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**Regressive Inclination in Postmodernism**

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## Abstract

The main objective of the research is to explore the regressive inclination in postmodernism. The cultural practices of postmodernism like simulacra, superficiality, pastiche, parody, eclecticism, assemblage, collage, kitsch, double coding, death of real, always work in image, mimicry, code and sign, loss of historicity, generic deletion between high and low art, the collapse of distinction between elite and pop culture, emphasis on superficial knowledge, decline of originality and genius view of artistic producer, emphasis on fragmentation, anarchy and disorder, celebration upon cultural reification, linguistic game, hyperspace, schizophrenic aestheticism, nostalgia mode and decentering the subject are discussed dialectically. The major point the research makes is that postmodernism is embedded with regressive inclination because of its unreasonable tendency towards modernity project, which creates more problem rather than providing solution to the advanced capitalism, which is claimed in reference to Frederic Jameson's maxim postmodernism is a cultural logic of late capitalism. The research reaches the conclusion that continuity of modernity project is necessary owing to the reason that positive and negative aspects of modernization in post-enlightenment period should be judged in respect to the fulfillment of basic needs of the common people's economic, political and cultural content, which can only be a solution of the advanced capitalistic problem. Cultural practices in the human society should be inspired on the basis of the fulfillment of basic needs of the common people.

Chapter I contains preliminary synopsis of the postmodernism which gives a glimpse of postmodernist thinkers like Lyotard, Hassan, Baudrillard and Ventury's view about the postmodern idea. Chapter II is the description of how postmodern idea legalized in the academic field. Chapter III contains the general description of cultural practices of postmodernism in the genres like fiction, poem, architecture, television,

film and music. Then chapter IV emphasizes the some critics of postmodernism. Chapter V contains Marxist ideology and aestheticism, and chapter six focuses on Jameson's interpretation of postmodernism as a cultural logic of late capitalism and its regressive inclination by analyzing some deteriorated postmodern cultural practices. The final chapter is the conclusion which restated the main points.

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## Chapter One: Introduction

A powerful wave of postmodern tenet has entered into the academic circle since the mid- 1980s. It has brought heated discussion because of its anti-rational, anti-renaissance, anti-realism and anti-Marxist thought and its paradoxical as well as contradictory view.

Generally, the term 'postmodernism' refers to certain radically experimental words of arts and literature used in the post-World War II scenario. It is distinguished from modernism, which refers to the movement in art and literature during the period 1910-1930, particularly pre-World War I to Depression period in Europe and America. Postmodernists revolted against modernist tradition through experimentation with new literary devices, forms and styles. We can say that postmodernism isn't only limited to the theoretical perspective, but also experimented and practised in the works of arts and literature.

Postmodernism is the name for a movement, particularly in art and literature in advanced capitalistic culture. Modernism is the literary movement in the culture of modernity whereas postmodernism is the literary movement in the culture of post modernity. Modernity is regarded to come into being with the Renaissance, which implies progressive economic, rationalization, optimism and scientific expansion. But post-modernity came after modernity or in advanced capitalistic age or in globalization and information age. Post-modernity is considered as a diverse forms of individual and social identity. Instead of the certainty of progress, associated with the enlightenment modernity, post-modernity is related to confusion, disorder, ambivalence and contingency of post-World War II period.

The central features associated with postmodernism in the field of arts and literature are: parody , pastiche, paradox, mimicry, irony, whimsy irony, a stylistic,

eclecticism and the mixing codes, the deletion of the boundary between high and low art, the collapse of the hierarchical distinction between elite and popular culture, emphasis on depthless and superficial knowledge, highly critical of Marxism, decline of originality and genius view of artistic producer, a transformation of reality into image, code and sign, emphasis on fragmentation, reflexivity, self-referentiality, anarchy, disorder and so on.

### **1.1 Jean Francois Lyotard**

Jean Francois Lyotard theorizes the postmodern idea in his book, *The Postmodern Condition: A Report on Knowledge*, published in 1979. During this year, Lyotard was commissioned by the council of universities of the Quebec government to submit a report on the status of knowledge in the most highly developed societies in the west. The report surveys the complex status of science and technology and Lyotard argues that for the past few decades, science has increasingly investigated language, linguistic theories, communications, cybernetics, informatics, computer and computer language, information storage, data bank and problem of translation from one computer language to another. He proclaimed that these technological and scientific changes would have a major role on knowledge. And in this context, he claims that learning will no longer be associated with the training of minds-with teachers training students. The transmission and storage of information will no longer depend on individuals, but on computers. Information will be produced and sold. Every nation will fight for information in the same way as the nation used to fight for territory in the past. Information will go very fast around the globe at the speed of electricity and people will try to steal it. The role of governmental administration will be considerably weakened and such idea brings a question to the legitimation of scientific knowledge and truth. He claims that scientific knowledge and truth has

such complexity and ambivalent tendency, there is no reason to trust the scientific knowledge and its legitimized truth. What he claims about the scientific reason and knowledge exposes the untrustworthy with enlightenment modernity of reason, objective truth and knowledge. In this context, Lyotard utmost dismisses the validity of scientific knowledge and claims, "It is [therefore] impossible to judge the existence or validity of narrative knowledge on the basis of scientific knowledge" (26).

Lyotard's focus is more on a critique of modern knowledge and call for new forms of knowledge that is postmodern ideological knowledge. For him, postmodern knowledge eschews from the legitimation, pleads for heterogeneity, plurality, pragmatic construction of local rules and micro politics. The postmodern involves developing a new epistemology which responds to new condition of knowledge that differs from the grand narratives of traditional philosophy and social theory.

