

Get this from a library! Three female myths of the 20th century: Garbo, Callas, Navratilova. [Iris BÄ¼nsch].

Share8 Shares I think Listverse is at its best when it teaches you things you did not know, and when it provokes debate. Any list of the most important, influential and best women of the 20th century is certainly bound to be provocative. So, if you think any of these do not deserve to be here, or there is someone I have neglected unfairly, drop in a comment below.

She married her cousin, Franklin Roosevelt, in 1905, and soon became involved in his political life. This union would shape American politics for a generation. This activity was widely mocked in the press when she continued to speak out on social matters as first lady, a position previously involving only being hostess at the White House. Eleanor followed her own political agenda as well as supporting her husband. She was a strong and outspoken supporter of African-American rights. She continued to serve the causes she believed in, until her death in 1955. While she held no elected office, she was a wide reaching social reformer who is still quoted often. Why is she here if she is so controversial? No one will deny her influence. Born in Russia and witness to the Soviet revolution she developed a hatred for communism, or any form of government which denied an individual their rights. In the United States she turned her hand to writing, and her novels *The Fountainhead*, *Atlas Shrugged* and *Anthem* developed, in fiction, her philosophy of Objectivism. Objectivism is based on a scientific world view of objective reality, the use of reason in all things, and the absolute right of an individual to govern himself. None of these things seems inherently controversial, but, somehow, the Objectivist philosophy, and Rand herself, are praised and hated with no seeming middle-ground. Her work has influenced economists, business and politicians, and so Ayn Rand is one of the women of the century. While her name may not be familiar, her work has revolutionized biology. X-ray crystallography allows the structures of molecules to be resolved by the diffraction of X-rays. When first given a crystal of pure insulin, X-ray crystallography was still too primitive to allow for the structure to be solved. Through decades of work on other biological molecules the technique was refined until proteins, huge molecules, could have their structures probed. For her work on resolving the structures of biological molecules, Professor Hodgkin was awarded the Nobel Prize for chemistry, in 1962. Today there are over 75, published protein structures and they are used in the aiding of drug design. Protein biochemistry is unthinkable today without the insights of X-ray crystallography. I believe her philosophical writings merit the place she has earned in academic circles.

Beauvoir was once known as little more than a lover of Sartre – now she is considered an influential existential philosopher whose writings are far more readable than those of her idol. Beauvoir used existential ethical arguments to call for a liberation of women. Beauvoir argues against the notion that without a god to judge us that everything is permitted; instead, she says, without a god to blame for our actions, we are entirely responsible for all our acts. This should lead to a more ethical treatment of our fellow humans. From a young age, Emmeline was politically aware and understood that she was treated differently from her brothers. The WSPU focused on direct action to advance the cause of votes for women. As well as speeches and letter writing – tactics which had previously failed – the WSPU took part in demonstrations, graffiti writing, window smashing and members chained themselves to railings. Many members were arrested, including Pankhurst and her daughters, leading many to decry the conditions in prisons. This clever tactic gave them widespread support. In 1918, votes for women over 30 were granted, and Emmeline Pankhurst survived to see the age of suffrage equalized for men and women. That book documented her studies on the effects of uncontrolled pesticide use. The food web being what it is, pesticides will tend to concentrate up the food chain to possibly dangerous levels in apex predators. DDT was used in the clearing of mosquitoes from swamps in an attempt to eradicate malaria. She is also credited with saving several predatory birds from extinction. Her chief achievement was in bringing environmental issues to the fore of public debate through her books and speeches. When white people boarded the bus she was instructed to vacate her seat and move to the back of the bus. When she refused, the police were called and she was arrested. Later, she would always deny that she refused to give up her seat because she was physically tired. A one-day boycott was called of the bus system in Montgomery on the day of her trial. The boycott

would eventually last over a year, and would only end when segregation on the buses did. While never one of the great leaders of the civil rights movement, she did become an icon and continued to speak for the end of segregation. She was awarded the Presidential Medal of Freedom, in 1995. After serving in the government as Minister for Information, Indira Gandhi was chosen by the congress party to replace the then Prime Minister after his sudden death. The first major crisis she faced was the Indo-Pakistan war which created millions of refugees. India beat Pakistan, forcing a surrender of East Pakistan, which led to the formation of Bangladesh. She also led a charge to modernize India, particularly in agriculture as famine was a constant threat. No political career is entirely a triumph, and Indira Gandhi was removed from office by charges of corruption. She was returned to office in 1980, and ruled until assassinated by her own bodyguard. Sanger sought to give women control of reproduction for the first time. As a nurse, Sanger saw the effects of self-performed abortions and common deaths during childbirth. This was seen as obscene, and charges were brought against her. Fleeing to Europe, she met and inspired Mary Stopes to start her own contraceptive campaign. The campaigns on both sides of the Atlantic grew and the laws banning the dissemination of information on birth control were overturned. Sanger founded family planning clinics and in old age was a firm proponent of the birth control pill. She remains a controversial figure partly because of her stance on birth control, but also because she was a supporter of eugenics. Discoverer of Radium and Polonium, first woman to win a Nobel Prize, only person to win Nobel Prizes in two science fields, first female Professor at the Sorbonne, and refiner of X-ray imaging. What have you done with your day? All of this is the more remarkable when you consider the prejudice that a woman in science would then face. After graduating from the Sorbonne, Curie was unable to find work in her native Poland. In 1895, she married Pierre, and one of the most successful scientific collaborations was formed. Together, they toiled on research in the new field of radioactivity a word they coined. When Pierre died, run over by a carriage, she continued their work and took over his teaching post. After the awarding of her Nobel Prizes she became a famous face of science, and used her influence to get funding for research into radioactivity. When the First World War came she purified the radium needed for X-ray machines and drove the trucks to the front lines herself. Unfortunately, her long years of work with radioactive elements, before the dangers of ionizing radiation were discovered, weakened her health and caused her death, in 1935.

Chapter 2 : The 20th century myths driving US intervention | US & Canada | Al Jazeera

*Three Female Myths of the 20th Century: Garbo, Callas, Navratilova [Iris Bunsch] on calendrierdelascience.com *FREE* shipping on qualifying offers. Book by Bunsch, Iris.*

