

# Comtemporary humanity

[Linguistics](#), [English](#)



Contemporary Humanity In this chapter, the outlines the controversies of identity in the modern world. In this case, he points out how experiences and images of ' the modern' undermine the rationale pretentions of the modern self-identity. The author is trying to make the audience understand discussions of the late twentieth century by evaluating the debates on cultural crisis and other social issues, as well as the possible shift into the era of postmodernism. I see this as important in bringing the connection between political, and social nature of human beings, for example, their identity in the modern society.

What is the connection he is making here? What commodity is he talking about? The connection that the author is making here is that the theatrical existence and experiences are the basis of market economies in the current society. These acting in the theater not only provide political and social direction for human beings, but also determine the economy of the society, as well as interaction of humans with goods and services. The commodity that the author is talking about is art.

How does the sense that life entails performing as an actor in a market of commodities result in what Agnew calls " the crisis of representation? The crisis of representation comes about due to acting that attempts to bring out the cultural, political, and social dimensions of modernity. For instance, during the times of recession, creativity, performance, and acting are of great importance in representing marketization.

Being a human being in the 20th/21st century means that the identity is shaped by the theatrical representations as brought out by acting. This is because acting provides the basis for social, cultural, and political directions

in the society. This is important in understanding the connection between theater with its imagery of human beings, and its influence on the market economy.

#### Work Cited

Jervis, John. Exploring the Modern. Malden, MA: Blackwell. 1998. Print.