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Post-Movements. The social creation of cultural phenomena  
from Petrarch to Eric Dolphy

DOI: <https://doi.org/10.5282/oph.1>

### English summary

In the 20th century, suddenly and for no apparent reason an outright *inflation* of ›post-movements‹ seems to have occurred. A non-comprehensive list would need to contain post-modernism, post-colonialism, post-feminism and quite a lot of other post-isms. It does come as a surprise that there has not been systematic research into this phenomenon yet. This study wants to undertake that endeavor.

It starts out by examining the previously existing approaches to the semantics of the prefix *post*. The main point that can be drawn from this is that there seems to be a hidden connection to the equally famous prefix *meta*-, albeit in a logically inverted manner. The semantics of ›post-‹ seem to refer to a reflective operation whose structure needs clarification.

The next chapter takes a look at general theories of temporal structure that outline the importance of the concept of ›post-‹.

Methodologically, a differentiation needs to be made between temporal structures that explicitly have been marked as post-movements as opposed to those that exhibit the same structure yet do not adhere to the same naming scheme. This poses the question whether there might have been cultural phenomena before the 20th century that can be called *implicit* post-movements.

One of the main chapters then examines the *renaissance* as it has been conceived of by Petrarch (and his successors). Petrarch's cultural politics are shown to impose the same structure on time that characterizes explicit post-movements. This shows that the post-phenomenon does not belong exclusively to the 20th century at all. At the same time it allows for deducing common traits of both explicit and implicit post-movements in general.

Yet, at this point a theoretical account of the post-phenomenon per se is still lacking. Hence, a theory of social time is developed that pro-

vides a categorical scheme suitable for describing the very structure of post-movements and explaining their inflationary occurrence at the same time.

Using this theory, French *post-structuralism* is examined. This leads to the discovery of a systemic exponentiation of the post-operation in the 20th century that accounts for the inflation of post-movements which concludes the main part of the study.

In the final chapter the theory that has been developed is applied to yet another post-movement: the *post-bop* in the history of Jazz. This is supposed to show that the theory does not only apply to movements in literature but to cultural phenomena in general – and that it opens up a wide and interesting field of research.