Contacts Muses of the 20th Century: If we have lost a romantic, sentimental attachment to ancient Greece as a cultural ideal, what significance can Greek myth have for us? Our topic is muses of the 20th century. Greek myth in opera, ballet, and modern dance. Our speaker Grace Ledbetter holds a joint appointment at Swarthmore as associate professor of classics and Philosophy. She has an A. Grace specializes in ancient philosophy and Greek poetry. She regularly teaches courses at all levels on Greek and Latin languages, Plato, the history of ancient philosophy, Homer, Greek tragedy, Greek lyric poetry, and Greek religion. Her book, "Poetics Before Plato: Interpretation and Authority in Early Greek Theories of Poetry," examines theories of poetry in the early Greek literary and philosophical traditions. Some of her recent publications in classical review discussed current work on topics of Socratic philosophical method, performance, and authority in Greek poetry. She is currently at work on a book-length study of Balanchine and Hellenism. Please welcome Professor Grace Ledbetter. Thank you for that kind introduction. Thank you all for coming. In , Shelley could write in the preface to his poem "Hellas," that we are all Greeks. But in the modern age of the arts where romanticism has typically been viewed as a problem that must be overcome, how can this sentimental attachment to a eulogized foundational Greek culture have any significance for us? This is number one on your handout. If in many instances modern man is degraded by moral and political slavery to the practice of the basis vices it engenders and that below the level of ordinary degradation, let us reflect that the corruption of the best produces the worst. In its primal form in Aeschylus and Sophocles, tragedy performed a sacred mystery rite allowing us to transcend our mortal condition with the promise of salvation. The elevated tones of Sophocles, the archaizing enigmatic light motifs of Aeschylean drama were, according to Nietzsche, replaced by civic mediocrity on which Euripides built all his political hopes. Both Shelley and Nietzsche find artistic ideals in their own views of Ancient Greece. If 20th century opera and dance have sought to move beyond 19th century romanticism, in what sense, if at all, can modern opera and dance be considered Greek? In what sense are we, as heirs to these modern traditions, Greek? Tonight I would like to argue that in a very different way than Shelley and Nietzsche imagined, modern opera, ballet and dance are indeed Greek. I want to oppose this to the classicism I see at work in some of the most pivotally modern works in opera and dance in the 20th century. This classicism I will call modernizing classicism. Motivated not by a sense of wanting to flee from the present day world, this modernizing classicism somewhat paradoxically evokes the ancient past specifically for purposes of modernizing an art form. In opera, Greek themes are represented consistently throughout the 20th century and by some of the most significant composers in works. Here is a list of 10 major works in the 20th century with Greek themes: There are many that I would like to talk about. Stravinsky chose Latin he said, "Because it had the great advantage of giving me a medium, not dead, but turned to stone and monumentalized. In fact, however, "Ariadne" is arguably the masterpiece of the six Strauss-Hofmannsthal collaborations, which include the well known "Salome" and "Rosenkavalier. The first in Stuttgart in , the second in The circumstances of the failure of the initial version and a subsequent revision are fascinating and complex subjects. But, tonight, I will focus on the second version, which is the one that has become part of the standard repertoire. There are several variations of the Greek myth of Ariadne but it begins basically when, Ariadne, the princess of Crete falls in love with Theseus, who has come to Crete to kill the Minotaur. She helps him find his way out of the Labyrinth by providing him with a string to trace his path. In exchange, Theseus promises to marry her Ariadne. He succeeds in killing the Minotaur and escaping from the Labyrinth. He sails off with Ariadne and they land for a time on the island of Naxos. He abandons her there while she is sleeping. In some versions intentionally, in some unintentionally. And she awakens to the shock and the torment of having been abandoned. In some versions, she is at this point saved by the God Dionysus, who marries her and takes her off to Lemnos, where they have four sons. The opera is set at the home of the richest man in Vienna, who has planned after dinner entertainment for his guests. The sublimely serious, Wagnerian Ariadne is to be

performed followed by a comedy called "The fickle Zerbinetta and her four lovers. The two casts spend the prologue bickering and having tantrums. Quite understandably, because it has been announced that because a firework display has been planned for 9: They must therefore be performed simultaneously. Zerbinetta, after all, has just been through four lovers. Musically, the role of the composer is luxurious and Wagnerian, while the rest is [inaudible]. The music of the opera as a whole, however, has been rightly described as, "Refined to a classical purity. Ariadne lay slumped over a rock, consumed by grief. The melodrama and poetry of here lament, no doubt, owes much to Ovid, who in his "Heroides" limits himself to the tragic component of his story. There rush into my thoughts a thousand forms of perishing, and death holds less of a dole for me, then a delay of death. Zerbinetta it seems was right all along. Off with the old, on with the new. Harlekin and Zerbinetta attempt to cheer up Ariadne. In particular, what modern features mark the works of the earlier part of the century? It turns out that one answer to this question has a lot to do with Greek origins and ideals. Opera had begun at the close of the 16th century in Florence, as an attempt to revive the spirit of Greek tragedy, in an age where low comedy ruled the Italian stage. The Greek ideal was at this point imagined as a sanctified ideal of simplicity and order. In particular, the solo voice would take the place of the unnatural polyphony of Italian madrigal. The sanctity of poetry and the geometry of music would present an aspiration, a transporting aesthetic experience. Myth, of course, could and did provide both the means and the confirmation for such works. Whereas opera was remote and escapist, these comedies put everyday life on the stage. A dichotomy was thus firmly put into place, and understanding it is crucial to the entire history of opera. On the one side, we have ideal imagined as Greek. Of Romance, tragedy, music, sensation, ceremony, the sublime and the sacred. On the other, satire, comedy, the prominence of the word the music, the intellect over sensation, naturalism, the ridiculous, the profane. After the three Greek tragedies, there was sadder play, a comedy involving themes loosely related to the themes of the tragedies. The history of opera is in one sense the history of the play and attention between these two poles. As you may know, in the 18th century, there was an attempt to purify and redeem opera, by pointing back to its conceptual Greek origins. Towards the end of the 19th century Elbrus Greek ideal reaches its absolute height and perhaps excess with Wagner. As it is put so well by one scholar, this is number six on your handout. The magisterial and the ridiculous fantasy and realism, the sacred and the profane, the Greek and the fall from that ideal. In the modern era, there has been a dual aesthetic. The modern era is the era of stereo comedy, where the universality of myth merges with the vernacular. When we describe the plot, that is the intrusion of comic into mythic grandeur, the opera may seem merely ridiculous. As a very recent production at the Metropolitan opera emphasized. But I hope that the clip you saw has given you an inkling of how powerful the music unifies the opposing forces. Here, nothing is pure. But of course, that is not the solution offered here. I want to incorporate it into a truer classicism that maintains the sanctity of music and the elevation of myth, that combines it with the vernacular. If the Greek ideal, "The foundation of opera privileges music over the word," is dance in its absolute banishment of the word a pure expression of this ideal? In a general sense, the answer may be yes. At least as far as ballet is concerned. Number seven on your hand out. There is something Hellenic about it. All the more noticeable, seeing that the classical ballet is the the form imposed upon romanticism. This Hellenism is deeply founded. Ballet tends to revert to the treatment of classical subjects with which it started. The open, physical and graceful attitudes of the marbled Greek Gods, in who emotion is shown as an outward turned body was dramatized by the classical technique. Notice that Stokes opposes Hellenism to romanticism. This is because for him Hellenism represents emotional restraint an indirection, clarity and purity of form. It is this sculptural aesthetic ideal that informs the work of two of the greatest innovators in 20th century dance. As part of what is often called, "The heroic age of modern dance," Martha Graham took, as one of her tasks, the portrayal of interior landscapes. In particular the elaboration of emotional struggle.