French enlightenment narratives, Hegelian philosophical narrative, Marxism, Christianity etc, are metanarratives or grand narratives. But he repudiates the very tenet of canonical descriptions and distrusts towards all kinds of grand narratives or metanarratives and he says, "I define postmodern as incredulity towards metanarratives" ("Introduction" XXIV). By distrusting all kinds of grand narratives, postmodern ideology is claimed as a pluralistic in paradoxical way.

Lyotard repudiates the big(grand) stories, the metanarratives by Hegel, Marx and other enlightenment philosophers' claim. His claim is that no one can grasp what is going on in a society as a whole. It insists that totality of the knowledge is impossible in the complex computerized society. Rejecting totality, Lyotard stresses on fragmentation of language games, of time, of the human object, of society itself. Rejection of organic unity and embracing with the fragmentary is close relation with avant-garde movements. We have known that adherents of avant-garde movements

wanted to the dissolution of organic unity or totality. They question the coherence of the work and deliberately twisted the coherency of the text. The idea of totality and organic unity brings the legitimation concept, connected with the grand narrative. That grand narrative is dangerous for the postmodern because of the legitimation of knowledge. But postmodern society has rejected such kind of view and celebrates upon the delegitimation. He claims:

In contemporary society and culture-postindustrial society, postmodern culture-the question of the legitimation of knowledge is formulated in different terms. The grand narrative has lost its credibility, regardless of what mode of unification of uses, regardless of whether it is a speculative narrative or a narrative of emancipation. . . If [this] "delimitation" is pursued in the slightest and if its scope is widened, the road is then open for an important current of postmodernity. (37-40)

Lyotard doesn't totally reject the role of science in the postmodern society. He presents ideology of the postmodern science. According to him, this postmodern science will be based on pragmatics of scientific research, especially in its search for new methods of argumentation, emphasizes the invention of new "moves" and even new rules for language games. The traditional scientific knowledge is plunging into "crisis resolution or a resolution of the crisis of determinism," he claims (53). His idea has close connection with pragmatism, which focuses that determinant of the knowledge should be based on the practical utility. That practical utility does not confirm the objective truth of the individual or the society, according to Marxist outlook.

His claim is that industrial class-based society has given way to a post-industrial, consumer-driven, media dominated to globalized society in which social

class and national and other identities are erased because of pluralistic concept. Power isn't monolithic concentrated in one class or state. The new age we have now entered is an age of fragmentation, loss of identity and multiple points of view. Thus postmodernism is very looseness, no restriction as rope slackening. Lyotard claims, "This (postmodern period) is a period of slackening- I refer to the color of the times. From every direction we are being urged to put an end to experimentation, in the arts and elsewhere" (71).

## 1.2 Ihab Hassan

Ihab Hassan is one of the earliest advocates of postmodernism who states that postmodernism as a description of contemporary artistic practices, and presents a table of difference between the two movements as the following:

Modernism	Postmodernism
Romanticism/Symbolism	Pataphysics/Dadaism
Form (conjunctive/closed)	Antiform (disjunctive, open)
Purpose	Play
Design	Chance
Hierarchy	Anarchy
Mastery/Logos	Exhaustion/Silence
Art object/finished work	Process/Performance/Happening
Distance	Participation

Creation/Totalization	Decreation/Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersal
Genre/Boundary	Text/Intertext
Paradigm	Syntagm
Hypo taxis	Parataxis
Metaphor	Metonymy
Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
Lisible (Readerly)	Scriptible (Writerly)
Narrative/Grand Histoire	Antinarrative/Petite Histoire
Master code	Idiolect
Symptom	Desire
Genital/Phallic	Polymorphous/Androgynous

Paranoia	Schizophrenia
Origin/Cause	Difference-Difference/Trace
God the father	The Holy Ghost
Metaphysics	Irony
Determinancy	Indeterminancy
Transcendence	Immanence

( "Toward a Concept...", 281)

According to the preceding table, Hassan wants to show that modernist authors like T.S. Eliot, W.B. Yeats and James Joyce sought to restore a deep new center, a new sense of purpose, a new sense of origin, but whereas postmodernists like Irving Howe, John Updike, John Cage and Thomas Pynchon see no reason for a center and instead of it, they favor a decentering, anti-form and surface. Indeterminacy, ambiguity, discontinuity, heterodoxy, pluralism, randomness, revolt, perversion, deformation, decreation, disintegration, deconstruction, decenterment, displacement, difference, disjunction, disappearance, decomposition, de-definition, demystification, detotalization, delegitimization etc. are some features embraced by postmodernism.

### **1.3 Jean Baudrillard**

Jean Baudrillard's notion of 'simulacra' is that there is nothing real or original, only copies (what we call simulacra or representation) in the postmodern society. According to this concept, there might be a painting, sculpture or any literary genre, though there be considered as original work, but in postmodern society, there might

be thousands of copies, that are all the same and all sold for the same amount of money. Because of the commodification of the production of the goods, such kind of situation appears in the era of simulacrum. In postmodern society, more and more commodification of the goods are inspired, so it seems that there is nothing real and what we experience are 'sign', 'code' and 'image' of the reality (*Modernism* 437-439). He states that in the contemporary simulacrum society, reality is never accessible and he further explains, "When the real is no longer what it used to be, nostalgia assumes its full meaning. There is a proliferation of myths of origin and signs of reality, and signs of reality, of second hand truth, objectivity and authenticity" (*Modern* 405).

In his most pivotal book, *Symbolic Exchange and Death* (1976), Baudrillard argues that the culture of electronic media replaces sense of reality with a new "hyper reality" (*Modernism* 437). That "hyper reality" is "an order of representation that is not the unreal, but has replaced 'reality' and more real, more real than real" (*Postmodernism for* 58).

