipped you. Couldn't you tell how much you were hurting me? Nothing I ever did was good enough for you. You made me feel like a total failure, you bastard. I would have done anything for you, just to get you to love me a little.

Unfair to fathers, the reader - or at least the male reader - might be tempted to say. For perhaps, after all, he was doing his best. Yet this is not the point, for whatever he intended, she felt an enduring shame. According to Forward, this and other therapeutic exercises were of great value in siphoning off the accumulated rage Nicki harboured against her father.

She was asked to make an inventory of all the negative things her father, in her eyes, had felt about her. She came up with a long list:

I am inconsiderate

I am selfish

I am thoughtless

I am talentless

I am inadequate

I am an embarrassment to my family

I am disappointing

I am ungrateful

I am a bad person

I am a failure

I am shiftless

I am lazy and will never amount to anything.

She immediately saw that she had taken over many of these opinions about herself; and she went back to the list she had written out and wrote in a bold hand, 'It wasn't true then and it isn't true now!' In contrast to her views of her father, she felt that her mother had always been loving and supportive. This is a list of what she saw as her mother's positive opinions of her:

I am intelligent

I am sweet

I am charming

I am generous

I am talented

I am a hard worker

I am good-natured

I am full of energy

I am lovable

I am a joy to have around.

After she had written this list, Nicki scrawled across it: 'This is true and it always has been.' She later came to accept that her parents' views of her had not been as polarised as she had always assumed. Her father, for example, had quite often complimented her on her intelligence, looks and athletic abilities. She gradually learned to 'reparent the little child within her' and dispel the internal image of the critical father. Whether Nicki was able effectively to improve her relationship with her father, whom she saw infrequently. Forward does not say. She came eventually to abandon her fantasy that her father would ever be 'the father I always wanted'. There was 'grief and mourning' in so doing, but 'also a great deal of freedom. All the energy she had spent in a fruitless search for her father's love could now be used in the pursuit of activities that were positive and meaningful to her.'

I am not concerned with how far these particular techniques of therapy are effective compared with, say, classical psychoanalysis or other therapies which focus in a more subtle way on the unconscious. Fostering the 'child within' means retrieving the past - a process of going back, and recapturing half-remembered or repressed childhood experiences - but only in order to release it. The emphasis is upon the present and the future, and the severity of the break with the past is indicated by the fact that a mourning process is required to give it up. Are we talking here of yet another addiction which needs to be broken? In a looser sense of the term than that discussed previously, I think we are. The therapist is encouraging Nicki to 'let go' of traits which, destructive as they were, had something of a compulsive grip upon her attitudes and actions."

(Anthony Giddens, 1992, *The Transformation of Intimacy Sexuality, Love and Eroticism in Modern Societies*, Polity Press: 99-102)

e. Actors do not control processes but are involved in them.

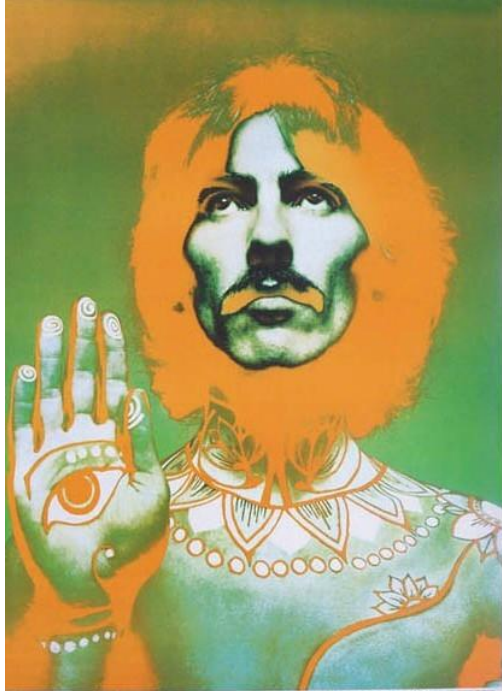
“A process of mutual response and mutual adaptation **shifts the ‘ground’ that actors stand upon**, sometimes making the previously inconceivable not only conceivable but obvious, necessary and even automatic. Immersion in an interaction context which acquires an unusual dynamic and trajectory draws the actors involved into ways of behaving that they would not previously have countenanced.

It is only a small step to recognize that, were such unusual patterns ever to become usual, so too would the individual patterns of behaviour involved.

Actors are shaped by the interactions in which they are involved.