Chapter 3 : Iris Bunsch (Author of Three Female Myths of the 20th Century)

Iris Bunsch is the author of Three Female Myths of the 20th Century (avg rating, 1 rating, 0 reviews, published).

The Edwardians The 20th century opened with great hope but also with some apprehension , for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun. Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde , saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* performed , published and *Major Barbara* performed , published are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* to explore the conflict between capital and labour, and in *Justice* he lent his support to reform of the penal system, while Harley Granville-Barker , whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* performed , published and *Waste* performed , published the hypocrisies and deceit of upper-class and professional life. Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wellsâ€™ in *Love and Mr. Polly* â€™captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* , Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* , the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* and *The Longest Journey* , E. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes. These novelists, however, wrote more memorably when they allowed themselves a larger perspective. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing. Other writers, including Thomas Hardy and Rudyard Kipling , who had established their reputations during the previous century, and Hilaire Belloc , G. Chesterton , and Edward Thomas , who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional formsâ€™the ballad , the narrative poem, the satire , the fantasy , the topographical poem, and the essayâ€™that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There were many such revivals during the 20th century, and the traditional poetry of A. Housman whose book *A Shropshire Lad* , originally published in , enjoyed huge popular success during World War I , Walter de la Mare , John Masefield , Robert Graves , and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century. The most significant writing of the period, traditionalist or modern, was inspired by neither hope nor apprehension but by bleaker feelings that the new century would witness the collapse of a whole civilization. The new century had begun with Great Britain involved in the South African War the Boer War; â€™ , and it seemed to some that the British Empire was as doomed to destruction, both from within and from without, as had been the Roman Empire. In his poems on the South African War, Hardy whose achievement as a poet in the 20th century rivaled his achievement as a novelist in the 19th questioned simply and sardonically the human cost of empire building and established a tone and style that many British poets were to use in the course of the century, while Kipling, who had done much to engender pride in empire, began to speak in his verse and short stories of the burden of empire and the tribulations it would bring. Boer troops lining up in battle against the British during the South African War

â€” In *The Portrait of a Lady*, he had briefly anatomized the fatal loss of energy of the English ruling class and, in *The Princess Casamassima*, had described more directly the various instabilities that threatened its paternalistic rule. He did so with regret: By the turn of the century, however, he had noted a disturbing change. In *The Spoils of Poynton* and *What Maisie Knew*, members of the upper class no longer seem troubled by the means adopted to achieve their morally dubious ends. Great Britain had become indistinguishable from the other nations of the Old World, in which an ugly rapacity had never been far from the surface. His fiction still presented characters within an identifiable social world, but he found his characters and their world increasingly elusive and enigmatic and his own grasp upon them, as he made clear in *The Sacred Fount*, the questionable consequence of artistic will. Man was a solitary, romantic creature of will who at any cost imposed his meaning upon the world because he could not endure a world that did not reflect his central place within it. He did so as a philosophical novelist whose concern with the mocking limits of human knowledge affected not only the content of his fiction but also its very structure. His writing itself is marked by gaps in the narrative, by narrators who do not fully grasp the significance of the events they are retelling, and by characters who are unable to make themselves understood. James and Conrad used many of the conventions of 19th-century realism but transformed them to express what are considered to be peculiarly 20th-century preoccupations and anxieties. The Modernist revolution Anglo-American Modernism: Pound, Lewis, Lawrence, and Eliot From to there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past but of the entire post-Romantic era. For a brief moment, London, which up to that point had been culturally one of the dullest of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin, even if its leading personality, Ezra Pound, and many of its most notable figures were American. The spirit of Modernismâ€”a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysisâ€”was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement â€”²²; see Georgian poetry and more authentically by the English and American poets of the Imagist movement, to which Pound first drew attention in *Ripostes*, a volume of his own poetry, and in *Des Imagistes*, an anthology. Prominent among the Imagists were the English poets T. Reacting against what they considered to be an exhausted poetic tradition, the Imagists wanted to refine the language of poetry in order to make it a vehicle not for pastoral sentiment or imperialistic rhetoric but for the exact description and evocation of mood. To this end they experimented with free or irregular verse and made the image their principal instrument. In contrast to the leisurely Georgians, they worked with brief and economical forms. Meanwhile, painters and sculptors, grouped together by the painter and writer Wyndham Lewis under the banner of Vorticism, combined the abstract art of the Cubists with the example of the Italian Futurists who conveyed in their painting, sculpture, and literature the new sensations of movement and scale associated with modern developments such as automobiles and airplanes. With the typographically arresting *Blast: Review of the Great English Vortex* two editions, and Vorticism found its polemical mouthpiece and in Lewis, its editor, its most active propagandist and accomplished literary exponent. His experimental play *Enemy of the Stars*, published in *Blast* in , and his experimental novel *Tarr* can still surprise with their violent exuberance. World War I brought this first period of the Modernist revolution to an end and, while not destroying its radical and utopian impulse, made the Anglo-American Modernists all too aware of the gulf between their ideals and the chaos of the present. Lawrence traced the sickness of modern civilizationâ€”a civilization in his view only too eager to participate in the mass slaughter of the warâ€”to the effects of industrialization upon the human psyche. Yet as he rejected the conventions of the fictional tradition, which he had used to brilliant effect in his deeply felt autobiographical novel of working-class family life, *Sons and Lovers*, he drew upon myth and symbol to hold out the hope that individual and collective rebirth could come through human intensity and passion. Eliot, another American resident in London, in his most innovative poetry, *Prufrock and Other Observations* and *The Waste Land*, traced the sickness of modern civilizationâ€”a civilization that, on the evidence of the war, preferred death or death-in-life to lifeâ€”to the spiritual emptiness and rootlessness of modern existence. As he rejected the conventions of the poetic tradition, Eliot, like Lawrence, drew upon myth and symbol to hold out the hope of