Baudrillard looks at the simulacrum society with the perspective of simulations which deny the existence of reality. He gives four phases or orders of simulations and hyperreality. In the first phase, the image is the "reflection of a basic reality", in which the simulations represented the reality of society. At the first order of simulations, images weren't supposed to control the society. There were only pieces of art, aesthetics and recreation. In the second phase, image or representation "masks and perverts a basic reality", in which the image disguise or conceals the reality. It is characterized by production by the scale of Fordism or reproduction of a motor car, and a refrigerator. The reproduction at this phase is the repetition of the same object. There isn't an issue of originality. In the third phase, image or representation "masks the absence of a basic reality", in which the society dominated



by codes, signs, and images. There is the absence of the basic reality. Instead of production, reproduction controls the society. It is of the order of sorcery (magic). In the fourth phase, there "bears no relation to any reality whatever it is its own pure simulacrum" (*Modern* 405). In the final phase, there is perfect hyperreality. This phase can be labeled as a culture characterized by transpolitical, transsexual and transaesthetic attributes. Baudrillard explains a place of perfect model of all the entangled orders of simulation and further states:

Disneyland is a perfect model of all the entangled order of simulation to begin with it is a play of illusions and phantasm: pirates, the frontier, future world etc. This imaginary world is supposed to be what makes the operation successful. But, what draws the crowds is undoubtedly much more the social microcosm, the miniaturized and religious revelling in real America, in its delights and drawbacks. You park outside, queue up an inside, and are totally abandoned at the exit. In this imaginary world, the only phantasmagoria (changing of scene as film) is in the inherent warmth and affection of the crowd, and in that sufficiently excessive number of gadgets used there to specifically maintain the multitudinous effect. The contrast with the absolute solitude of the parking lot—a veritable concentration camp—is total. Or rather: inside, a whole range of gadgets magnetize the crowd into direct flows; outside, solitude is directed onto a single gadget; the automobile. By an extraordinary coincidence . . . this deep-frozen infantile world happens to have been conceived and realized by a man who is himself now cryogenised; Walt Disney, who awaits his resurrection at minus 180 degree centigrade. (Ibid 405-406)

Baudrillard claims that traditional type of mode of production, what Marx explained, has been ended in the simulacrum society. With the 'code', 'sign' and 'image', regimes of the production, political economy has been collapsed into the simulation. He declares "the end of political economy", "end of production", "end of labour", "end of the signifier/ signified dialectic which facilitates the accumulation of knowledge and meaning", "end of the exchange-value", "end of the linear dimension of the commodity", "end of the classical era of the sign" and "end of the era of production". Because of the change in the capitalistic mode, he claims that today "we are in a hyper-capitalist mode, or in a very different order" (*Modernism* 444-445).

#### **1.4 Charles Jencks**

Charles Jencks, architect and architectural writer, declares a departure from modern architecture and pleads for postmodern architecture. He celebrates the postmodern architecture like Robert Ventury, Hans Hollein, Charles Moore, Robert Stern, Michael Graves, and Arata Isozaki etc. Modern architecture, he claims, as "the son of Enlightenment", which focuses in "rational schooling", "rational health", "rational design of woman's bloomers", and so on (470). But in today's world, he claims, we can date the death of modern architecture to a precise moment in time with happily. He defines "post-modernism as: double coding: the combination of modern techniques with something else (usually traditional building) in order for architecture to communicate with the public and a concerned minority, usually other architecture" (Ibid 472).

His claim is that modern architecture had failed to remain credible partly because it didn't communicate effectively with its ultimate users and because it did not effectively link with the city and history. He further declares:

I perceived and defined as post-modern: an architecture that was professionally based and popular as well as one that was based on new techniques and old patterns. Double coding to simplify means both elite/popular and new/old and there are compelling reason for there opposite pairing. Today's post-modern architects were trained by modernists, and are committed to using contemporary technology as well as facing current social reality. (Ibid)

Thus, from his explanation of postmodern architecture, it shows that a typical postmodern building creates a double coding through eclecticism: by putting together two different styles of two different periods, which creates irony, parody, pastiche, ambiguity, contradiction and complexity.

### **1.5 Robert Ventury**

Contemporary critics link the birth of postmodernism to the architecture of the 1960s and, specially, to the demise of the international style. Robert Ventury (b. 1925), who first introduced architectural postmodernism in his book, *Complexity and Contradiction in Architecture* (1966), countered Mies Van der Rohe's dictum "less is more" with the claim "less is a bore". In contrast to the machine like purity of the international style structure, the postmodern building is a playful assortment of fragments 'quoted' from architectural traditions as ill-mated as a fast-food stand and a Hellenistic temple. Postmodern architecture like postmodern fiction, engages a colorful mix of fragments in a whimsical and often it shares with deconstruction theory that dismantles rationality, simplicity and standardization and search for its multiple meanings.

Robert Ventury's architecture is marked by eclecticism and the refusal to reject popular commercial architecture as inherently vulgar. His aim isn't to replace unity of style with pluralism, but to argue for less simple, more complex form of unity, which constitute what he calls "the difficult whole", buildings that thrive an inner tension, rather trying to overcome it. It is this approach that later came to the called 'postmodernism'.

