

DOWNLOAD PDF POSTMODERN MYTH AND POST-EUROPEAN HISTORY : THEMATICS AND THEORY IN THE NEW WORLD

Chapter 1 : General Introduction to Postmodernism

1 Postmodern Myth and Post-European History: Thematics and Theory in the New World 1 Postmodern Myth and Post-European History: Thematics and Theory in the New World 2 Making Myths, Playing God: The Narrator in Jacques Godbout's Les Têtes À Papineau and Rudy Wiebe's The Scorched-Wood People 2.

Jameson is trying to figure out what postmodernism is. The sheer speed of modern life, as Simmel and Benjamin observed, might have something to do with our objective distancing from others and phenomena in urban life. This is to say that meaning and the social function of symbols— culture, art, everything— has been disrupted and replaced within the postmodern paradigm; this precision is necessary since Jameson says that not all contemporary phenomena are postmodern. What has remained consistent throughout is that postmodernism is the supra structure of military and economic domination; perhaps the revolution here though, as Jameson indicates, is that it is American-led and -influenced. But at what point does diffused American culture and norms become appropriated and indigenous elsewhere? At what point did English cease belonging solely to the English? Jameson insists on the latter: Jameson suggests that this new reception of culture, defined in the broadest of terms, is populist notably in architecture, as I will return to below. An aesthetic populism which is anything but normative. It indicates a rupture of history from the present and an end to historicism. This leads to pop history: Our reading of history becomes detached from our present reality and at the same time, detached from its past. We end up reading more about ourselves in it than about the subject. The system keeps churning out goods and consuming regardless of who is there, which might mean that we are there for the machines. Regardless, capitalism nowadays is liberated from dependency on individuals. Everything and everyone is replaceable. The imperative of architecture is no longer arts architecture is now devoid of them, but social realities and function, and in the U. Architecture is therefore commercial Jameson, who referred to Venturi, also observed that architecture is now fundamentally of and for multinational business. Look at how fast buildings are built and designed in China, the land of uninhibited capitalism, and how our big box stores are being constructed to last no more than thirty years. The populism we find with Jameson is also here in architecture. Therefore we are once again left with the degraded objective spirit. What else can we derive from what Venturi derived from Las Vegas? One observation is that we no longer sell goods, but rather we sell marketing; an observation much more revolutionary in than now. Venturi describes how storefront windows or their equivalent no longer showcase what the store is in the business of selling, but rather how they sell it. Furthermore, Venturi shows us that we are recycling patterns and designs, that everything has roots somewhere back in time. These two authors— Jameson directly with reference to Lacan and Venturi indirectly with reference to the language of signs— have brought up the schizophrenia of postmodernism we read about with Deleuze and Guattari. Social media are the place where society lives in a free-floating, neutral fashion. Facebook communication mellows our feelings and, along with texting language, interferes with and simplifies our expression. The virtual community and virtual politics are distinctly postmodern.

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Postmodern myth and post-European history: thematics and theory in the New World --Making myths, playing God: the narrator in Jacques Godbout's Les Tetes À Papineau and Rudy Wiebe's The Scorched-wood people --Reshaping religions, challenging cosmogonies: Jovette Marchessault's Comme une enfant de la terre and Joy Kogawa's Obasan --Magic.

Ideas such as God, freedom, immortality, the world, first beginning, and final end have only a regulative function for knowledge, since they cannot find fulfilling instances among objects of experience. With Hegel, the immediacy of the subject-object relation itself is shown to be illusory. So-called immediate perception therefore lacks the certainty of immediacy itself, a certainty that must be deferred to the working out of a complete system of experience. The later nineteenth century is the age of modernity as an achieved reality, where science and technology, including networks of mass communication and transportation, reshape human perceptions. There is no clear distinction, then, between the natural and the artificial in experience. Indeed, many proponents of postmodernism challenge the viability of such a distinction tout court, seeing in achieved modernism the emergence of a problem the philosophical tradition has repressed. A consequence of achieved modernism is what postmodernists might refer to as de-realization. De-realization affects both the subject and the objects of experience, such that their sense of identity, constancy, and substance is upset or dissolved. Important precursors to this notion are found in Kierkegaard, Marx and Nietzsche. In this sense, society has become a realization of abstract thought, held together by an artificial and all-pervasive medium speaking for everyone and for no one. In Marx, on the other hand, we have an analysis of the fetishism of commodities Marx , " where objects lose the solidity of their use value and become spectral figures under the aspect of exchange value. Their ghostly nature results from their absorption into a network of social relations, where their values fluctuate independently of their corporeal being. Human subjects themselves experience this de-realization because commodities are products of their labor. Workers paradoxically lose their being in realizing themselves, and this becomes emblematic for those professing a postmodern sensibility. However, with the notion of the true world, he says, we have also done away with the apparent one. What is left is neither real nor apparent, but something in between, and therefore something akin to the virtual reality of more recent vintage. Where Apollo is the god of beautiful forms and images, Dionysus is the god of frenzy and intoxication, under whose sway the spell of individuated existence is broken in a moment of undifferentiated oneness with nature. While tragic art is life-affirming in joining these two impulses, logic and science are built upon Apollonian representations that have become frozen and lifeless. Hence, Nietzsche believes only a return of the Dionysian art impulse can save modern society from sterility and nihilism. In order to be responsible we must assume that we are the cause of our actions, and this cause must hold over time, retaining its identity, so that rewards and punishments are accepted as consequences for actions deemed beneficial or detrimental to others Nietzsche , ; , , Thus logic is born from the demand to adhere to common social norms which shape the human herd into a society of knowing and acting subjects. In this text, Nietzsche puts forward the hypothesis that scientific concepts are chains of metaphors hardened into accepted truths. On this account, metaphor begins when a nerve stimulus is copied as an image, which is then imitated in sound, giving rise, when repeated, to the word, which becomes a concept when the word is used to designate multiple instances of singular events. Conceptual metaphors are thus lies because they equate unequal things, just as the chain of metaphors moves from one level to another. There is no question, then, of reaching a standpoint outside of history or of conceiving past times as stages on the way to the present. Nietzsche presents this concept in The Gay Science Nietzsche [, , and in a more developed form in Thus Spoke Zarathustra Nietzsche " , " Many have taken the concept to imply an endless, identical repetition of everything in the universe, such that nothing occurs that has not already occurred an infinite number of times before. However, others, including postmodernists, read these passages in conjunction with the notion that history is the repetition of an

