



The Impact and Challenges of Cultural Studies on Social Movements

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DESCRIPTION

The role of products in social movements is hardly ever discussed in material culture studies. This is because social movements are seen to depend heavily on human actors, their organisations, expertise, and political ideologies. These factors are significant, but it is clear from the widespread usage of artefacts in protest performances that they are crucial in creating a protest culture. Material culture is now seen in anthropology as an "event" or "effect" that results from the performance of material objects, people, and places. The term "material culture" describes the tangible items, materials, and environments that people utilize to identify their culture. These include buildings like houses, neighbourhoods, cities, schools, synagogues, temples, mosques, offices, industries, and plants, as well as things like tools, manufacturing equipment, merchandise, and stores, among other things.

Despite these difficulties, a number of recent events have produced materials for conceptualising movements' cultural implications. Studies have made progress in separating the political effect of movements from the influence of other recent events. Additionally, study have started to study the prerequisites for movements' influence on officially non-political institutions like education, science, and particularly business after realizing that movements frequently target institutions other than governments. The cultural components of movements' inception, courses, and repercussions are now recognised by academics who research movements that target states. Social movement artefacts, including poetry, songs, paintings, films, and even T-shirts, have been studied in relation to how they shape social movement cultures and socio-political change. One of the aesthetic-cultural artefacts that have been examined the most is protest songs in particular. The ways in which social movements' collective identities and meanings are shaped through activism music, this study differs from more recent ones on material culture, which concentrate on the non-discursive functions of objects. The two primary tendencies in material culture studies are as follows. First, post-structuralism had a significant impact up to the 1980s.

Post-structuralism emphasises the study of the symbolic-discursive meanings of things and views material culture as a text and discourse. It makes the case that meanings are not static but rather change as a result of new discourses. Second, recent studies on material culture often make a distinction between objects and languages in an effort to avoid the so-called "linguistic shift" of post-structuralism, which focused too much on the discursive side of objects. Non-discursive material performance is now viewed by scholars as being more important than it once was. Scholars take more seriously sensory and emotional connections between things and humans, which are more challenging to describe, rather than the symbolic and discursive meanings of things. They are not discursive, or they are discursive less. Although a large body of social science literature has examined the cultural underpinnings of social movements, their activities, and the substance of the culture they produce, very little has been written on the actual social relations through which these movements produce culture. The question of what social movements are doing when they create culture is covered in this essay. The division of labour, power relations, tuning in, and embeddedness are the four elements of social interactions within which culture is enacted.

They express themselves through protest, pleading, organisation, petitioning, gatherings, meetings, and strikes. They engage in art, literature, music, theatre, and other forms of creative expression as collective agents of expression, much like other collectivizes. Even some authors have claimed that their cultural pursuits are more lasting and significant historically than their political accomplishments. How are cultural manifestations driven by activists and understood by audiences is the most frequently asked question regarding the cultural activities of social movements. Cultural artefacts are essential to understanding the mind-sets, ideologies, and cultural resonances of social movements since social movements are defined in terms of their demands and aims. However, material is just one aspect of how social movements engage with culture. The method through which sociologists who study social movements analyse culture is thus the main concern of this essay. We have viewed culture as the meaning-making component of all policies and practises

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rather than seeing it as a domain of social life that is distinct from the state and the market. The National Institutes of Health's financial measure for allocating funds for various types of cancer research is a movement influence, as is the fact that the average person now perceives themselves as living with

cancer rather than suffering from it. In light of this, research has been done on the cultural effects of movements in four different locations: the general public's perception and daily interactions, media coverage and popular culture, non-political institutions, and policy and political institutions.