individual and collective rebirth, but he differed sharply from Lawrence by supposing that rebirth could come through self-denial and self-abnegation. Even so, their satirical intensity, no less than the seriousness and scope of their analyses of the failings of a civilization that had voluntarily entered upon the First World War, ensured that Lawrence and Eliot became the leading and most authoritative figures of Anglo-American Modernism in England in the whole of the postwar period. During the 1920s Lawrence who had left England in 1917 and Eliot began to develop viewpoints at odds with the reputations they had established through their early work. In *Kangaroo* and *The Plumed Serpent*, Lawrence revealed the attraction to him of charismatic, masculine leadership, while, in *For Lancelot Andrewes*: Elitist and paternalistic, they did not, however, adopt the extreme positions of Pound who left England in 1912 and settled permanently in Italy in 1927 or Lewis. Drawing upon the ideas of the left and of the right, Pound and Lewis dismissed democracy as a sham and argued that economic and ideological manipulation was the dominant factor. For some, the antidemocratic views of the Anglo-American Modernists simply made explicit the reactionary tendencies inherent in the movement from its beginning; for others, they came from a tragic loss of balance occasioned by World War I. In his early verse and drama, Yeats, who had been influenced as a young man by the Romantic and Pre-Raphaelite movements, evoked a legendary and supernatural Ireland in language that was often vague and grandiloquent. As an adherent of the cause of Irish nationalism, he had hoped to instill pride in the Irish past. The poetry of *The Green Helmet* and *Responsibilities*, however, was marked not only by a more concrete and colloquial style but also by a growing isolation from the nationalist movement, for Yeats celebrated an aristocratic Ireland epitomized for him by the family and country house of his friend and patron, Lady Gregory. The grandeur of his mature reflective poetry in *The Wild Swans at Coole*, *Michael Robartes and the Dancer*, *The Tower*, and *The Winding Stair* derived in large measure from the way in which caught up by the violent discords of contemporary Irish history he accepted the fact that his idealized Ireland was illusory. Joyce, who spent his adult life on the continent of Europe, expressed in his fiction his sense of the limits and possibilities of the Ireland he had left behind. In his collection of short stories, *Dubliners*, and his largely autobiographical novel *A Portrait of the Artist as a Young Man*, he described in fiction at once realist and symbolist the individual cost of the sexual and imaginative oppressiveness of life in Ireland. As if by provocative contrast, his panoramic novel of urban life, *Ulysses*, was sexually frank and imaginatively profuse. Copies of the first edition were burned by the New York postal authorities, and British customs officials seized the second edition in 1920. Yet his purpose was not simply documentary, for he drew upon an encyclopaedic range of European literature to stress the rich universality of life buried beneath the provincialism of pre-independence Dublin, in a city still within the British Empire. By means of a strange, polyglot idiom of puns and portmanteau words, he not only explored the relationship between the conscious and the unconscious but also suggested that the languages and myths of Ireland were interwoven with the languages and myths of many other cultures. Whereas Jones concerned himself, in his complex and allusive poetry and prose, with the Celtic, Saxon, Roman, and Christian roots of Great Britain, MacDiarmid sought not only to recover what he considered to be an authentically Scottish culture but also to establish, as in his *In Memoriam James Joyce*, the truly cosmopolitan nature of Celtic consciousness and achievement.

Chapter 4 : 20th Century Women () - IMDb

The Myth of the Twentieth Century (German: Der Mythos des zwanzigsten Jahrhunderts) is a book by Alfred Rosenberg, one of the principal ideologues of the Nazi Party and editor of the Nazi paper *Völkischer Beobachter*.

According to Barre Toelken, feathers, beadwork, dance steps and music, the events in a story, the shape of a dwelling, or items of traditional food can be viewed as icons of cultural meaning. Though some neighboring cultures hold similar beliefs, others can be quite different from one another. The most common myths are the creation myths, that tell a story to explain how the earth was formed, and where humans and other beings came from. Others may include explanations about the sun, moon, constellations, specific animals, seasons, and weather. Some are called "hero stories"; these are stories of people who lived at one time, and who were immortalized and remembered through these tales. There are "trickster stories", about the different trickster figures of the tribes, spirits who may be either helpful or dangerous, depending on the situation. There are also tales that are simply warnings; they warn against doing something that may harm in some way. Many of these tales have morals or some form of belief that is being taught. This is how the things were remembered.

Founding myths[edit] The founding of the United States is often surrounded by legends and tall tales. These narratives may be true and may be false or may be a little true and a little false; the veracity of the stories is not a determining factor. **Christopher Columbus[edit]** Christopher Columbus , as a hero and symbol to the then immigrants, is an important figure in the pantheon of American myth. His status, not unlike most American icons, is representative not of his own accomplishments, but the self-perception of the society which chose him as a hero. Having effected a separation from England and its cultural icons, America was left without history's heroes on which to base a shared sense of their social selves. Washington Irving was instrumental in popularizing Columbus. The book was very popular, and contributed to an image of the discoverer as a solitary individual who challenged the unknown sea, as triumphant Americans contemplated the dangers and promise of their own wilderness frontier. As a consequence of his vision and audacity, there was now a land free from kings, a vast continent for new beginnings. In the years following the Revolution the poetic device "Columbia" was used as a symbol of both Columbus and America. Too late in the season to plant crops, many were not accustomed to manual labor. Within a few months, some settlers died of famine and disease. Only thirty-eight made it through their first year in the New World. Captain John Smith , a pirate turned gentleman turned the settlers into foragers and successful traders with the Native Americans, who taught the English how to plant corn and other crops. Smith led expeditions to explore the regions surrounding Jamestown, and it was during one of these that the chief of the Powhatan Native Americans captured Smith. The Rock, or one traditionally identified as it, has long been memorialized on the shore of Plymouth Harbor in Plymouth, Massachusetts. The holiday of Thanksgiving is said to have begun with the Pilgrims in . Some friendly Native Americans including Squanto helped the Pilgrims survive through the first winter. The perseverance of the Pilgrims is celebrated during the annual Thanksgiving festival. His angry father confronted the young Washington, who proclaimed "I can not tell a lie" and admitted to the transgression, thus illuminating his honesty. This anecdote cannot be independently verified. Samuel Clemens Mark Twain is also known to have spread the story while lecturing, personalizing it by adding "I have a higher and greater standard of principle. Washington could not lie. With the House undecided on whether to mobilize for military action against the encroaching British military force, Henry argued in favor of mobilization. According to Wirt, Henry ended his speech with words that have since become immortalized: There is, however, no credible historical evidence that the story is true. Research conducted by the National Museum of American History notes that the story of Betsy Ross making the first American flag for General George Washington entered into American consciousness about the time of the centennial celebrations. In the book *The Star-Spangled Banner: The Making of an American Icon*, Smithsonian experts point out that accounts of the event appealed to Americans eager for stories about the revolution and its heroes and heroines.

Tall Tales[edit] The tall tale is a fundamental element of American folk literature. A tall tale is a story with unbelievable elements, related as if it were true and factual. Some such stories are exaggerations of actual events; others are completely fictional