In his famous book, *Complexity and Contradiction in Architecture*, he emphasizes in the complex and contradictory in architecture, which later became the soul for the postmodern ideology. He disavows the coherence, simple, rational and standardized architecture. He utters:

I like complexity and contradiction in architecture. . I speak of a complex and contradictory based on the richness and ambiguity of modern experience, including that experience which is inherent in art . . . I like elements which are hybrid rather than "clean", distorted rather than "straightforward", ambiguous rather than articulated . . . It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less.(Ibid 325-326)

What is postmodernism? It is very vague and complex idea because of its contradictorial and paradoxical definition of many postmodern adherents. In this context, Potter and Lopez want to celebrate such contradictory idea as well as this period and further state:

It is the best of times. It is the worst of times. It is a time for the celebration of diversity. It is a time of fear of the other who is different. It is a time of technical marvel and a time of fear and distrust of

science. It is a time of unprecedented affluence and a time of the direst poverty. It is a time of nostalgia for the old and enthusiasm for the new. It is a time of optimism and hope for humanity possibilities of freedom and happiness and yet grim pessimism and fear about our future . . . It is a time of great intellectual achievement and also of the keenest awareness of the severe imitations inherent in the conditions of intellectual and scientific production. It is a year similar to many, but yet unlike any that has come before. It is the year two thousand, the gateway to new millennium and as such as opportune time to pause and attempt to reasons the role of reason, philosophy and the science .("Introduction" 3)

It will be suitable here to present the idea of Chris Snipp-walmsley about the evolution of postmodernism, who utters:

It is a dramatic break from modernism and a continuation of it, it is a progressive development from Marxism and a denial and renunciation of Marxism's basic tenet, it is radically left wing and neo-conservative; it is both radical and reactionary; it advocates the dissolution of the grand narratives and is, in itself, the grandnarrative of the end of grand narratives; it is the projection of the aesthetic on to the cultural and cognitive fields; it is the cultural logic of late capitalism; it is the loss of the real; it is a renunciation of all critical philosophical standards; and it is a radical critique of philosophy and the field of representation. Postmodernism, in other words, is riddled with contradiction and perpetuated through paradoxes. (*Literary* 406)

The division of the research is as follows: Chapter I entails introductory overview of the postmodernism and gives a glimpse of postmodernists thinkers like Lyotard, Hassan, Baudrillard, Jencks and Ventury's view about the postmodern idea. Chapter II is the description of how postmodernism idea legalized in the academic field, where the research limits itself mainly in the issues of process of modernity, existentialism and high modernism: crisis of enlightenment modernity, the role of Marxism in the crisis of enlightenment modernity, context of utilizing term 'postmodern', historical context of its impact upon philosophical sector as well as political background in the expansion of postmodern idea.

Then, Chapter III focuses the general description of cultural practices of postmodernism in the literary genres like fiction, poem as well as architecture, television, video, film and music.

The chapter IV emphasizes the critics of postmodernism like Jugern Habermas, Terry Eagleton, Alex Callinicos, Ellen Meiksin Wood, Aijaj Ahmad, Nial Lucy, Tim Wood, Steven Best and Douglas Kellner, Helen M Stacy, Madan Sarup, Gerard Delanty, David Harvey, Frederick Jameson and De Villo Sloan. In other words, this is related to literature review portion.

Chapter V focuses Marxist Ideology and Aestheticism, which is the methodology chapter. In this chapter, issues of commodity of fetishism in capitalism, class consciousness and false consciousness, culture industry or mechanical reproduction, content and form, against dehistoricizing, whole and part, space and time and truth are discussed.

Chapter VI is mainly focused on the text of Jameson, *Postmodernism, or Cultural Logic of Late Capitalism*. In this chapter, the research is emphasized on

Jameson's interpretation of postmodernism as a cultural logic of late capitalism and postmodernism's further description about regressive inclination because of its irrational argument upon modernity that creates more problem rather than solution of the advanced capitalism. The research examines the deteriorated postmodern cultural characteristics and at the end, it emphasizes on the continuity of modernity project, which only becomes solution of the advanced capitalistic problem. The final chapter is the conclusion, where chief arguments are summarized.

## Chapter Two: The Legacy of Postmodernism

### 2.1 Process of Modernity

Generally, it is assumed that modernity refers to industrialization, urbanization with new mode of production, increasing world population, growth of working class, new type of economic relation from feudalism, architecture, engineering, modern science with electricity, steam-engine, machine, electronics, democracy, rationalism, capitalism, optimism, international network of communication and so on. Renaissance (1500-1660) is a transitional period between medieval and modern time, which is often considered as the early modern period. The major three discoveries- the compass, firearms and the printing press-were the most important achievement that added the value of Renaissance and those achievement became the base for the modern developments.

In philosophical movement, Rene Descartes (1596-1650) is considered as a founder of modern philosophy, who employed that skepticism as a method of achieving certainty. His famous phrase, cogito, ergo sum (I think, therefore I am), which is from his text, *Discourse on Method*, clarifies his philosophical idea of skepticism or dualism. His philosophical vision of skepticism holds the spirit of Renaissance period in which both spiritualism and materialism was going altogether. As being a contemporary to Galileo and immediate predecessor of Newton, Descartes was representative of new scientific spirit. He sets forth a system of universal notion of reason, which has a link with mathematics especially analytical geometry. In scientific field, Galileo's experiment of telescope in astrology, Nicholas Copernicus's heliocentric view against geocentric vision about universe, John Kepler's idea of planets move in elliptical or oval and Isaac Newton's Law of Universal Gravitational theory provided the scientific revolution in the early modern period. After Descartes,



Spinoza and Leibniz formed a group of seventeenth century philosophers who were closely associated with the position of rationalists and are opposed to British empiricists—John Locke, Berkeley and David Hume.

With the birth of Immanuel Kant in the late eighteenth century, enlightenment modernity belief reached to a new direction. Kant was familiar with the rationalism of Descartes and Spinoza as well as the empiricism of Locke, Berkeley and Hume. He thought both views were partially right and partially wrong. It was his principal to show that the choice between empiricism and rationalism is unreal, that each philosophy is equally mistaken and that the only conceivable metaphysics that could commend (praise) itself to a reasonable being must be both empiricist and rationalist at once. His idea is that sensing and reason come into play in our conception of the world, but the rationalist went too far in their claims as to how much reason can contribute and the empiricists placed too much emphasis on sensory experience.