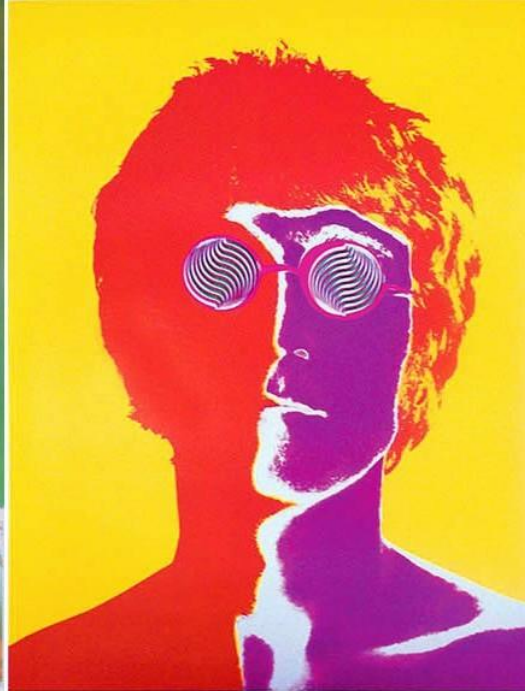
Trajectories of interaction can transform the way in which they act, feel and think.....actors do not simply ‘do’ interaction. They are affected by it. And what they do in it is shaped by how they are affected by it.” (Nick Crossley 2011 *Towards Relational Sociology*, London, Routledge: 30)

“In the experience of dialogue, there is constituted between the other person and myself **a common ground**; my thought and his are inter-woven into a single fabric, my words and those of my interlocutor are called forth by the state of the discussion, and they are inserted into a shared operation of which neither of us is the creator. We have here a dual being, where the other is for me no longer a mere bit of behaviour in my transcendental field, nor I in his; we are collaborators for each other in consummate reciprocity. Our perspectives merge into each other, and we co-exist through a common world. In the present dialogue, I am freed from myself, for the other person's thoughts are certainly his; they are not of my making, though I do grasp them the moment they come into being, or even anticipate them. And indeed, the objection which my interlocutor raises to what I say draws from me thoughts which I had no idea I possessed, so that at the same time that I lend him thoughts, he reciprocates by making me think too”. (Merleau-Ponty , Maurice 1962 *Phenomenology of Perception*, London, Routledge & Kegan Paul:413)



©2004 HPP/STERN. Angelehnt von Richard Avedon für Stern.

HPP

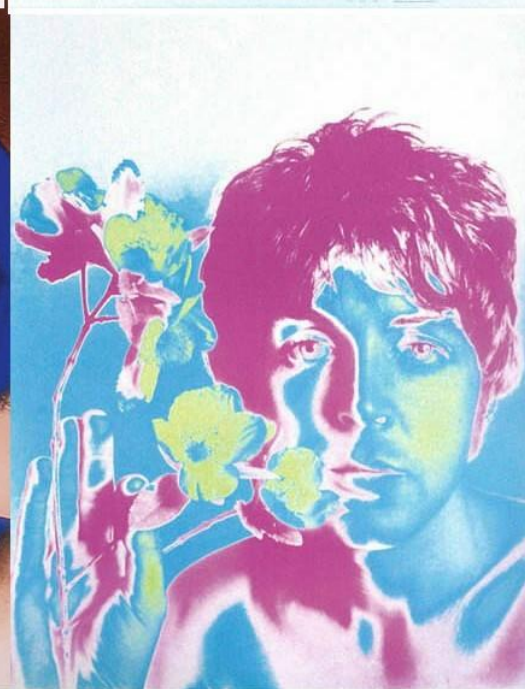


HPP



©1967 ©1988 Fotografien von Richard Avedon für Stern.

HPP



©1964 HPP/STERN. Angelehnt von Richard Avedon für Stern.

HPP







(3) Doing and Becoming

a. “Homo Clausus”

“As Elias notes, Westerners are accustomed to thinking of themselves as their own little self-enclosed world – *homo clausus*, as he terms it. But – and as I suggested above – this process involves the suppression of an alternative perception, one which understands **the person in terms of their relations with others**, and hence understands **identity as formed *between*, rather than *within* persons.**

This view, to quote Elias again, conceptualizes the person as being “Fundamentally oriented toward and dependent on other people throughout his life. The network of interdependencies between human beings is what binds them together. Such interdependencies are the nexus of what is here called **the figuration**, a structure of mutually oriented and dependent people...**[People] exist, one might venture to say, only as pluralities, only as figurations** (Elias, N., *The Civilizing Process*:213-14)”

‘Without you I’m nothing’: without a nexus of others, none of us could be ‘who we are’. The Western notion of the individual, however, rests on a massive suppression of this complex interdependency and suggests a model of identity which is, at its heart, outside the social world. As Elias suggests, sociological analysis has to challenge this notion, rather than incorporating it.”