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unhistorical moment, a moment that is always new in each case. In their view, Nietzsche can only mean that the new eternally repeats as new, and therefore recurrence is a matter of difference rather than identity. Furthermore, postmodernists join the concept of eternal return with the loss of the distinction between the real and the apparent world. The distinction itself does not reappear, and what repeats is neither real nor apparent in the traditional sense, but is a phantasm or simulacrum. Nietzsche is a common interest between postmodern philosophers and Martin Heidegger, whose meditations on art, technology, and the withdrawal of being they regularly cite and comment upon. Heidegger sees modern technology as the fulfillment of Western metaphysics, which he characterizes as the metaphysics of presence. From the time of the earliest philosophers, but definitively with Plato, says Heidegger, Western thought has conceived of being as the presence of beings, which in the modern world has come to mean the availability of beings for use. In fact, as he writes in *Being and Time*, the presence of beings tends to disappear into the transparency of their usefulness as things ready-to-hand Heidegger [], Hence, the mountain is not a mountain but a standing supply of coal, the Rhine is not the Rhine but an engine for hydro-electric energy, and humans are not humans but reserves of manpower. However, humans are affected by this withdrawal in moments of anxiety or boredom, and therein lies the way to a possible return of being, which would be tantamount to a repetition of the experience of being opened up by Parmenides and Heraclitus. Heidegger sees this as the realization of the will to power, another Nietzschean conception, which, conjoined with the eternal return, represents the exhaustion of the metaphysical tradition Heidegger a, For Heidegger, the will to power is the eternal recurrence as becoming, and the permanence of becoming is the terminal moment of the metaphysics of presence. On this reading, becoming is the emerging and passing away of beings within and among other beings instead of an emergence from being. Thus, for Heidegger, Nietzsche marks the end of metaphysical thinking but not a passage beyond it, and therefore Heidegger sees him as the last metaphysician in whom the oblivion of being is complete Heidegger a, ; b, Many postmodern philosophers find in Heidegger a nostalgia for being they do not share. In this gathering, which follows the lineaments of an exclusively Greco-Christian-German tradition, something more original than being is forgotten, and that is the difference and alterity against which, and with which, the tradition composes itself. Here, being is the underlying ground of the being of beings, the subiectum that is enacted in modern philosophy as the subject of consciousness. But in *Being and Time* Heidegger conceives the human being as *Dasein*, which is not simply a present consciousness, but an event of ecstatic temporality that is open to a past *Gewesensein* that was never present its already being-there and a future *Zu-kunft* that is always yet to come the possibility of death. The finitude of *Dasein* therefore cannot be contained within the limits of consciousness, nor within the limits of the subject, whether it is conceived substantively or formally. In addition to the critiques of the subject offered by Nietzsche and Heidegger, many postmodernists also borrow heavily from the psycho-analytic theories of Jacques Lacan. For Lacan, the subject is always the subject of speech, and that means speech directed toward an other in relation to whom the subject differentiates and identifies itself. However, desire ultimately aims for something impossible: Insofar as the phallus is nothing but the signifying function as such, it does not exist. It is not an object to be possessed, but is that through which the subject and the other are brought into relation to begin with, and it thus imposes itself upon the subject as a fundamental absence or lack that is at once necessary and irremediable Lacan , Hence the subject is forever divided from itself and unable to achieve final unity or identity. He describes his text as a combination of two very different language games, that of the philosopher and that of the expert. Analysis of this knowledge calls for a pragmatics of communication insofar as the phrasing of messages, their transmission and reception, must follow rules in order to be accepted by those who judge them. However, as Lyotard points out, the position of judge or legislator is also a position within a language game, and this raises the question of legitimation. Science is therefore tightly interwoven with government and administration, especially in the information age, where enormous amounts of capital and large installations are needed for research. Science, however, plays the language game of denotation to the exclusion of all others, and in this respect it displaces narrative knowledge, including the meta-narratives of

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philosophy. This is due, in part, to what Lyotard characterizes as the rapid growth of technologies and techniques in the second half of the twentieth century, where the emphasis of knowledge has shifted from the ends of human action to its means Lyotard [], This has eroded the speculative game of philosophy and set each science free to develop independently of philosophical grounding or systematic organization. As a result, new, hybrid disciplines develop without connection to old epistemic traditions, especially philosophy, and this means science only plays its own game and cannot legitimate others, such as moral prescription. The compartmentalization of knowledge and the dissolution of epistemic coherence is a concern for researchers and philosophers alike. Furthermore, within each game the subject moves from position to position, now as sender, now as addressee, now as referent, and so on. The loss of a continuous meta-narrative therefore breaks the subject into heterogeneous moments of subjectivity that do not cohere into an identity. But as Lyotard points out, while the combinations we experience are not necessarily stable or communicable, we learn to move with a certain nimbleness among them. Postmodern sensibility does not lament the loss of narrative coherence any more than the loss of being. However, the dissolution of narrative leaves the field of legitimation to a new unifying criterion: Performative legitimation means maximizing the flow of information and minimizing static non-functional moves in the system, so whatever cannot be communicated as information must be eliminated. The performativity criterion threatens anything not meeting its requirements, such as speculative narratives, with de-legitimation and exclusion. In this regard, the modern paradigm of progress as new moves under established rules gives way to the postmodern paradigm of inventing new rules and changing the game. Inventing new codes and reshaping information is a large part of the production of knowledge, and in its inventive moment science does not adhere to performative efficiency. By the same token, the meta-prescriptives of science, its rules, are themselves objects of invention and experimentation for the sake of producing new statements. In this respect, says Lyotard, the model of knowledge as the progressive development of consensus is outmoded. In fact, attempts to retrieve the model of consensus can only repeat the standard of coherence demanded for functional efficiency, and they will thus lend themselves to the domination of capital. On the other hand, the paralogical inventiveness of science raises the possibility of a new sense of justice, as well as knowledge, as we move among the language games now entangling us. Without the formal unity of the subject, the faculties are set free to operate on their own. Where Kant insists that reason must assign domains and limits to the other faculties, its dependence upon the unity of the subject for the identity of concepts as laws or rules de-legitimizes its juridical authority in the postmodern age. As Lyotard argues, aesthetic judgment is the appropriate model for the problem of justice in postmodern experience because we are confronted with a plurality of games and rules without a concept under which to unify them. Judgment must therefore be reflective rather than determining. Furthermore, judgment must be aesthetic insofar as it does not produce denotative knowledge about a determinable state of affairs, but refers to the way our faculties interact with each other as we move from one mode of phrasing to another, i. In Kantian terms, this interaction registers as an aesthetic feeling. Where Kant emphasizes the feeling of the beautiful as a harmonious interaction between imagination and understanding, Lyotard stresses the mode in which faculties imagination and reason, are in disharmony, i. For Kant, the sublime occurs when our faculties of sensible presentation are overwhelmed by impressions of absolute power and magnitude, and reason is thrown back upon its own power to conceive Ideas such as the moral law which surpass the sensible world. For Lyotard, however, the postmodern sublime occurs when we are affected by a multitude of unrepresentables without reference to reason as their unifying origin. Justice, then, would not be a definable rule, but an ability to move and judge among rules in their heterogeneity and multiplicity. Modern art, he says, is emblematic of a sublime sensibility, that is, a sensibility that there is something non-presentable demanding to be put into sensible form and yet overwhelms all attempts to do so. But where modern art presents the unrepresentable as a missing content within a beautiful form, as in Marcel Proust, postmodern art, exemplified by James Joyce, puts forward the unrepresentable by forgoing beautiful form itself, thus denying what Kant would call the consensus of taste. Genealogy and Subjectivity The Nietzschean method of genealogy, in its application to

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modern subjectivity, is another facet of philosophical postmodernism. That is, genealogy studies the accidents and contingencies that converge at crucial moments, giving rise to new epochs, concepts, and institutions. In Nietzschean fashion, Foucault exposes history conceived as the origin and development of an identical subject, e. Underlying the fiction of modernity is a sense of temporality that excludes the elements of chance and contingency in play at every moment. In short, linear, progressive history covers up the discontinuities and interruptions that mark points of succession in historical time. This entails dissolving identity for the subject in history by using the materials and techniques of modern historical research. Just as Nietzsche postulates that the religious will to truth in Christianity results in the destruction of Christianity by science see Nietzsche [], 183, Foucault postulates that genealogical research will result in the disintegration of the epistemic subject, as the continuity of the subject is broken up by the gaps and accidents that historical research uncovers. Here, Foucault gives an account of the historical beginnings of modern reason as it comes to define itself against madness in the seventeenth century. His thesis is that the practice of confining the mad is a transformation of the medieval practice of confining lepers in lazar houses. These institutions managed to survive long after the lepers disappeared, and thus an institutional structure of confinement was already in place when the modern concept of madness as a disease took shape. However, while institutions of confinement are held over from a previous time, the practice of confining the mad constitutes a break with the past. Foucault focuses upon the moment of transition, as modern reason begins to take shape in a confluence of concepts, institutions, and practices, or, as he would say, of knowledge and power. In its nascency, reason is a power that defines itself against an other, an other whose truth and identity is also assigned by reason, thus giving reason the sense of originating from itself.