When we look at another side, eighteenth century and nineteenth century in Europe witnessed a spell of revolutions. There was French Revolution (1779), Bloodless Revolution in Britain (1688), and War of Independence in America (1776). Montesquieu (1689-1755), Voltaire (1694-1778) and Rousseau (1712-78) were the French philosophers who played significant role to inspire the French Revolution. These revolutions provided death blow to Feudalism and monarchism and political upheaval gave a new ideology of Liberty, Freedom and Fraternity.

With the birth of G.W. f. Hegel (1770-1831), enlightenment modernity reaches to the zenith. His philosophy is assumed to be the legitimate child of Romanticism because in the first part of the nineteenth century was the Romantic era in European arts and letters, which arose in revolt against the rationalization of the preceding century. His metaphysical theory of absolute idealism focused the

rationality with absolute mind or the mind of God. His theory of dialecticism interprets the human history with absolute rational perspective.

Thus, since Rene Descartes to Hegel in philosophical sector as well as since Renaissance to eighteenth century revolution period in political sector, all these upheavals were centralized to the development of modernity process.

## **2.2 Existentialism and High Modernism: Crisis of Enlightenment Modernity**

After the death of Hegel, Karl Marx interpreted the modernity process with materialistic point of view. His interpretation of historical materialism, dialectical materialism, economic determinism and class struggle are based upon the materialistic vision. To solve the crisis of enlightenment modernity, Marx brought the progressive and optimistic revolutionary idea of class struggle. He focused that crisis in the modernity process should be solved on the basis of emancipation of working class whereas bourgeoisie philosophy only provides nutrition for few bourgeoisie people. Hence Marxism urges working class to involve in revolution.

On the other side, existentialism emerged as anti-Hegelian concept, which emphasized on irrationality and intuitional. Schopenhauer revolted against Hegelian Idealism. In his essay, *The World as Will and Idea*, Schopenhauer pictures the pessimistic vision of life and focuses that world is full of pain, misery and suffering, originating in desires and breeding the germs of will to life. Such idea of Schopenhauer provided the nutrition for existential philosophy. Soren Kierkegaard is considered to be the first philosopher of existentialism, who claims the meaninglessness of human existence in the modern world. It shows the crisis in modern world or enlightenment rationality and optimistic vision of human existence. For him, suicide becomes the tolerable and pure medium to ventilate the passion of human misery and pain. He states:

For suicide is the only tolerable existential consequence of pure thought, when this type of obstruction is not conceived as something merely partial in relation to being human, willing to strike agreement with an ethical and religious form of personal existence, but assumes to be all and highest. This is not to praise the suicide, but to respect the passion. (*Modern Tradition* 814)

Friedrich Wilhelm Nietzsche, along with Kierkegaard, as a forerunner of existentialism, declares the death of god in modern life. His idea of death of god isn't from the materialistic point of view what Marxism claims, but what he claimed that crisis of reason in modern society brought the corrupt and decadent modern life. By the death of god, Nietzsche means the death of our belief, crisis of modern world and loss of the truth and value. He further says:

I shall tell you. We (modern people) have killed him- you and I. We are all his murders. But how have we done this? How were we able to drink up the sea? Who gave us the sponge to wipe away the entire horizon? . . . Do we not smell anything yet of god's decomposition? Gods decompose. God is dead. God remain dead. And we have billed him.(906)

At this moment Martin Heidegger looked the whole existence of human being to drift away into nothing. For him, the human being is thrown into the world. According to Renaissance humanism, man is considered as the center of the world. But he condemned the value of human existence.

Not only existential philosophy of Kierkegaard, Heidegger and Nietzsche exposed the crisis of enlightenment modernity, but modernism also heavily exposed

the crisis of enlightenment modernity. Modernism is a literary movement, which exploded with new styles and trends in the arts in the first half of the 20th century. Modernist authors sought to break away from traditions and conventions through experimentation with new literary forms, devices and styles. Modernism encompassed a number of literary endeavors and styles like dadaism, expressionism, formalism and surrealism, which are often known as avant-garde.

Irish poet, William Butler Yeats's poem, *The Second Coming*, is a typical example of the modern technique in which there is reflected the pervasive sense of loss, anarchy disillusionment and despair of modern life by creating patterns of allusion, symbol and myth as the following:

The falcon cannot hear the falconer;  
 Things fall apart; the centre cannot hold;  
 More anarchy is loosed upon the world,  
 The blood-damned tide is loosed, and everywhere  
 The ceremony of innocence is drowned;  
 (*Norton* 313)

It is clear-cut idea that modern art and literature is difficult to understand because modernists claim that it is the complex symbolic feature of the modern society. Modernism evolved into high modernism with the publication of James Joyce's *Ulysses* and T.S. Eliot's *The Wasteland*. Joyce experimented with a stream of consciousness style whereas Eliot experimented with a fragmented, historical and mythical allusion by seeking a new center.

In "*The Metamorphosis*", Franz Kafka symbolized the alienation of the human being with the image of a huge human-sized bug trapped in an absurd human environment. Why Kafka's hero, Mr. Samsa, has been alienated? It is basically caused by the modern society's decadence. Transformation of human body into an insect is impossible in the real life. But Kafka devalues the existence of human being with pessimistic way. The optimism, rationalism and progressive thought of enlightenment modernity have fallen into the pessimism and irrationality. The following scene of the story proves such claim:

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his dome-like brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes. (*Short 733*)

Thus, existentialism and high modernism made the foundation for the flourishing of the postmodernism. It is claimed that postmodernism has borrowed many ideas from the existential philosophy as well as modernism. Jim Powell utters:

Postmodernism as the "post" preface implies, is something that follows modernism. However, people who think about such things as postmodernism don't agree whether postmodernism is a break from modernism or a continuation of modernism -or both. In fact, they don't even agree as to what modernism is, much less postmodernism."

