

Book Reviews

CRITIQUE OF THE ART OF POLITICS

Murray Edelman: *From Art to Politics: How Artistic Creations Shape Political Conceptions*. (Chicago: University of Chicago Press, 1995. Pp. x, 162. \$18.95.)

It is forgivable that American political science should have so few classics, since it so self-consciously re-invented itself less than 40 years ago. Certainly, however, Murray Edelman's *The Symbolic Uses of Politics* (1964) can be classified as one of a small group. It is of no small irony that this work is also a massive self-critique of the discipline. For Edelman attacked the profession on two fronts: political action should be studied not in terms of the observations of objects but in terms of the interpretation of subjects and the American polity was not a pluralist system of relatively free access but one manipulated by elites who knew how to get what they wanted from government and at the same time reassure or intimate others into quiescence. Edelman employed the tropes of "symbol," "myth," and "ritual" to explain how elites manipulate administrative and judicial environments as well as elections and leadership personas to provide mass symbolic benefits while controlling "tangible resources." Thus while *The Symbolic Uses of Politics* was similar to two other classics of the period, *The Power Elite* and *One Dimensional Man*, in its conclusions (and indeed to slightly earlier works which addressed the question of symbolization as political weapon, such as Thurman Arnold's *The Folklore of Capitalism* and James Burnham's *The Machiavellians*), it was more influential in the discipline because, while attacking positivism, it employed much of its rhetorical style. Edelman's work was largely ahistorical, he placed his analysis in propositional form, spoke in terms of "research programs" for the discipline, and approached his subject with the brio of an epistemological revolutionary.

The Symbolic Uses of Politics was followed by, among others, *Political Language* (1977), an incisive analysis of the ritualistic character of explanations of poverty and an indictment of the "helping professions" as symbolic collaborators in maintaining the dependence of the poor; *Constructing the Political Spectacle* (1988) which explored the role of the media as a core political institution and the concept of the spectacle as an organizing concept; and now *From Art to Politics* which further broadens symbolic studies to that of artistic creation in general.

Like all of his works, *From Art to Politics* is written in the form of a causerie in which examples always support a left critique, and like all of his work it is both an attack on the profession of American political science and American political practice. To Edelman, all politics is a form of artistic creation and art can also provide a critique of political practice. In an illuminating chapter, for example, Edelman describes the courtroom as a "ritualized art form" in which the trial is a narration of "the virtuous judge punishing the defendant who has sinned, thereby protecting society from

From Art To Politics How Artistic Creations Shape Political Conceptions

Camilla Rothe



From Art To Politics How Artistic Creations Shape Political Conceptions:

From Art To Politics How Artistic Creations Shape Political Conceptions Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has been more evident than ever. They have the ability to inspire, provoke, and ignite change. Such may be the essence of the book **From Art To Politics How Artistic Creations Shape Political Conceptions**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall affect readers.

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