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Chapter 3 : Literary theory, an anthology - JH Libraries

Get this from a library! New World myth: postmodernism and postcolonialism in Canadian fiction. [Marie Vautier] -- "In this Comparative study of six Canadian novels Marie Vautier examines reworkings of myth in the postcolonial context.

Martin Heidegger[edit] Martin Heidegger rejected the philosophical basis of the concepts of "subjectivity" and "objectivity" and asserted that similar grounding oppositions in logic ultimately refer to one another. Instead of resisting the admission of this paradox in the search for understanding, Heidegger requires that we embrace it through an active process of elucidation he called the " hermeneutic circle ". He stressed the historicity and cultural construction of concepts while simultaneously advocating the necessity of an atemporal and immanent apprehension of them. In this vein, he asserted that it was the task of contemporary philosophy to recover the original question of or "openness to" Dasein translated as Being or Being-there present in the Presocratic philosophers but normalized, neutered, and standardized since Plato. To do this, however, a non-historical and, to a degree, self-referential engagement with whatever set of ideas, feelings or practices would permit both the non-fixed concept and reality of such a continuity was requiredâ€”a continuity permitting the possible experience, possible existence indeed not only of beings but of all differences as they appeared and tended to develop. Such a conclusion led Heidegger to depart from the phenomenology of his teacher Husserl and prompt instead an ironically anachronistic return to the yet-unasked questions of Ontology , a return that in general did not acknowledge an intrinsic distinction between phenomena and noumena or between things in themselves de re and things as they appear see qualia: In this latter premise, Heidegger shares an affinity with the late Romantic philosopher, Friedrich Nietzsche , another principal forerunner of post-structuralist and postmodernist thought. In direct contradiction to what have been typified as modernist perspectives on epistemology , Foucault asserted that rational judgment, social practice, and what he called " biopower " are not only inseparable but co-determinant. Instead, Foucault focused on the ways in which such constructs can foster cultural hegemony , violence, and exclusion. His writings have had a major influence on the larger body of postmodern academic literature. This crisis, insofar as it pertains to academia, concerns both the motivations and justification procedures for making research claims: As formal conjecture about real-world issues becomes inextricably linked to automated calculation, information storage, and retrieval, such knowledge becomes increasingly "exteriorised" from its knowers in the form of information. Knowledge thus becomes materialized and made into a commodity exchanged between producers and consumers; it ceases to be either an idealistic end-in-itself or a tool capable of bringing about liberty or social benefit; it is stripped of its humanistic and spiritual associations, its connection with education, teaching, and human development, being simply rendered as "data"â€”omnipresent, material, unending, and without any contexts or pre-requisites. The value-premises upholding academic research have been maintained by what Lyotard considers to be quasi-mythological beliefs about human purpose, human reason, and human progressâ€”large, background constructs he calls " metanarratives ". These metanarratives still remain in Western society but are now being undermined by rapid Informatization and the commercialization of the university and its functions. We are now controlled not by binding extra-linguistic value paradigms defining notions of collective identity and ultimate purpose, but rather by our automatic responses to different species of "language games" a concept Lyotard imports from J. Richard Rorty[edit] Richard Rorty argues in Philosophy and the Mirror of Nature that contemporary analytic philosophy mistakenly imitates scientific methods. In addition, he denounces the traditional epistemological perspectives of representationalism and correspondence theory that rely upon the independence of knowers and observers from phenomena and the passivity of natural phenomena in relation to consciousness. As a proponent of anti-foundationalism and anti-essentialism within a pragmatist framework, he echoes the postmodern strain of conventionalism and relativism , but opposes much of postmodern thinking with his commitment to social liberalism. Jean Baudrillard[edit] Jean Baudrillard , in Simulacra and Simulation , introduced the concept that reality or the principle of " The Real " is short-circuited by the

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interchangeability of signs in an era whose communicative and semantic acts are dominated by electronic media and digital technologies. Baudrillard proposes the notion that, in such a state, where subjects are detached from the outcomes of events political, literary, artistic, personal, or otherwise, events no longer hold any particular sway on the subject nor have any identifiable context; they therefore have the effect of producing widespread indifference, detachment, and passivity in industrialized populations. He claimed that a constant stream of appearances and references without any direct consequences to viewers or readers could eventually render the division between appearance and object indiscernible, resulting, ironically, in the "disappearance" of mankind in what is, in effect, a virtual or holographic state, composed only of appearances. For Baudrillard, "simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or a reality: Eclectic in his methodology, Jameson has continued a sustained examination of the role that periodization continues to play as a grounding assumption of critical methodologies in humanities disciplines. He has contributed extensive effort to explicating the importance of concepts of Utopia and Utopianism as driving forces in the cultural and intellectual movements of modernity, and outlining the political and existential uncertainties that may result from the decline or suspension of this trend in the theorized state of postmodernity. Like Susan Sontag, Jameson served to introduce a wide audience of American readers to key figures of the 20th century continental European intellectual left, particularly those associated with the Frankfurt School, structuralism, and post-structuralism. Thus, his importance as a "translator" of their ideas to the common vocabularies of a variety of disciplines in the Anglo-American academic complex is equally as important as his own critical engagement with them. Douglas Kellner [edit] In *Analysis of the Journey*, a journal birthed from postmodernism, Douglas Kellner insists that the "assumptions and procedures of modern theory" must be forgotten. His terms defined in the depth of postmodernism are based on advancement, innovation, and adaptation. Extensively, Kellner analyzes the terms of this theory in real-life experiences and examples. Kellner used science and technology studies as a major part of his analysis; he urged that the theory is incomplete without it. The scale was larger than just postmodernism alone; it must be interpreted through cultural studies where science and technology studies play a huge role. The reality of the September 11 attacks on the United States of America is the catalyst for his explanation. This catalyst is used as a great representation due to the mere fact of the planned ambush and destruction of "symbols of globalization", insinuating the World Trade Center. One of the numerous yet appropriate definitions of postmodernism and the qualm aspect aids this attribute to seem perfectly accurate. He questions if the attacks are only able to be understood in a limited form of postmodern theory due to the level of irony. Similar to the act of September 11 and the symbols that were interpreted through this postmodern ideal, he continues to even describe this as "semiotic systems" that people use to make sense of their lives and the events that occur in them. He finds strength in theorist Baudrillard and his idea of Marxism. The conclusion he depicts is simple:

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Chapter 4 : Talal Asad - Wikipedia

A postmodernism of 'reaction' rejects Modernism and seeks to return to the lost traditions and history in order to create a new cultural synthesis, while Postmodernity of 'resistance' seeks to deconstruct Modernism and is a critique of the origins without necessarily returning to them (Irving , 60).