(*Postmodern for 7*)

### 2.3 The Role of Marxism in the Crisis of Enlightenment Modernity

After the death of Hegel, Karl Marx interpreted the modernity process with dialectical materialistic point of view. To solve the crisis in enlightenment modernity, Marx presented the optimistic and upliftment revolutionary ideas of class struggle. He declares that the crisis of modernity should be solved on the basis of emancipation of working class whereas Nietzsche and other existentialists and bourgeoisie modernist interpreted modern life and society as disorder, anarchy, disjunctive, and despair. After the Second World War, avant-gardists or high modernists also expressed the continuity of modern life and society as fragmented and alienated. Under the high modernism, there emerged aesthetic fashion of impressionism, cubism, dada, surrealism, expressionism. Harvey states, "Recognizing these features, certain avant-gardists-Dadaists-early surrealists-tried to mobilize their aesthetic capacities to revolutionary ends by fusion their art into popular culture" (*Condition 22*).

Marxism played an optimistic role in the crisis of enlightenment modernity. French Revolution was the great contribution to develop and refine the modernity process. Three slogans of French revolution-Equality, Liberty and Fraternity-didn't fulfill demand of the proletariat class. So he emphasized for the leadership of the proletariats in the socialist revolution. Hence Marx urges the working class to involve in the revolution. As Marx puts, "Let the ruling classes having nothing to lose but their chains. They(the proletariats) have a world to win" ("*Communist Manifesto*" 63)

David Harvey's following lines depict the role of Marxism in the crisis of enlightenment:

Marx, who in many respects was a child of enlightenment thought, sought to convert utopian thinking-the struggle for human beings to

realize their 'species being' as he put it in his early works-into a materialist science by showing how universal human emancipation might emerge from the class-bound and evidently repressive, though contradictory, logic of capitalists development. In so doing, he focused on the working class as the agent of human liberation and emancipation precisely because it was the dominated class of modern capitalist's society. Only when the direct producers were in control of their own destinies, he argued, could we hope to replace domination and repression by a realm of social freedom. But if the realm of freedom begins only when the realm of necessity is left behind, then the progressive side of bourgeois history (particularly its creation of enormous productive powers) had to be fully acknowledged and the positive outcomes of Enlightenment rationality fully appropriated.

*(Condition 14-15)*

#### **2.4 Context of Using Term 'Postmodern'**

Nowadays, the word 'postmodern' is increasing as 'buzzword' in the sphere of art, media, literature, history, film, education, theology, law, architecture and so on. The pure origin of postmodernism appears to be confused and undermined. Lawrence Cahoon presents his vision about the term 'postmodern' with providing some historical data and instances. According to philosophical opinion, postmodernism connotes the final escape from the legacy of modern European theology, metaphysics, authoritarianism, colonialism, racism and domination as well as it represents the dissatisfaction of intellectuals to dismantle the western hegemonic civilization.

It is generally considered that the word 'postmodernism' is related to a movement developed in France in 1960s, and it is very close to 'poststructuralism'. It

means that it emerged after poststructural and deconstruction theory. Jacques Derrida, J.H. Miller, Paul de Man, G. Hartman, Harold Bloom etc are known as poststructuralists and deconstructionists. Derrida is continental deconstructionist and other G. Hartman, Paul de Man, J.H. Miller, Harold Bloom are Yale critics or American deconstructionists. Derrida's deconstruction theoretical quality became adaptable for Yale critics and they welcomed Derrida to American Academies. Both French and American deconstructionists deny the possibility of objective knowledge of the real world, univocal meaning of words and texts, literal and metaphysical meaning. They reject the fundamental ideas of modern western civilization; they adopt pluralism and diversity in confusing and contradictory way.

It is said, the term 'postmodern', was first of all used in 1917 by the German philosopher Rudolf Pannwitz in his book, *Die Krisis der Europaischen Kultur* ( Hans Carl, 1927), to describe the 'nihilism' of 20th century western culture'. At that time, Friedrich Nietzsche was the dominant figure in the Nihilistic or existentialistic philosophy. It appeared in the book, *Antologia de la Poesia espanola e hispanoamericana: 1882-1932* (Madrid, 1934), of the Spanish literary critic Federico de Onis in 1934 to refer the angry reaction of people against modern literary criticism. It was mentioned in the work of Bernard Iddings Bell, *Religion for living: A Book for Postmodernists* (The Religious Book Club, 1937), to indicate the recognition of the failure of secular modernism and a return to religion. Arnold Toynbee also used in his text, *A Study of History* (Oxford University Press, 1939) to mean the post-world war I because of the rise of mass society, in which the working class surpasses the capitalist class. Then the term postmodernism most prominently appeared in literary criticism during 1950s and 1960s, referring to the reaction against aesthetic modernism, and in the 1970s the same use is found in architecture. In philosophical sector, it came in the



1980s and it primarily refers to French post structuralism philosophy and secondarily to a general reaction against modern rationalism, utopianism and foundationalism ( *Modernism 3-4*).

## **2.5 Historical Context of Its Impact upon Philosophical Sector**

In spite of these usages of the term 'postmodern', there has been fashion to use it for recognition of pluralism and indeterminacy in the world as well as a renunciation of hopes for simplicity, completeness and certainty. In the 1960s, there became major change in philosophical sector of France. A new group of intellectuals emerged as a rebellion primarily against Marxism and existentialism phenomenology and psychoanalysis. Because of the postmodern ideology, Marxism, existentialism, phenomenology, psychoanalysis and other philosophical trends never became dominant in the academic circle in France. Young intellectuals were dissatisfied with the neo-scholastic, rationalistic, theologically or scientifically oriented forms of thought in the academic level. In the post-world War II period these intellectuals settled as a dominant in Europe and gradually influenced America thought as well. The most influential French philosophers of the 1960s were Gilles Deleuz (1925-1995), Jacques Derrida (1930- ), Michael Foucault (1926-1984) and Jean Francois Lyotard (1924-98) -who wanted to fight the political and academic establishment. In a particular, their theoretical schooling was structuralism, developed by the linguist Ferdinand de Saussure (1957-1913), and after the war this structural theory was developed by the anthropologist, Claude Levi Strauss (Ibid 4-5).