(Steph Lawler, *Identity Sociological Perspective*, 2008, Polity Press, pp.7-8)

b. Do-Language and Become-Language

A linguist Yoshihiko Ikegami points out, there are two kinds of languages in the world, and accordingly two contrasting orientations in the way in which an extralinguistic event is linguistically represented (Ikegami, Yoshihiko (ed.) 1991 *The Empire of Signs: Semiotic Essays on Japanese Culture*, Amsterdam, J. Benjamins Pub. Co.:289). One type, such as English, singling out individuals, places the focus on them. In this language, ‘somebody – **does** – something’ is a representative form of expression. The other type of language, such as Japanese, focuses the event as a whole rather than individual elements inside the whole, the individuals involved in it being submerged in the whole. In this language, ‘the whole **becomes**’ is the representative format. Ikegami calls former **Do-language**, latter **Become-language**.

c. The Logic of Becoming and Complexity Science

Prigogine, Ilya 1980 *From Being to Becoming Time and Complexity in the Physical Sciences*, San Francisco, W.H.Freeman and Company

d. Example: How Do You Write a Novel?

一つの作品が誕生するプロセスは、作家自身にもそうはっきりとは自覚できないものだ。主題や、登場人物などについて、あれこれ考えたり感じたりしているだけではまだ駄目なのである。そうした意識的努力を重ねるうち、やがて自分の思考が濃縮され、過飽和溶液の状態になる。次に思いがけない飛躍の瞬間がやってくる。ちょっとした印象の破片がその溶液の中に落ちて核になり、結晶作用がはじまるのだ。

Even an author will find it difficult to form a clear idea about the processes in creating a literary work. He will consider and feel the theme and characters in various ways, but this is not sufficient. After such conscious efforts, his thoughts will be condensed and become a supersaturated solution. Then, in an instant, an unexpected breakthrough will come to him. A tiny fragment of an impression falls in a solution to form a kernel, and the process of crystallization will begin.

たとえば『方舟さくら丸』の場合だと、その核の役割をしてくれたのは、単に水洗便所に落ちて片足を吸い込まれてしまったナンセンスな夢だった。それまで準備したメモやノートが、とつぜんその夢の周囲に結晶し、構造を持ちはじめたのである。そこから先の展開は急激で、しかし論理的なものではなかった。はやりの言いまわしを使えば、きわめてアナログ的なのだ。創作は『まつ』ことだというのは嘘ではない。あとは計算を越えた直感が自由気ままに自己増殖してくれる。」

(安部公房『死に急ぐ鯨たち』)

For example, in the case of “Hakobune Sakura-Maru,” it was a nonsense dream about falling into a toilet bowl and having one leg drawn in that played the role of the kernel. Suddenly, the notes I had prepared crystallized around the dream and began to take structure.

The development thereafter was rapid, but it was not logical. If I use an expression that is in vogue, it will be very analogous. It is not wrong to say that creation is “to wait.” After that, intuitions will propagate spontaneously beyond calculation.

(Abe Kobo)

e. How Do You Create Music?

Q: Did you approach 'Invincible' with a single theme in mind?

Michael Jackson: I never think about themes. I let the music create itself. I like it to be a potpourri of all kinds of sounds, all kinds of colors, something for everybody.

Q: Has it become easier to write songs over time?

MJ: It's the most effortless thing in the world because you don't do anything. I hate to say it like that, but it's the truth. The heavens drop it right into your lap, in its totality. The real gems come that way.

You can sit at the piano and say, “OK, I’m going to write the greatest song ever written,” and nothing. But you can be walking down the street or showering or playing and, boom, it hits you in the head. I’ve written so many like that. I’m playing a pinball machine, and I have to run upstairs and get my little tape recorder and start dictating. I hear everything in its totality, what the strings are going to do, what the bass is going to do, the harpsichord, everything.

(Jel D. Lewis Jones, *Michael Jackson: The King of Pop*)

“People ask me how I make music. I tell them I just step into it. It’s like stepping into a river and joining the flow. Every moment in the river has its song. So I stay in the moment and listen.” (Michael Jackson 1992 'Dancing the Dream,' p.70)

f. It Comes Through Us

"I think we were definitely a bit ahead of our time though, in that we were synergising something that was going to happen anyway. It wasn't that these things were so influenced by us, just that that energy was being born anyway, and we were one of the first puppies out. I don't know if it came from us, but it came through us. But it was trying to get out anyway. Like a leak..."

(Kevin Shields of My Bloody Valentine)

Bob Dylan

We sat on the patio outside his room and talked for two hours. I was really nervous, because he was one of my heroes. And I was also afraid that he wouldn't be really smart anymore, that he'd be a caricature of himself, like happens to a lot of people. But I was delighted. He was as sharp as a tack. He was everything I'd hoped. He was really open and honest. He was just telling me about his life and about writing his songs. He said, "They just came through me, it wasn't like I was having to compose them. That doesn't happen anymore, I just can't write them that way anymore." Then he paused and said to me with his raspy voice and little smile, "But I still can sing them." (Walter Isaacson, 2011, *Steve Jobs*, Simon & Schuster, pp.415-16)