Please click button to get international postmodernism book now. This site is like a library, you could find million book here by using search box in the widget. Johannes Willem Bertens Language: John Benjamins Publishing Format Available: Containing more than fifty essays by major literary scholars, International Postmodernism divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of International Postmodernism: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader i. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title International Postmodernism. Offers an appraisal of the various postmodern and poststructural theories sweeping the discipline of international relations. Tracing the development, importation, and application of these epistemologies, the author develops a series of typologies for the scholar working in international relations. Cultural Identity and Postmodern Writing seeks to ascertain the relationship obtaining between the specific form postmodernism assumes in a given culture, and the national narrative in which that culture traditionally recognizes itself. Patricia Krus discusses postmodernism in relation to Caribbean literature, and Kristian van Haesendonck and Nanne Timmer turn their attention to Puerto Rican and Cuban literature, while Adriana Churampi deals with Peruvian literature. Finally, Markha Valenta investigates the roots of the postmodernism debate in the United States. This volume is of interest to all students and scholars of modern and contemporary literature, and to anyone interested in issues of identity as linked to matters of culture. Cambridge University Press Format Available: Comparative Criticism addresses itself to the questions of literary theory and criticism, to comparative studies in terms of theme, genre movement and influence, and to interdisciplinary perspectives. Jane Austen and the British Empire.

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Chapter 5 : Postmodernism-Issues in Representation by Tim Stephens on Prezi

In this way, postmodern artistic forms can be seen as an extension of modernist experimentation; however, others prefer to represent the move into postmodernism as a more radical break, one that is a result of new ways of representing the world including television, film (especially after the introduction of color and sound), and the computer.

Includes bibliographical references and index. Julie Rivkin and Michael Ryan. Morphology of the Folktale: Rabelais and His World: Course in General Linguistics: How to Do Things with Words: The Interpretation of Dreams: Beyond the Pleasure Principle: Group Psychology and the Analysis of the Ego: Gilles Deleuze and Felix Guattari. Blatt and Shula Schichman. The Manifesto of the Communist Party: Marxism and the Philosophy of Language: The Sublime Object of Ideology: The Will to Power: The Order of Things: The System of Objects: The Archaeology of Knowledge: Revolution in Poetic Language: Symbolic Exchange and Death: The Madwoman in the Attic: An American Grammar book": Notes for a Radical Theory of the Politics of Sexuality": The History of Sexuality: The Making of Female Masculinity": The Poetics and Politics of Culture": The Rule of Darkness: A Critique on the Sign and the Signifying Monkey": The Location of Culture: An Exercise in Popular Readings": Max Horkheimer and Theodore Adorno. The Meaning of Style: The Politics of Style in Contemporary Culture: The Effacements of Postmodern Culture": An Anthology is a unique combination of the classic statements in criticism and the new theories that have revolutionized literary study in the past several decades. This unprecedented collection will be an invaluable reference tool for students interested in acquiring a comprehensive knowledge of the most recent developments in critical theory while becoming expert in the tradition from which the new theories derive. The anthology constitutes the most comprehensive collection of the schools and methods that make up the very rich and exciting field of literary and cultural studies. Nielsen Book Data Subjects.

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Chapter 6 : Postmodernism - Wikipedia

Critical postmodern theory in mathematics 45 the convergences and divergences of different theoretical concepts pulled from (at times) contradictory theoretical perspectives (Paul & Marfo,).

Epp Annus, Tartu University, Estonia Postmodernism - the logic of late socialism The theoreticians of postmodernism usually tend to speak of postmodernism as something characteristic of Western Europe and North-America, a worldview or the condition of knowledge related to late capitalism, media society, commodification, computerization etc. As Fredric Jameson claims, "every position on postmodernism in culture - whether apologia or stigmatization - is also at one and the same time, and necessarily, an implicitly or explicitly political stance on the nature of multinational capitalism today", Jameson However, paradoxically some of the keywords of postmodern society fit also a very different kind of society - the totalitarian state with economical difficulties and homogenized social order. My essay approaches the totalitarian system of late socialism from the perspective of postmodern theories. I consider late socialism as a period that began in the USSR in the late s. From the point of view of the Baltic States the late s and early s can be regarded as years of terrorist socialism, the late s and early s as modernist socialism and the period from the late s as late socialism or postmodern socialism. Terrorist socialism was a period of chaos, anxiety and fight for the primary needs of human being - life and food. Modernist socialism offered a moderate democracy, the possibility to renew the system from inside, which soon turned out to be an utopian project and gave way to late socialism and postmodern society: In middle s a supplementary period of modernity emerged. I am focusing on the Estonian situation, hoping to highlight some features typical of the totalitarian societies and fields of postmodern in general. As a literary scholar I am particularly concerned with postmodernism in literature. Postmodernism as a discourse In western societies postmodernism is first of all a critical discourse: The history of postmodernism is a history of a critical discourse on postmodernism; as Hans Bertens argues, all the diverse approaches belong to the development of postmodern discourse, critical positions are related to distinctive periods of postmodern thought. From this point of view one could argue that postmodernism in Estonia and in most Eastern European countries started in the s - only then did the possibility to discuss postmodernism emerge. The investigation of the ways how different cultures in Central and Eastern Europe have characterized its situation, ratifies this view: The collection of articles "International Postmodernism" gives us the following picture: The picture is very pluralistic and the only common denominator to be found is the late beginning of the discussions over postmodernism - usually these started in s 2. Postmodernism that anticipates the postmodern discourse is a specific aspect of a late socialist system, conditioned by the circumstances where "The party control created a situation where the critical metalanguage got to some extent more stuck into the stalinist networks than literature" 3 , as Mart Velsker claims Velsker The official discourse of socialism, literary criticism included, created an imaginary sphere not connected to the reality. However, when literature reflected this socialist condition, the official socialism did not accept its own reflection. The tension between metalanguage and society, arts included, belonged to the late socialist condition at least in the USSR. Should we seek for the texts that can be regarded as postmodern? How many postmodern novels are needed in order to talk about postmodernism in a literature? In case of small literatures every piece of written text is visible - at least that was the situation in Estonian literature until s. Of original Estonian literature, from to units of prose fiction, poetry-books and drama pieces were published Peegel How many of the 20 books published per year should carry postmodern ideology in order to talk of postmodernism in Estonian literature? This question is difficult to answer. And what kind of postmodernism should we look for? The postmodern thought in Western countries has been changing, its content gets updated every now and again, postmodernism as a model in use gets fulfilled with literary artefacts of different kinds. In early s Andreas Huyssen draws attention to the new kind of writings that does not correspond to the descriptions of postmodernism - but as Bertens points out, some years later postmodernism has swallowed also the new