The main ideology of structuralism was to reject the focus of the self and its historical development is related to Marxism, existentialism, phenomenology and psychoanalysis. The new philosophers of the 1960s subverted nuances of the structuralism and emerged as post structuralism. Post structuralism announced the end

of rational inquiry into truth, the illusory tendency of any unified self, the impossibility of clear and unequivocal meaning, the illegitimacy of western civilization and the oppressive nature of all modern institutions. At that time, in Europe and American philosophy, there had been less influence of phenomenology, existentialism, Marxism and psychoanalysis in the academic level because of the wave of post structuralism. Meanwhile, outside the philosophy, new tendencies in art, literature, music and architecture took the place. Modernism in literature had seemed to critique the bourgeois and capitalist social order. Dissonant (lacking harmony), and atonal music, impressionism, surrealism, and expressionism in painting, literary realism, the stream of consciousness in writing novel appeared. At this background, in 1960s, a new generation of writers, painters, and architects started to react against the modernism. The end of modernism in literature was recognized by Irving Howe, early in 1950s, in his book, *The Decline of the New* and in the 1960s by Leslie Fieldler, in *The Collected Essays of Leslie Fieldler*. This period seemed to have developed art which renounced the unity of style for pastiche and writing style embraced eclecticism (not following one style or set of ideas but using a wide variety), laughed at alienation rather than complaining it. In this context, John Cage focused on the celebration of chaos, fragmented, and discontinuity. An Avande-garde movement was going to be abandoned by pop art in the work of Andy Warhol. The distinction between high and low, fine and commercial art, the truth seeking modern avant-garde and the superficial, hedonistic market place was going to be abandoned because of pop culture (Ibid 5-8).

At this background, postmodernism had its most widespread influence in arts and architecture in the 1960s and 1970s. Jane Jacobs wrote devastating book, *The Death of Life of Great American Cities* (New York: Clintage, 1961), who attacked at

the orthodox or traditional urban reform movement of the day, in which modern idea had been joined. She wanted to expose the anti-urban, anti-human impulses of this alleged humanitarian policy by attacking upon tradition.

In 1966, in his work *Complexity and Contradiction in Architecture*, Robert Venturi focused that architecture communication requires not simplicity but complexity and even contradiction. In earlier period, modernist's slogan was "less is more", but Venturi answered, "Less is a bore". After the World War II, the development of mass communication and a media culture in the advanced industrial countries made human life full of complexity in life. Daniel Bell (1919- ) formulated the idea of 'post-industrial' society, in his text, *The Coming of post-Industrial Society: A Venture in Social Forecasting* (Basic Books, 1973). Meanwhile, the term, "postmodern" is gradually expanded in 1970s in western culture. Ihab Hassan, one of the well-known postmodern thinkers connected literary, philosophical and social trends under the term in his book, *The Dismemberment of Orpheus: Toward a Postmodern Literature*. Charles Jencks applied it in architecture in his work, *The Language of Postmodern Architecture* (1971). Then Jean Francois Lyotard wrote *The Postmodern Condition: A Report on Knowledge* (1979) (Ibid 8-9) .

## **2.6 Political Background in the Expansion of Postmodern Idea**

Political system is the determinant factor in expanding of every sector for the society like art, literature, architecture, philosophy, religion, economics etc. According to this perspective, the factor in the expansion of postmodernism was campaign against Marxian politics. In 1970s, there was propaganda of the "decline of Marxism". Some new left group of 1960s and some of the new French philosophers claimed that there needs reinterpretation of Marxism through Freud and Ferdinand de Saussure and declared that theory of Marxism and Leninism is 'Orthodox'. Their main

attack was on Stalin's policy in the Soviet Union. There was cold war between the USSR and the United States. It is noticed that postmodernists were more aggressive with Marxian theory and socialist countries rather than capitalistic democratic countries.

When the Second World War ended, that created a new situation in Europe. The French communist Party (PCF) played a significant role in the anti-fascist movement during the Second World War. The popularity of French communist party was increasing. In post-war general election, PCF emerged one of the largest party in French parliament. But French communist Party didn't work what people had expected. And there emerged students movement in 1968. The arrogance of students and youths altered into the frustration and pessimism. In this situation, pessimism and frustration became the dominant ideology and inspiration for energetic and dynamic youths and students. Lyotard, Foucault and Derrida attracted their mind by stressing the fragmentary, heterogeneous and plural character reality. To clarify this historical event, Alex Callinicos writes:

The political odyssey of the 1968 generation is, in my, crucial to the widespread acceptance of the idea of a postmodern epoch in the 1980s. This was the decade when those radicalized in the 1930s and early 1970s began to enter middle age. Usually, they did so with all hope of socialist revolution gone. Indeed, often having ceased to believe in the desirability of any such revolution. Most of them had by then come to occupy some sort of professional, managerial or administrative position, to have become members of the new middle class, at a time when the over consumptionist dynamic of western capitalism offered this class rising living standard . . . This conjuncture—the prosperity

disillusionment of many of its most articulate members-provides the context to the proliferating talk of postmodernism. (*Against* 168)

## **Chapter Three: Postmodernism and Cultural Practices**

Adherents of postmodernism claim that it isn't limited to the theoretical discussion, but has been implicated or practiced in many fields like culture ,architecture, literature, photography, film, painting, video, dance, music and so on. In my MA thesis, I want to limit how postmodernism has been implicated in some literary arts such as fiction, poetry and architecture.