tales set in a familiar setting, such as the American Old West, or the beginning of the Industrial Revolution. They are usually humorous or good-natured. The line between myth and tall tale is distinguished primarily by age; many myths exaggerate the exploits of their heroes, but in tall tales the exaggeration looms large, to the extent of becoming the whole of the story. Based on historical figures[edit] John Chapman September 26, 1774 – March 18, 1845, widely known as Johnny Appleseed, was an American pioneer nurseryman who introduced apple trees to large parts of Pennsylvania, Ohio, Indiana, and Illinois. He became an American legend while still alive, largely because of his kind and generous ways, and the symbolic importance he attributed to apples. Johnny Appleseed is remembered in American popular culture by his traveling song or Swedenborgian hymn "The Lord is good to me Daniel Boone November 2, [O. October 22] 1733 – September 26, 1820, was an American pioneer, explorer, and frontiersman whose frontier exploits made him one of the first folk heroes of the United States. He is commonly referred to in popular culture by the epithet, "King of the Wild Frontier". He represented Tennessee in the U. Martha Jane Canary May 1, 1802 – August 1, 1875, better known as Calamity Jane, was an American frontierswoman, and professional scout best known for her claim of being an acquaintance of Wild Bill Hickok. She is said to have also exhibited kindness and compassion, especially to the sick and needy. Jigger Johnson, was a lumberjack and log driver from northern New England who is known for his numerous off-the-job exploits, such as catching bobcats alive with his bare hands, and drunken brawls. The "Ballad of John Henry" is a musical rendition of his story. Fictional characters[edit] Paul Bunyan is a lumberjack figure in North American folklore and tradition. One of the most famous and popular North American folklore heroes, he is usually described as a giant as well as a lumberjack of unusual skill, and is often accompanied in stories by his animal companion, Babe the Blue Ox. The character originated in folktales circulated among lumberjacks in the Northeastern United States and eastern Canada, first appearing in print in a story published by Northern Michigan journalist James MacGillivray in The Lone Ranger is a fictional hero of the west who fought raiders and robbers in the Texas area. The sole survivor of a group of six rangers, he set out to bring the criminals who killed his brother to justice. John the Conqueror also known as High John the Conqueror, and many other folk variants, is a folk hero from African-American folklore. John the Conqueror was an African prince who was sold as a slave in the Americas. Despite his enslavement, his spirit was never broken and he survived in folklore as a sort of a trickster figure, because of the tricks he played to evade his masters. Since various Molly Pitcher tales grew in the telling, many historians regard Molly Pitcher as folklore rather than history, or suggest that Molly Pitcher may be a composite image inspired by the actions of a number of real women. The name itself may have originated as a nickname given to women who carried water to men on the battlefield during the war. Captain Stormalong was an American folk hero and the subject of numerous nautical-themed tall tales originating in Massachusetts. Legendary and folkloric creatures[edit] Bigfoot, also known as "Sasquatch", is the name given to an ape-like creature that some believe inhabit mostly forests in the Pacific Northwest region of, and throughout the entirety of, North America. Bigfoot is usually described as a large, hairy, bipedal humanoid. Generally, scientists discount the existence of Bigfoot due to the impact that it would have on the currently assumed evolutionary lineage of humans, that Homo Sapien is the last remaining species of Hominid. There are more than sightings that are reported yearly. Champ is the name given to a reputed lake monster living in Lake Champlain, a natural freshwater lake in North America. The lake crosses the U. The creature is often described as a flying biped with hooves, but there are many different variations. The most common description is that of a kangaroo-like creature with the face of a horse, the head of a dog, leathery bat-like wings, horns, small arms with clawed hands, cloven hooves and a forked tail. It has been reported to move quickly as to avoid human contact, and often is described as emitting a "blood-curdling scream". The White Lady is a type of female ghost reportedly seen in rural areas and associated with some local legend of tragedy. They are often associated with an individual family line or said to be a harbinger of death, similar to a banshee. Mothman is a mythical half moth half man from Point Pleasant, West Virginia described as a large humanoid with moth features on its face and large wings with fur covering its body. Mothman has been blamed for the collapse of the Silver Bridge. Hodag The Hodag is mythical beast that is said to inhabit the forests of Northern Wisconsin, particularly around the city of Rhinelander. The Hodag has a reptilian body with the horns of a bull, and is

said to have a penchant for mischief. Other folkloric creatures include the fearsome Jackalope , the Nain Rouge of Detroit, Michigan, Wendigo of Minnesota and Chessie , a legendary sea monster said to live in Chesapeake Bay. Literature[edit] Santa Claus , also known as Saint Nicholas, Father Christmas, or simply "Santa", is a figure with legendary, mythical, historical and folkloric origins. The modern figure of Santa Claus was derived from the Dutch figure, Sinterklaas, which may, in turn, have its origins in the hagiographical tales concerning the Christian Saint Nicholas. Nicholas ", also known as "The Night Before Christmas" is a poem first published anonymously in and generally attributed to Clement Clarke Moore. The poem, which has been called "arguably the best-known verses ever written by an American", [7] is largely responsible for the conception of Santa Claus from the mid-nineteenth century to today, including his physical appearance, the night of his visit, his mode of transportation, the number and names of his reindeer, as well as the tradition that he brings toys to children. The poem has influenced ideas about St. Nicholas and Santa Claus from the United States to the rest of the English-speaking world and beyond. Is There a Santa Claus? The editorial, which included the famous reply " Yes, Virginia, there is a Santa Claus ", has become a part of popular Christmas folklore in the United States and Canada. Frank Baum and illustrated by W. Originally published by the George M. Hill Company in Chicago on May 17, , it has since been reprinted numerous times, most often under the name The Wizard of Oz, which is the name of both the stage play and the well-known adaptation film version, starring Judy Garland. The story chronicles the adventures of a young girl named Dorothy Gale in the Land of Oz, after being swept away from her Kansas farm home in a tornado. Thanks in part to the MGM movie, it is one of the best-known stories in American popular culture. American folk music Native Americans were the earliest inhabitants of the land that is today known as the United States and played its first music. Beginning in the 17th century, immigrants from the United Kingdom, Ireland, Spain, Germany and France began arriving in large numbers, bringing with them new styles and instruments. African slaves brought musical traditions, and each subsequent wave of immigrants contributes to a melting pot. Folk music includes both traditional music and the genre that evolved from it during the 20th century folk revival. The term originated in the 19th century but is often applied to music that is older than that. Their studies expanded to include Native American music, but still treated folk music as a historical item preserved in isolated societies.

Chapter 5 : The Myth of the Twentieth Century - Wikipedia

*The Myth of the 20th Century [Alfred Rosenberg] on calendrierdelascience.com *FREE* shipping on qualifying offers. Rosenberg's racial interpretation of history concentrates on the supposedly negative influence of the Jewish race in contrast to the Aryan race.*