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sphere of writing - and from that moment on postmodern discourse is seen as consisting of two different branches. In its first acceptation, "postmodern fiction" refers to texts primarily from the 60s and 70s that emphasized narrative experiment and introduced new ways of handling character, description, dialogue and plot. But in the United States, "postmodern fiction" now also refers quite frequently to the kind of novel which came to prominence in the 80s, and whose primary objective is not so much formal innovation as the publicization of those alternative histories of women, cultures colonized by Western powers, or racial and ethnic minorities that had been ignored or repressed in mainstream historiography. Quite a few of these novels also experiment with narrative forms and strategies in highly innovative ways, but some have reverted to either modernist or even pre-modernist forms of storytelling. Should we look for traces of postmodern thought as perceived in the 80s in literature of the 60s etc.? Or should we start from the understanding of postmodernism as it is understood now? We must also take into account that every culture includes its counter-culture, postmodernism as a manifestation of pluralism does not deny the existence of texts far from postmodern ideas, e.g. Paradoxically, these texts are part of postmodern condition, without belonging to the sphere of postmodernist literature. If we consider the specific case of the literatures under the Soviet regime, it seems that the most logical starting point would not be postmodernism in literature, but postmodernity as a state of affairs in society. We presume that postmodern literature is the natural outcome of postmodern society: Postmodernity as a social condition. Here we could rely on Hans Bertens, who describes the development of western postmodernism through its three phases: Bertens follows the development of postmodernism from its first stage in the late 60s to the third in the 80s: Especially this last phase was understood as something specific to late capitalism - and should therefore be the least possible to transfer to the Soviet system. Paradoxically, as we approach Estonian literature in times of late socialism, we can follow the development of postmodernism from the third stage to the first one: I shall concentrate on Estonian postmodernism especially on the period from the late 60s to early 80s as opposed to modernism, without drawing a clear line of demarcation between the two dominant positions. Marxist modernism Whereas the 60s in western countries are usually considered the beginning of postmodernism, this period in Estonian literature is generally conceived as modernist. Estonian modernism in the 60s, was, contrary to the modernism at the turn of the previous century, not an elitist project. First of all, the distinction between high and popular literature, the Great Divide, as Andreas Huyssen calls it, was absent in the Soviet situation, when only a small amount of books was published. If the main function of modernism has been regarded in the terms of aesthetical categories that enlarge the gap between fiction and reality, the situation in Estonian literature was somewhat different. In the context of the socialist system the function of modernist literature was not only to remind its readers of the aesthetic nature of fictions, but of the aesthetic nature of the world also - to remind people of their subjective existence. In this way modernism fulfilled an important social task, the poets and novelist became almost national heroes. Modernism was not an elitist project, but a nationally important undertaking. Habermas draws upon the model by Max Weber that distinguishes three cultural value spheres: The project of modernity formulated in the 18th century by the philosophers of the Enlightenment consisted in their efforts to develop objective science, universal morality and law, and autonomous art, according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life. Enlightenment thinkers of the cast of mind of Condorcet still had the extravagant expectation that the arts and sciences would promote not only the control of natural forces but also understanding of the world and of the self, moral progress, the justice of institutions and even the happiness of human beings. The modernist movement in Estonia brought together science and morality, art and everyday practices of communication. The experimental modernist novel focused on the most topical problems of the Lebenswelt, the thematics of morality was foregrounded. The plot was typically constructed on the opposition of two characters: Modernism became the voice of national relative freedom, after the years of oppression the emphasis on subjectivity was widely accepted. It was a process of cleaning

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the subject from the dirt of a system and collaboration, a reestablishment of the rights of human beings. People were queuing for the modernist poetry collections, those who knew booksellers and were therefore guaranteed the ownership of the most valued books could consider themselves lucky. This modernist movement was strongly tied to the socialist society: So to a major extent the modernism of Estonian literature in the s was marxist modernism. The sociological investigation by Erle Rikman leads to the same conclusion: Rikman is astonished by this outcome, but it is highly logical, if we take into account that the modernism in the s was grounded in marxist ideology. However, it seems that the modernist narrative turned out to be too grand - it deconstructed, effaced itself. To put it differently, every system produces its destroyers. Modernity lived in a state of permanent war against tradition, legitimized by the urge to collectivize human destiny on a new and higher level, to substitute a new, better order for the old, jaded and outlived. It had therefore to purify itself of those who threatened to turn its inherent irreverence against its own principles. Their efforts were cancelled, they were forced to move on to the region of postmodern thought. Postmodernism and late socialism A turn to postmodernism in Estonian literature occurred in the late s 6. Here the approach by Mart Velsker, who observes ideological changes in literature, is illuminating. According to Mart Velsker, the literature in late s and early s belonged to the stalinist tradition - or to put it less harshly, to marxist tradition 7. Velsker accepts the boundaries proposed by Maie Kalda, who places the liberal atmosphere of the s in the framework of two general discussions: Velsker describes the s remaining between the two discussions as a continuation of stalinist read: A departure from socialist ideology took place at the end of s with renewed literature that generated another heavy attack from critics engaged with marxist ideology. One of the main keywords of the period was existentialism "away from the mythic, toward the existential", as Hassan has characterized postmodernism - Hassan The subjectivity of the literary works in the s gave way to a dispassionate observation of discursive mechanisms of power, the desire for progress retired to the position of ironic depiction. The critique of existentialism was first of all launched against short stories by Arvo Valton; Mati Unt and several others were found to be guilty, too. Naturally, the description of the specific features of the society exposes a huge gap between late socialism and late capitalism. The commodification characteristic of late capitalism, the situation where "aesthetic production has become integrated into commodity production generally" Jameson Ashley labels the economical system of late capitalism as spectacle-commodity economy: This is such a major shift that it transforms not just business but life as a whole. Images, identities, ideologies were the basic commodities in the society were the lack of instrumental efficacy was overwhelming; instrumental articles were replaced with spectacle-articles in order to fill the void. We could even argue that the Soviet system replaced economy with a spectacle of economy, it tried to administer the economy by the power of ideology - the outcome was a simulation of an economy, a system where everybody had a job but no real duties - people went to work to chat and change information about where to acquire some of the missing everyday instrumental commodities. Pavlik Morozov, a pioneer who informed against his father to the KGB, was a public hero, a symbol of the Soviet refusal of the origins. Thousands of pioneer organisations were named after him. Fredric Jameson sees postmodernism through its two distinctive features: Jameson counting the features of postmodern social system provides a list that is valid for late socialism also. For him postmodern society is characterised by the disappearance of a sense of history, the way in which our entire contemporary social system has little by little begun to lose its capacity to retain its own past, has begun to live in a perpetual present and in a perpetual change that obliterates traditions of the kind which all earlier social formations have had in one way or another to preserve. Jameson refers to the media exhaustion of news as an example - Hasso Krull reminds us that "In times of Brezhnev every day the "same" newspaper was published, with the "same" message" Krull Postmodernism and nationalism Up to here we have left aside one very important feature of late socialism in the Baltic countries: The socialist system was enforced violently and without the consensus of a nation; on the contrary, the socialist system was opposed to nationalism and bent on carrying out the careful plan of destroying the oppressed nationalities. The natural condition of this system should be national resistance. In terms of postmodernism, if postmodern would comply with socialist

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ideology, the national discourse should react against postmodernism. Literature as one of the important weapons of nationalism should confront socialist postmodernism. Partly this was true - there were writers who avoided postmodernism and turned to the national past, wrote modernist or realist novels about important national figures. Some of the writers in the s formed underground groupings with samizdat publications. The officially most honoured authors today are those who focused on the thematics of national identity and representational practices; the most important of them, Jaan Kross, is yearly nominated for the Nobel prize.

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Chapter 7 : Worldview: History, Theology, Implications

The post-postmodern viewpoint (wherever we are today after having absorbed the issues in postmodernism) seems to be taking the "postmodern condition" (postmodernity) as a given and creating new remixed works disassociated from the modern-postmodern arguments and oppositions.

Contemporary British and American Representations of the Premodernist Century In The Diamond Age, American science-fiction novelist Neal Stephenson depicts a twenty-first-century society where futuristic social engineering unexpectedly coexists with social mores from the past--with a revival of Victorian decorum, particularly. Human groups in this novel are characterized by dazzling diversity. The most technologically advanced are not tied down to geographically demarcated countries. Instead, they have adopted the franchise logic of transnational corporations. Citizens are affiliated to "phyles"--scattered castes differentiated by ideology, religion or ethnicity. Among this archipelago of lifestyles, one phyle--New Atlantis, ruled by Queen Victoria II--has managed to impose not only its economic dominance but also the supremacy of its manners. The Atlantans are indeed "neo-Victorians" who stick to the Puritan work ethic and to rituals of social deference. For them, the term protocol refers both to computer encoding and to regulations involving ceremonial bowing and the wearing of dress coats. Their neo-conservatism stands in contrast with more destabilizing outlooks adopted by such competitors as the Sendero Luminoso or neo-primitivist cults practising communal sex and human sacrifices. A fair number of texts published in recent decades are located either during Victorianism proper or within an extended premodernist century stretching from Romanticism to the First World War. Bantam Books Spectra, p. Forster, have conquered a significant niche market. The corpus outlined above, by the very fact that it re-examines a segment of the past, falls within what Linda Hutcheon calls historiographic metafiction--the postmodern texts that question the textual strategies of historical writing. What these postmodern Victorian texts have in common is less a specific writing technique than a set of thematic issues. The unifying concern I am referring to is cleverly allegorized in A. More specifically, the Victorian world is interesting to contemporary writers in so far as it can be viewed from the perspective of a late-twentieth-century cultural scene where the very possibility of legitimating social standards is radically questioned. A Poetics of Postmodernism: Routledge, London and New York, p. Among the writers discussed in the present pages, a few Fowles, Byatt suggest that Victorian repressiveness should be countered by a gesture of modernist transcendence. They assume that their characters may break out of alienation, generally through a spectacular gesture of existential and artistic empowerment. Her autonomy manifests itself both through her willingness to embrace a lower-class lover Leonardo DiCaprio as Jack Dawson and through her predilection for avant-garde art. To modernist writers--Joyce, Woolf or Eliot--Victorian culture was a lived context they had to outgrow by esthetic experimentalism. For postmodern writers like Fowles and Gibson--and for the art directors of Sense and Sensibility, Titanic or The Age of Innocence--the period itself, as well as the dissenting sensibility it fosters, are objects of meticulous historical reconstruction. I mean thereby that postmodern 5John Fowles: The House of Mirth; New York: Twentieth Century-Fox and Paramount, With Emma Thompson and Kate Winslet. The Age of Innocence. Victorian texts display an ability to inspire nostalgia for an orderly society, and that, paradoxically, this longing for a stable life world is present even in the texts that glamorize rebellion. The longing for a reconstituted domestic sphere is a powerful magnet in film adaptations of Austen. To an audience that takes uncertainties for granted in interpersonal relationships, these films evoke a utopian realm regulated by a predictable calculus of marriage arrangements. In this movie, the unexpected appeal of Victorian discipline is highlighted in a scene where the main characters--students in a strict private academy--visit a local high school. The latter institution is a world of mass-culture vulgarity where rebellious poetry has no place. Through their utopian representations of a dialectic of conformity and transgressions, these texts express the rejection of what Fredric Jameson calls the "waning of affect in postmodern culture"the relativistic universe where neither order

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nor rebellion are meaningful. Empowering transgression, in this perspective, can only be contemplated in the distant mirror of the premodernist age--a world where the logic of social rank and patriarchy is as legible as the class divisions of an transatlantic liner. Since postmodern Victorian texts no longer take the possibility of modernist dissent for granted, they cannot assume either that power and conformity can be described in simple, black-and-white terms. Instead, they portray social organisms in which conformity and its discontents interact in complex ways. Granted, a nuanced view of authority is no prerogative of fiction after the Second World War. Duke University Press , p. Nevertheless, it is characteristic of contemporary fiction to depict institutions of power as internally divided--submitted to chaotic transformations growing out of their own energies. Contemporary culture is influenced by postmodern paradigms of power elaborated notably by Jean Baudrillard and Michel Foucault. Rather, the social field is infinitely complex and yet paradoxically one-dimensional, closed in upon itself. Subversion in such a context proceeds from inner fractures and degenerative tendencies. Because they suggest that moral puritanism spontaneously breeds violent or degenerative transgressions, Jekyll-Hyde stories enjoy a privileged status in twentieth-century mass culture. They offer convenient exempla for Freudian concepts such as repression and the unconscious--key elements in psychological thrillers. Simultaneously, they foster automatic distrust of moral righteousness in establishment figures and therefore generate stories that expose political corruption. An Introduction Random House: New York and London , pp. The New-Historicism was influenced by Foucault. This house of pleasure, located in a commonplace Kensington mansion, is peopled with "prodigies of nature" 59 such as hermaphrodites, dwarves, or a four-eyed woman. That Stephen Frears and Angela Carter should add new twists to the Jekyll-Hyde pattern indicates that Victorian duality is too clear-cut a model to account for the complexities of a late-twentieth century context. The striving toward an ever more intricate portrayal of the dialectic of norms and transgression can be traced in the changes undergone by hard-boiled detective fiction and film noir from their mid-twentieth-century origins to the neo-noir revival in the nineteen eighties and nineties. Initially, these genres were uncomplicated instances of the Jekyll-Hyde story. Duality in classic noir stories is both a psychological and a class issue: With Julia Roberts and John Malkovich. *Nights at the Circus*. Narratively, the connection is established through one of the Sternwood daughters, who married a former bootlegger. With Sharon Stone and Michael Douglas. Yet neo-noir works make the transition from respectability to transgression so complex as to escape not only realist verisimilitude but also narrative consistency. *Basic Instinct* toys with the notion that its main female character Sharon Stone as Catherine Tramell might be a murderous Jekyll-and-Hyde figure. The mechanics of metamorphosis are more confusing here than in R. Stevenson or than in the social allegories of classic hard-boiled novels. In this configuration, the transparent duality expressed by the Jekyll-Hyde story becomes an object of nostalgia: Some neo-noir directors--David Lynch, Joel Coen--have produced works characterized by an explicitly postmodernist esthetic. Unfortunately, Alex soon realizes he is being stalked by a killer who has shifted from his Victorian simulation into contemporary reality. Overall, *The Shift* adequately illustrates how Victorian gothic partly clarifies--but also falls short of fully explaining--postmodern complexity: Jekyll-Hyde duality in Foy is more than an easily decipherable metaphor of psychological doubling. It is a simplified shorthand for a mystifying universe that exists on several interpenetrating levels--phenomenal reality and computer simulation. Both works focus on a presumably solid social field--the domestic sphere of the British upper-classes. *Arcadia* is set on the Derbyshire estate of Lady and Lord Croom. The action of the play shuttles from the age of Romanticism to the nineteen eighties. In Stoppard, nineteenth-century domesticity is on first inspection a realm of everyday continuities and casual openness. Aristocratic deference is taken for granted on the Croom estate, yet the family is also receptive to outside influences--impromptu visits of Lord Byron or, in the contemporary scenes, intrusions of townspeople invited to a garden party. With this character, Stoppard imagines an early-nineteenth mathematical genius whose work anticipates late-twentieth-century chaos theory. Initially Thomasina inherits from her preceptor the belief in a well-ordered Newtonian universe--a credo that fits the standards of neo-classical deference. Yet she becomes aware of the early developments of thermodynamics, a theory