Rosenberg harshly rejected the idea of a "globular" mankind of homogeneity of nature as counter-factual, and asserted each biological race possesses a discrete, unique soul, claiming the Caucasoid Aryan race, with Germanic Nordics supposedly composing its vanguard elite, as qualitatively superior, in a vaguely "ontological" way, in comparison to all other ethnic and racial groupings: He equates the latter with the Nordic peoples of northern Europe and also includes the Berbers from North Africa and the upper classes of Ancient Egypt. In contrast, Aryan culture is defined by innate moral sensibility and an energetic will to power. Rosenberg believed that the higher races must rule over the lower and not interbreed with them, because cross-breeding destroys the divine combination of physical heredity and spirit. He uses an organic metaphor of the race and the State and argues that the Nazis must purify the race soul by eliminating non-Aryan elements in much the same ruthless and uncompromising way in which a surgeon would cut a cancer from a diseased body. He saw the ancient Germanic invasions of the Roman empire as "saving" its civilization, which had been corrupted both by race mixing and by "Judaized-cosmopolitan" Christianity. Furthermore, he claimed that the persecutions of Protestants in France and other areas represented the wiping out of the last remnants of the Aryan element in those areas, a process completed by the French revolution. In contemporary Europe, he saw the northern areas that embraced Protestantism as closest to the Aryan racial and spiritual ideal. Rosenberg particularly emphasizes the anti-Judaic teachings of the heresies Marcionism and "Aryo-Persian" Manicheism as more representative of the true, "anti-Judaic" Jesus Christ and more suited to the Nordic world-view. Rosenberg saw Martin Luther and the Reformation as an important step forward toward reasserting the "Aryan spirit", but is ultimately ambiguous in not having gone far enough in its founding of just another dogmatic church. When he discussed the future of religion in the future Reich, he suggested that a multiplicity of forms be tolerated, including "positive Christianity", neo-paganism, and a form of "purified" Aryan Hinduism. Another myth, to which he gave "allegorical" and esoteric credence, was the hermetical idea of Atlantis, which he felt might preserve a memory of an ancient Aryan homeland: And so today the long derived hypothesis becomes a probability, namely that from a northern centre of creation which, without postulating an actual submerged Atlantic continent, we may call Atlantis, swarms of warriors once fanned out in obedience to the ever renewed and incarnate Nordic longing for distance to conquer and space to shape. This account of world history is used to support his dualistic model of human experience, as are ideas co-opted from Nietzsche and Social Darwinist writers of the era. Influence of the book[edit] Thanks to Nazi support, the book had sold more than one million copies by The moment the book appeared, I deliberately refrained from recognizing it as any such thing. In the first place, its title gives a completely false impression I have myself merely glanced cursorily at it. After a year Hitler still had nothing to say. Many of the attacks on the book after its publication came from its explicit anti-Christian message. Rosenberg wrote two supplements to the work, replying to Catholic and Protestant critics. A Reply to Critics of the Myth of the Twentieth Century, he accused Catholics of attempting to destroy the national character by promoting separatism within Catholic parts of the country. Protestant Pilgrims to Rome:

The 20th century myths have been front and center in the last decade-plus of military misadventure, and they are the specter over the current administration push toward military strikes on Syria.

Great Mysteries and Myths of the 20th century: It looks at a controversial aspect or aspects of the topic it addresses. There is also some analysis of the evidence available. This program would be ideal for an evidence based exercise or even a case study within the larger topic of WW1. It could be used as extension work or as a summative exercise in a study of women in History. In this case the subject is the Emperor Caius, known generally as Caligula. It would serve well as a summative discussion starter also. This is the data collection stage of the activity. The detailed questioning is designed to ensure that students decode the visual and aural materials presented to them in the video. The video programs can be stopped at the end of each section. This will allow students to share and discuss answers. Note the questions put at this stage. Note details of her family background and upbringing. Note details of Rudolf McCleod. Note her life in Sumatra. What tragedy did she suffer in Sumatra? Note how she made a living in Paris. When did she become Mata Hari? Note her star status by What was her reputation? When did she first visit Berlin? What had happened in Paris in her absence? Note her success in more acceptable areas of the arts. Note her circumstances in August Note the description of the war. Why did Mata Hari return to Holland. Why did Mata Hari return to France? Note details of Captain Georges Ladoux. How was Mata Hari earning a living at this stage? Why was Scotland Yard interested in Mata Hari? Why did she return to France in January ? Note the description of French military and public morale at this stage. Note when Mata Hari was arrested. What was Mata Hari accused of? Note details of her trial. Note the military context of her trial. Why was a scapegoat needed? Note how she was portrayed at her trial. What role did Ladoux play in this trial? What condemned Mata Hari? What did her witnesses report? Note details of her execution. What was the basis of his nickname? Note the terms used to describe Caligula and his reign. The Man who killed his family? How did Caligula survive? How did his sisters survive? Note the terms used to describe Tiberius and his reign. How did the Roman people respond to the accession of Caligula? The longest bridge on Earth? Note the prediction made about Caligula. Note the details of the bridge Caligula built across the bay at Baiae. Note the comments on his motive for this feat of engineering? Note the fate of these ships. Note the comments on megalomania. Why were jokes about goats banned? Note his generosity to the people of Rome. Note the comment on hate and fear. How did Caligula raise money for the treasury? Note the alternative version or explanation for this action. What is the source of the charge of incest? What was the nature of his relationship with his sisters? Note the comments on the origins of this charge of immorality. Why did so many people want to kill Caligula? Useful, interesting, challenging, books, sources and websites will provide materials to supplement and complement the History presented in the video program. The data collected here should be used in the notemaking below. Some useful Internet sites:

Chapter 7 : Myth of the 20th Century – “ Only the truth is banned.

Great Mysteries and Myths of the 20th century: Episode 12 It could be used as extension work or as a summative exercise in a study of women in History.

They outlined a four-stage Human Sexual Response Cycle excitement, plateau, orgasm, and resolution and three female sexual disorders: Marital advice dealt with pain, often as a mechanical problem to be medically, surgically, or educationally addressed; in the recent debate, however, the literature on pain [67 – 71] gets somewhat short shrift. The fact that Viagra, licensed for Erectile Dysfunction in , seemed to work so well was repeatedly invoked as proof that Erectile Dysfunction was not a psychological problem, but merely a mechanical problem [72 , 73]. Medical, pharmaceutical, and public discussions of FSD increased in its wake, with much of the scientific and indeed popular discourse about female sexual problems emphasizing their medical nature – where medical is understood to exclude the psychiatric. These claims are curious, because an organic and medical classification, and an etiological neutrality, are precisely what the DSM, since the third edition of , has seen itself as enabling. We hope that this book will serve as an antidote to what women have heard for decades. The problem is not just in your head. You are not crazy Claims about what influences diagnostic categories and etiological narratives are repeatedly interpreted as claims about the reality of symptoms, with the fraught status of mental illness creating a divisive public discourse. Many critics have argued that the inclusion of FSD in the manual is inappropriate because the DSM is in the business of pharmaceutical medicalization of sexuality. These critiques are echoed in much media coverage e. Conclusion Throughout the 20th century, and in diverse locations, female sexual problems have been associated – through psychoanalysis, theories of nervous irritation, or DSM psychiatry – with nervous and mental illness. Different literatures emphasize the social aspects of sexuality and the educational potential for resolving problems in various ways. The contested status, within second-wave feminism, of both psychogenic etiology and of psychiatric expertise operates in the current critique of FSD. The legacy of both the scientific and cultural critique of psychodynamic psychiatry in the postwar period, as well as that of the feminist critique of psychotherapy and psychiatry, have, thus, converged to create a heated contemporary debate about sexuality, pleasure, psychiatry, and technology. References and recommended reading Papers of particular interest, published within the annual period of review, have been highlighted as: The medicalization of female sexual dysfunction: Studies in the psychology of sex. A Medico-Forensic Study Translation of the 12th ed. Authorised translation from the 6th German edition. The history of sexuality. Pantheon Books; New York: In this and other seminal texts, Foucault argued that knowledge of bodies, individuals, and populations constitutes power. Power works not just through power imposed from above, but through individual self-governance. Sexuality has a history; what we believe ourselves to be for instance, as beings for whom sexuality is our core, or as beings who must rebel against the forces of oppression has a history. Bland L, Doan L. Princeton University Press; Princeton: Temple University Press; Philadelphia: The technology of orgasm: Johns Hopkins University Press; Baltimore: The dissolution of the Oedipus complex. This and the following Freud works crucially shaped both the course of American psychiatry by mid-century and the framework for thinking about female sexuality in the works of his followers. Some psychical consequences of the anatomical distinction between the sexes. The standard edition of the complete psychological works of Sigmund Freud. New introductory lectures on psycho-analysis. Hitschmann E, Bergler E. Nervous and Mental Disease Publications; Washington: This text is important for its strict definition of frigidity as failure to reach vaginal orgasm. This conception has shaped the subsequent debate about vaginal and clitoral orgasms. Van Tetslaar JS, translator. The diagnosis and treatment of sexual disorders in the male and female, including sterility and impotence. Selected papers on psycho-analysis. Manifestations of the female castration complex; pp. The psychology of women: Grunes and Stratton; New York: It sold 17 copies in its first year alone; there were five subsequent editions. Stopes also advocated birth control, something she would elaborate in later writings. The sex factor in marriage. Williams and Norgate; London: Van de Velde TH. Student Christian Movement; London: Blue Ribbon; New York: Cole M, Dryden W. Sex therapy in Britain. Open University