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according to which the universe--and therefore 19George Foy: New York and London: Bantam Books , p. Her mathematical model envisages chaotic inconsistencies in the universe far worse than those provided for by thermodynamics, but it also accounts for the paradoxical stability that such a disorderly world might enjoy. Her initial ambition is to discover the equations that generate everyday natural objects such as flowers and leaves. Stoppard suggests thereby that Thomasina has discovered the formula for a social scene that sustains itself as an impossible compromise between continuity, dissolution and renewal. *Arcadia* is a metafictional text that questions the reality status of the incidents it portrays. By shuttling back and forth between the early-nineteenth and the late-twentieth-century, the author reflects on the flimsiness of historical reconstructions and on the ironical role played by chance discoveries. Neither a realistic presence nor a ghost, she is literally a chaotic occurrence--the kind of improbable twist that will arise within a settled environment. For a discussion of its literary significance, see Anne Mangel. *The Crying of Lot* In George Levine and David Leverenz, eds.: *Essays on Thomas Pynchon*. Little, Brown and Company, , pp. Harper and Row , pp. David Peat describe the evolution of physics from the orderly Newtonian model, through the thermodynamic concept of entropy to contemporary chaos theory. For a discussion of fractal geometry and its relation to chaos, see Ian Percival: *A Science for the Real World*. In Nina Hall, ed.: *Penguin Books Penguin Science* , pp. Entomologist William Adamson, a philosophical skeptic, proves poorly qualified for the function that is initially ascribed to him--comforting old Lionel Alabaster in the belief that optimistic Christianity may be safeguarded against Darwinism. Yet these issues are raised against the background of a social system whose status on the evolutionary scale is nearly unassignable. Indeed, the Alabaster family is constantly compared to other societies, seemingly distant but in fact disturbingly similar. Though William himself warns that "[a]nalogy is a slippery tool" and that "[m]en are not ants" , the game of comparisons makes the Victorian family appear as a system that is never quite itself.

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Chapter 8 : Literary theory : an anthology in SearchWorks catalog

international postmodernism Download *international postmodernism* or read online here in PDF or EPUB. Please click button to get *international postmodernism* book now. All books are in clear copy here, and all files are secure so don't worry about it.

In culture and the arts, interpreters of this era describe the kinds of cultural hybrids that emerge from mixing or rendering inoperative the categories of "high" and "low" cultures, and hybrids in cultural forms that have developed in regions where local identities seek definition against, or in dialog with, Western "hegemonic" cultures the mixing of "official" cultures and those defined as "other" in modernist ideologies. Postmodern views of history and national identity typically cancel a commitment to modern "master narratives" or "metanarratives" like progress and goal-directed history, and disrupt myths of national and ethnic identities as "natural" foundations of "unity. In all the discourse, we need to differentiate the terms and concepts of the postmodern as a condition of a historical era or postmodernity as simply what we are in whether we know it or not , and postmodernism reflected in movements with varying levels of intention and self-awareness , When interpreters of culture discuss postmodern strategies or features in architecture, literature, philosophy, and the arts, this usually includes uses of irony, parody, sampling, mixing "high" and "low" popular cultural sources, horizontal vs. The global economic system since the s has moved toward the international merging of cultures and the global marketing of cultural goods. Many see the features of postmodernism that are associated with the self-reflexive critique of society, culture, politics, and economics as already part of modernism, and thus an extension of "modernism. The post-postmodern viewpoint wherever we are today after having absorbed the issues in postmodernism seems to be taking the "postmodern condition" postmodernity as a given and creating new remixed works disassociated from the modern-postmodern arguments and oppositions. The post-postmodern takes the "always already" mixed condition of sources, identities, and new works as a given, not a question or problem. The metaphors of "network" and "convergence" in creative subcultures e. From this more recent perspective, living in remixed hybridity is thus obligatory, not a choice, since it is the foundation for participating in a living, networked, globally connected culture. We could also argue that the terms in the discourses about the postmodern are no longer be useful, or need to be redefined to be useful for today. Either way, the point is thinking through the problems and seeing if there are terms that do useful cultural work for us. And since around , a new debate on the "post-postmodern" has opened up. There is a shared sense in many areas of cultural practice and university research that many of the issues in postmodernism are over or assumed, and the we are now in a different global moment, however that it to define. As we know, each discourse concerned with history constructs its own historical objects. Postmodern theory constructs an image of modernism. Was there ever a pre-postmodern consensus about history, identity, core cultural values? A Report on Knowledge. Postmodernism as a movement in arts and culture corresponding to a new configuration of politics and economics, "late capitalism": Postmodernity as a phase of knowing and practice, abandoning the assumptions, prejudices, and constraints of modernism to embrace the contradictions, irony, and profusion of pop and mass culture. The grand linear narrative of art history and Western cultural history is exposed as ideological and constructed for class interests. These terms that insistently gesture to the beyond, only embody its restless and revisionary energy if they transform the present into an expanded and ex-centric site of experience and empowerment. Postmodernity, History, Mediation, and Representation Crises in the Representation of History Postmodern historians and philosophers question the representation of history and cultural identities: Art works are likewise caught up in the problem of representation and mediation--of what, for whom, from what ideological point of view? History requires representation, mediation, in narrative, a story-form encoded as historical. Dissolution of the transparency of history and tradition: Can we get to the unmediated referents of history? Multiculturalism, competing views of history and tradition. History and identity politics: Hence empathy with the victor invariably benefits the rulers. Historical materialists know

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what that means. Whoever has emerged victorious participates to this day in the triumphal procession in which the present rulers step over those who are lying prostrate. According to traditional practice, the spoils are carried along in the procession. They are called cultural treasures, and a historical materialist views them with cautious detachment. They owe their existence not only to the efforts of the great minds and talents who have created them, but also to the anonymous toil of their contemporaries. There is no document of civilization which is not at the same time a document of barbarism. Debord and Baudrillard 2 "the fragmentation of time into a series of perpetual presents" "the erosion of the older distinction between high culture and so-called mass or popular culture" Jameson. Pastiche and parody of multiple styles: No individualism or individual style, voice, expressive identity. All signifiers circulate and recirculate prior and existing images and styles. The postmodern in advertising: Some features of postmodern styles: History has become one of the styles; historical representations blend with nostalgia. The information function of the media would thus be to help us to forget, to serve as the very agents and mechanisms of our historical amnesia" Jameson. Did this ever exist? Culture on Fast Forward: Time and history replaced by speed, futureness, accelerated obsolescence. The Modern and the Postmodern: Contrasting Tendencies The features in the table below are only often-discussed tendencies, not absolutes. In fact, the tendency to see things in seemingly obvious, binary, contrasting categories is usually associated with modernism. The tendency to dissolve binary categories and expose their arbitrary cultural co-dependency is associated with postmodernism. For heuristic purposes only. Myths of cultural and ethnic origin accepted as received. Progress accepted as driving force behind history. Suspicion and rejection of Master Narratives for history and culture; local narratives, ironic deconstruction of master narratives: Faith in "Grand Theory" totalizing explanations in history, science and culture to represent all knowledge and explain everything. Rejection of totalizing theories; pursuit of localizing and contingent theories. Master narrative of progress through science and technology. Skepticism of idea of progress, anti-technology reactions, neo-Luddism; new age religions. Idea of "the family" as central unit of social order: Alternative family units, alternatives to middle-class marriage model, multiple identities for couplings and childraising. Polysexuality, exposure of repressed homosexual and homosocial realities in cultures. Hierarchy, order, centralized control. Subverted order, loss of centralized control, fragmentation. Faith and personal investment in big politics Nation-State, party. Trust and investment in micropolitics, identity politics, local politics, institutional power struggles. Faith in "Depth" meaning, value, content, the signified over "Surface" appearances, the superficial, the signifier. Attention to play of surfaces, images, signifiers without concern for "Depth". Relational and horizontal differences, differentiations. Crisis in representation and status of the image after photography and mass media. Culture adapting to simulation, visual media becoming undifferentiated equivalent forms, simulation and real-time media substituting for the real. Faith in the "real" beyond media, language, symbols, and representations; authenticity of "originals. Dichotomy of high and low culture official vs. Imposed consensus that high or official culture is normative and authoritative, the ground of value and discrimination. Disruption of the dominance of high culture by popular culture. Mass culture, mass consumption, mass marketing. Demassified culture; niche products and marketing, smaller group identities. Art as unique object and finished work authenticated by artist and validated by agreed upon standards. Art as process, performance, production, intertextuality. Art as recycling of culture authenticated by audience and validated in subcultures sharing identity with the artist. Knowledge mastery, attempts to embrace a totality. Quest for interdisciplinary harmony. The Library and The Encyclopedia. Navigation through information overload, information management; fragmented, partial knowledge; just-in-time knowledge. Broadcast media, centralized one-to-many communications. Digital, interactive, client-server, distributed, user-motivated, individualized, many-to-many media. Internet file sharing, the Web and Web 2.

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Chapter 9 : The Po-Mo Page: Postmodern to Post-postmodern

The later focus on representation and the revisiting of "used-up" forms is seen as possibly postmodern but in the event that the New Novel is cohesive-a movement rather than a move-it would fall, he argues, outside the multiplicity of heterogeneous techniques that mark the postmodern.

In this last chapter I will attempt to push the question of autonomy one step further by examining it in relation to psychoanalytic models of the subject in modernity and postmodernity. As with avant-garde efforts to determine a political basis for art through the democratisation or redistribution of creativity, the liberation of the unconscious has been mobilised by artists seeking to challenge the reign of rationality and effect a wider social transformation. Within Bretonian Surrealism, the agency of the unconscious was solicited as a means of exposing the repressed inconsistencies of reality as part of a wider project of political revolution. It is possible to see parallels between this formulation of derepression and the attempts to reveal the repressed preconditions of art e. This derepression is in part driven by the power of information technology to track and model systems whose complexity is greater than our ability to make sense of them. Where irrationality might once have been seen to reside in the obscured interior of the Freudian unconscious, it can now be found all around us in our everyday descriptions of the chaos of physical, social and economic systems. Reminiscent of the Surrealists use of automatist techniques to explore and explode the techno-rationality of the industrial age, net artists have employed automatist techniques to explore the chaotic zeitgeist of the computer age. As we shall see below, this unpredictability, defined by the inability to detect recurrent patterns, is often experienced not as the absence of order but the reign of disorder. Should it be understood exclusively as the ruling and instrumentalised epistemology of our times or can we see within it something more disruptive and antithetical to such a role? For Benjamin, the photograph reveals the socio-historical repressed which resides in the visual field; one which the automatic, regulative operations of social consciousness sift out. In the factitious space of the computer memory it becomes possible to simulate a surrogate reality, a synthetic hyperreality that is difficult to differentiate from our conventional reality, and that, indeed, now threatens to eclipse it. Modern life appears to be increasingly a matter of interaction and negotiation with images and simulations which no longer serve to mediate reality. The simulation culture promises to open up whole new dimensions of existence and experience. In this respect, there is no category of information which can be discounted as secondary or non-meaningful – there is no such thing as noise. In this respect, the coherent universe of the Enlightenment cedes to one which increasingly resembles the threatening, disaggregative functioning of the unconscious. What I will here be calling the virtual unconscious refers to this loss of control, partially produced by computer driven representations of complexity and the associated proliferation of information, which is variously celebrated e. Deeply implicated in this reordering are digital technologies and the semi-automatic, self-generating processes they set into train. In this chapter then the destabilising effects of virtuality will be brought together with the concept of the unconscious to produce a reading of the increased externalisation of disaggregated and automatic drives, by turns both liberatory and deathly. As touched on above, Surrealism will provide a significant point of comparison due to its far more overt conceptual concatenation of the unconscious, the automatic and social liberation. Image and language take precedence. Saint-Pol Roux, retiring to bed about daybreak, fixes a notice on his door: I want to pass where no one yet has passed, quietly! This conflict between the Id and the Superego, between the fulfillment of basic desires and the development of civilisation was regarded by Freud to be an irresolvable historical constant. Rather it is second nature: The distinction between nature and second nature, if unfamiliar to most social thought, is vital to critical theory. What is second nature to the individual is accumulated and sedimented history. It is history so long unliberated – history so long monotonously oppressive – that it congeals. Second nature is not simply nature or history, but frozen history that surfaces as nature. Antiorp and the Meaning of Noise A useful way of figuring the shift from the Freudian subject of modernity to the subject of biopower is to compare the

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Surrealist emblem of the automaton with the post-human body of the cyborg. Empire , and likewise predicates the possibility for social transformation on these flattened social networks. Tellingly, although somewhat evasively, Haraway poses the multiple, hybrid, centreless figure of the cyborg in psychoanalytic terms, equivocating that: The media theorist Friedrich Kittler has illustrated this principle through the transformation in the production process of microprocessors in the early s. In order to design the architecture for the first silicon integrated microprocessor, Intel engineers had to hand draw the blueprint on 64 square meters of paper. This manual layout of two thousand transistors was then miniaturised to the same size as the chip and written into the silicon layers using electro-optical machines. After this momentous event, the hardware complexity of all ensuing microprocessors demanded that manual design techniques be dispensed with. Engineers thenceforth used computer aided design tools CAD , relying on their "geometrical or auto-routing powers" to produce the blueprints. This indeterminacy of origins or causality and, by consequence, the unpredictability of the future is a central aspect of chaos theory and one whose principles have spread into a wider postmodern social and cultural logic experienced as the destabilisation of epistemological, hermeneutic and socio-political systems. It is this precise paralogy that the anonymous net artist, usually identifiable by the name Antiorp, Netochka Nezvanova or Integer, is attracted to, and which it approaches particularly through its play with natural languages and computer programming languages as well as its disruptive interventions in the text-based social environments of mailing lists.