Press; *An anatomy of desire: Women and modern medicine. Psychological perspectives on sexual problems: Diagnostic and Statistical Manual of Mental Disorders.* Adolf Meyer and the development of American Psychiatry. *The rise and crisis of psychoanalysis in the United States: Freud and the American,* Oxford University Press; Oxford: *The medical value of psychoanalysis.* Allen and Unwin; London: *The effects of psychotherapy: The uses and abuses of psychology. Psychoanalysis, scientific method and philosophy.* Grove Press; New York: *The myth of mental illness: It was one of the first, large-impact texts of second-wave feminism, which was deeply critical of psychiatric expertise.* Simon and Schuster; New York: *This grass-roots document, re-issued repeatedly right into the present day, urged women to take control of their own health rather than rely on what they see as misogynistic medical expertise. Dealing with menstrual, reproductive, and sexual problems among others, it was a key element of second-wave feminism. The myth of the vaginal orgasm.* Firestone S, Koedt A, editors. *Notes from the second year: Radical Feminism;* New York: Bayer R, Spitzer RL. Kutchins H, Kirk SA. *DSM – the psychiatric Bible and the creation of mental disorders.* Free Press; New York: *The loss of sadness: Oxford University Press;* A key text in the history of American psychiatry and its influence beyond American shores. The controversy this document has incited is remarkable; it shapes the very terms of contemporary debates about FSD as well as many other conditions. Masters and Johnson are often credited with creating modern sexology and sex therapy; they were not as innovative as is sometimes claimed, but their laboratory methods and the scientific image they cultivated gave sexology and sex therapy a renewed professionalism. Their language has been very influential in subsequent discussions of female sexual problems. *Sexual disorders and behavior therapy. The treatment of chronic frigidity by systematic desensitization. Sexual Behavior in the human female. The new sex therapy.* Kaplan is, however, just as important, if not more so. Her emphasis on desire disorders has shaped the classifications and the terms of the wider public debate about sexual problems. *Disorders of sexual desire and other new concepts and techniques in sex therapy. The making of a disease: It is an important text in terms of understanding the explosiveness of claims that diagnostic categories are subject to a range of interests, and of claims that psychological, emotional, and contextual factors are relevant to the genesis of sexual problems. By some accounts half of all women suffer from sexual dysfunction. But does it really exist?*

Chapter 8 : Great Mysteries and Myths of the Twentieth Century - Episode Guide - calendrierdelascience.c

That's just what Plato theorized in his famous explanation for the discredited, fantasy diagnosis of "hysteria" that was widely believed to plague women well into the 20th century.

The 20th century myths driving US intervention The logic behind a possible US strike in Syria is anachronistic, writes author. As strategic thinkers, they are flabbergasted that the same cohort of leaders could possibly present a casus belli for Syria that is so risk-blind and mindless, lacking any evidence of a longer-term vision. More than once I have heard the phrase, " How can it be that people with such authority could possibly still think this way after the last twelve years? There is a logic here to the proposals of Kerry , Power , McCain , Graham and company - but that logic is driven by the myths from another age. To understand the mentality of the current crop of US leaders as they claim the right to enter the Syrian civil war on behalf of morality, look to the myths that drive people who grew up in another time. As America fit into its new role in the global balance of the Cold War, its culture had to evolve to meet the new requirements of the era. Entirely new myths were brought to bear after the events of the early 20th century that had given the United States military, economic, and cultural power that has only rivaled the great empires of history. The men and women currently in power in the United States government were instilled with those powerful new myths that have guided how it handles national power. As you witness statements and actions from these people, think to the following notions that seem completely normal to Americans of this specific generation. UN chemical inspectors submit Syria report Myth 1: America has to act. The Post-War era divided the entire planet into two distinct camps: The Free World and the Communists. World War II completely rewired the global power balance. Both nations had highly defined ideologies, America from an older liberal tradition, and the Soviet Union from a new and vigorous communist doctrine. The Soviets made clear their plans for this ideology soon after They told the world that they would bring communism to all people - at the point of a gun, if necessary. The United States became the only nation-state with the power to counter the immediate Russian strategic onslaught, given the destruction in the rest of Western Europe. The United States found itself in a unique position in Its factories were bashing out destroyers, aircraft carriers, fighters and tanks at a terrific pace. The rest of the world was on its knees, exhausted and with broken infrastructure. If the US dreamed of global conquest, it could have had it within years, had it pressed its exponential advantage over much of the rest of the world. The nation opted instead to press its soft power across the world, saving its hard power for a Soviet conflict it hoped to avoid entirely. After seeing the pictures of Abu Ghraib , or of the disfigured children born amidst the depleted uranium dust of Fallujah , it may seem fantastical for non-Americans to think of the US as a country which uses its power uniquely for good. But the culture of midth century America revolves around telling each other - and the world - that we are the good guys. We went on to become the bulwark of liberty in the face of Soviet totalitarianism. The things we did along the way to defending liberty - financing death squads in Central America , carpet bombing innocents in Cambodia during our most famous intervention in a civil war - all those things are excused in the 20th century American mind because of the way we characterise our actions in WWII and the Cold War. America can win wars. Americans of the 20th century have a peculiar mindset about war because of our history of "winning" armed conflicts. While the rest of the world knows the shifting borders, uneasy truces and horrific bloodshed that is the only outcome of most wars, American history features a number of clear-cut successes. The Civil War - As long as you are from north of Virginia, it represents total victory against slavery and the salvation of "a house divided. Those who came of age after World War II thus see war as a winnable thing - and winnable by the "good guys. Even as America enters a new and complicated century, the myth of the winnable war prevails. Outdated myths have been damaging American war efforts Every nation has myths. Most are based in truth, albeit with significant omissions that are glaringly evident to people from other countries. US says military action against Syria still an option Thinking back to the America of the 19th and early 20th centuries, the events of World War II demanded new myths. America in , for example, was something of a backwater in most places. Britain had the largest navy and an impressive empire to its name. Suddenly, America went from

a hardscrabble group of immigrants to a world power, and new understandings were required to guide the nation in its new chapter. Here is where this connects to the absurdities of the paltry debates about firing missiles at Syria - those myths still drive our policymakers, but they no longer accurately describe Americans or the world. The 20th century myths have been front and center in the last decade-plus of military misadventure, and they are the specter over the current administration push toward military strikes on Syria. The United States led a cadre of allies into what is historically known as the "Graveyard of Empires" -Afghanistan. While removing the Taliban from the failed state was an imperative, supported by moral justifications and realpolitik , we should have known that the task of securing the country would require total focus and dedication. After all, President Jimmy Carter and Zbigniew Brzezinski suckered the Soviets into doing the exact same thing as a way to ruin them. In the middle of a global war on terror and regime change in a lawless state, the Bush Administration began its sales job for Iraq. All the myths are at work here: And we know that we can achieve success in Iraq while fighting global terror networks and creating a stable nation-state in Afghanistan, because our wars culminate in victory! You all know how this turned out. As the US contemplates a possible military strike, Americans and the world are hearing about secret intelligence that proves the use of weapons of mass destruction, and how a dictator must answer for his actions. This rhetoric not only seems identical to the last decade of reckless American adventurism, it seems driven by exactly the same myths, unadulterated by any perspective or skepticism that might have come from the evident failure of our leadership in recent years. Listening to Kerry and McCain, the Syria operation will be about decisive good guys doing the right thing - and winning. This pitch sounds clueless at best. These antiseptic, antiquated myths about American power must be modified or replaced if the country is to become a positive force for world security - and its own. Here are some visions that might guide us moving forward: The US is a country full of good people, but is capable of strategic mistakes like any other. Despite our pretense of exceptionalism, the US is a country like many others. It is big; it is powerful; it is capable of great things and filled with wonderful people from around the world. But like all peoples of the world, we must remain aware of the corrupting influence of power, which can allow even good people to do foolish things. Bogus intelligence, torture regimes and gargantuan surveillance systems show that we can become unbalanced. We must be aware of this human foible as we act on the world stage. American military power is a mixed bag. Military force has its time and place. Indeed, without overwhelming destructive force from the United States, the Third Reich may have held Europe indefinitely and the Soviets would have run roughshod over democracy. That said, while war sometimes results in decisive wins for the cause of justice, it just as often leads to destruction, poverty and an insecure future. America needs to be as good at partnership as it seeks to be at leadership. Sometimes, it can sit one out. The next culture of American power is already being crafted by the next generation of leaders, waiting in the wings. For the time being, the last generation is still in power. Some of them think firing missiles at a country with little to show of a long term vision is the right thing to do, and will lead to victory. Time will tell which vision of the future holds sway in the world. Eric Garland is a strategic analyst for business and government executives around the world. Eric is the author of three books on strategic trends and how leaders think about them. He holds a Masters in International Affairs and began his career as a translator. Find out more at [http:](http://)

Chapter 9 : Another 10 Common Historical Myths - Listverse

One of my favorite stories that revisits classic Greek myth is "The House of Asterion" by Jorge Luis Borges (the story is collected in both Ficciones and Labyrinths). Borges's story revisits the.

Followed closely by the advent of World War I, these social shifts, which had been set in motion at the beginning of the century, developed further as women were propelled into the workforce, exposing them to previously male-dominated professional and political situations. The end of the nineteenth century saw tremendous growth in the suffrage movement in England and the United States, with women struggling to attain political equality. The suffragists—who were often militant in their expressions of protest—presented a sometimes stark contrast to the feminine ideal of the era, which portrayed women as delicate, demure, and silent, confined to a domestic world that cocooned them from the harsh realities of the world. As men were called to war, companies that had previously limited employment in better-paying jobs to white males found themselves opening their doors to white women and women and men of color. As well as functioning in the workforce, women actively participated in the political and cultural life of England and the United States. The early decades of the twentieth century, often referred to as the Progressive Era, saw the emergence of a new image of women in society which had undergone a marked transformation from the demure, frail, female stereotype of the late Victorian Era. The women of the Progressive Era, according to Sarah Jane Deutsch, were portrayed as "women with short hair and short skirts — kicking up their legs and kicking off a century of social restrictions. However, Deutsch asserts that this image of the s "flapper" was restricted to certain portions of the population, namely white, young, and middle-class communities. Women elsewhere, particularly women from other ethnic backgrounds, such as African-Americans, Asian-Americans, and Hispanics, lived much differently, struggling in their new roles as mothers and professionals. The number of women who worked outside the home in the s rose almost 50 percent throughout the decade. While women still constituted a small number of the professional population, they were slowly increasing their participation in more significant occupations, including law, social work, engineering, and medicine. The presence of a large class of young working women after World War I was reflected in what had become a major cultural force—the film industry. While early cinematic storylines often featured poor women finding success and contentment through marriage to rich men, the films of the s depicted young, feisty working women who, like their predecessors, could attain true happiness only by marrying their bosses. Such plotlines helped many to cope with the growing fear that the domestic and family structure of society was being eroded by the emergence of the new, independent woman. Rarely did depictions of women in mass media, including film, radio, and theater, convey the true circumstances of working women. Instead, audiences were presented with images of flappers or visions of glorified motherhood and marriage. Women in the early twentieth century were perhaps most active and influential as writers and artists. Male authors such as D. Howells explored issues pertaining to sexuality and the newly redefined sexual politics between men and women. Women authors such as Dorothy Richardson, May Sinclair, and Katherine Mansfield focused on topics pertinent to women, bringing attention to the myriad difficulties they faced redefining their identities in a changing world. In the arena of art, the early twentieth century provided growing opportunities for women to exhibit their work. In , for example, the National Academy of Design first allowed women to attend anatomy lectures, thus providing them with a chance to study draftsmanship and develop drawing skills in a formal setting. Many female artists—among them Dorothea Lange and Claire Leighton—used their talents to highlight the social realities of their times, and some of the most powerful images of this period, including stirring portrayals of coal miners and farmers, were produced by these women. By the mid-twentieth century, women throughout the Western world had completely redefined their roles in almost every social, political, and cultural sphere. While the fight for equal rights and recognition for women would continue into the s and beyond, the first major steps towards such changes began at the advent of the twentieth century, with women writers, photographers, artists, activists, and workers blazing a new trail for generations of women to follow.