### **3.1 Postmodern Fiction**

Postmodern fiction writers tend to bypass traditional style like coherent plot, realism, simplicity, objectivity, order and so on. Instead of it, they have explored a wide variety of literary styles and genres. Some have pursued the parodic technique of postmodernism; others probe the rich ambiguities of magic realism and the futuristic invention of scientific fiction. Metafiction technique is very popular. In postmodern fiction, characters undergo little or no development, plot often lack logical direction, and events-whether ordinary, perverse, or fantastic-may be described in the detached tone of a newspaper articles. It is fascinated with complexity artifice, schlock and kitsch which are more inclination to elitism of high modern culture. Tim Wood summarizes the some of postmodern fiction as followings:

Postmodern fiction often shows:

1. a preoccupation with the viability of systems of representation;
2. the decentring of the subject of discursive systems, and the inscription of multiple fictive selves;
3. narrative fragmentation and narrative reflexivity; narratives which double back on their own presuppositions;

4. an open-ended play with formal devices and narrative artifice, in which narrative self-consciously alludes to its own artifice, thus challenging some of the presuppositions of literary realism;
5. an interrogation of the ontological bases of and connections between narrative and subjectivity;
6. an abolition of the cultural divide between high and popular form of culture, embracing all in a *mélange* (mixed);
7. an exploration of ways in which narrative mediates and constructs history: e.g. Graham Swift's preoccupation with the relationship between story and history in *Waterland* (1983);
8. the displacement of the real by simulacra, such that the original is always already linguistically constructed: novels incorporate 'historical' fiction as fact. (*Beginning* 65-66)

Thus, postmodern fiction displays a plurality of skepticism towards generic types and categories, ironic inversion (opposite), a preference for pastiche and parody and a metafictional quality.

John Barth's "Lost in the Funhouse" is an experimental fiction, suggests that Barth is self-consciously concerned with what happens when a writer writes, and what happens when a reader reads—"the metaphysical plight of imagination engaging with imagination." Author deals with how the consciousness of any author is patterned. Multiple layers of ideas occur incoherently in the mind of the author. The mind and life is fragmented. Earlier writers used to think and produced story with coherent plot. But in this story, both the author and the reader get lost in the funhouse of literature.

And he focuses that literature is nothing but a string of letters and play of words. It means that he wants to isolate literature from the historical events and socio-economic structure of society.

The story is an example of metafiction, which is the common feature of the postmodern fiction. Author has mentioned incidents of Dan Passo' novels, methods of characterization technique adopted by James Joyce in *Ulysses*. Again one story is disjointed from another one. The story moves ahead to different ways. We find stories of playing games looking for the towers, black and white, relation of sexual intercourse between Magda and Ambrose and swimming pool. At last, Ambrose enters into funhouse. He gets puzzles in the funhouse. Thus the story shows the very complicated structure of the narrator. Barthes parodies the conventional elements including setting, characters, conflict, foreshadowing, suspense, symbols and plot. Postmodernists claim that in the post-modern and complicated information age, it becomes impossible to compose a story with solid coherent plot. This story consists of other substories that creates the concept of collage. The conventional elements of story like exposition, complication, rising action, climax and denouncement or resolution has been parodied by using incoherent plot, metafiction, complicated and confused situation of the narrator, Ambrose. Problems facing the narrator as storyteller are complex and everywhere expressed. He comes over whether he is providing sufficient sensory detail to render the texture of the experience. Our conventional thinking of the story pattern is heavily parodied. According to conventional idea, any story has the pattern of exposition (A), introduction of conflict (B), the rising action or (climax) complication of the conflict (C), the denouncement or resolution of the conflict (D). According to this concept, climax of the story must be its protagonist's discovery of a way to get through the funhouse. But here, the



protagonist hasn't found any such way to get through, he may have ceased to search.

The following lines make the point clear :

The family's going home. Mother sits between father and uncle Karl, who teases him good naturally who chuckles over the fact that the comrade with whom he'd fought his way shoulder to shoulder through the funhouse had turned out to be a blind Negro girl . . . He dreams of a funhouse vaster by far than any yet constructed, but by them they may be out of fashion, like-steamboats and excursion trains . . . He wonders: will he become a regular person? . . . he envisions a truly astonishing funhouse; incredibly complex yet utterly controlled from a great central switchboard like the console of a pipe organ. Nobody had enough imagination. He could design such a place himself, wiring and all and he's only thirteen years old. He would be its operator: panel lights would show what was up in every cranny of its cunning of its multivarious vastness; a switch-flick would ease this fellow's way, complicate that's, to balance things out, if anyone second or frightened, all the operator had to do was. (*Story* 121-122)

Thus, conventional notion of reality are challenged by such devices as exaggerated structural patterning, literary parodies, temporal and spatial dislocations and blurred the boundaries of discourse.

### **3.2 Postmodern Poem**

The tendency of what postmodern poem is constituted is as controversial as the postmodern fiction. Tim Wood focuses that "postmodern poetry has largely emerged from the verbal experiments of the European avant-garde" and in another

sense all poetry or use of language is in 'experimental' (68). According to him, discussion of postmodern poetry often begins with the ideas of Charles Olson, a poet who was the rector of Black Mountain College, North Carolina, an innovative and experimental liberal arts college founded in 1933 and its influence was at the height in the early 1950s. This function provided the interdisciplinary centre for a wide variety of influential figures like John Cage, Josef Alben, Merce Cunningham, Robert Creeley, Pierre Boulez and Robert Rauschenberg. Olson's group pleaded for 'open' poetry instead of 'closed' form. Beat poets like Allen Ginsberg, Gary Snyder, Gregory Corso and Lawrence Ferlinghetti developed theories of "spontaneous composition", "verbal improvisation" and a 'direct', 'ecstatic' and "incantatory (magic spell world) writing" (70). Kenneth Koch, John Ashbery and Frank O'Hara, Central figures in the New York School, were strongly influenced by the European avant-garde. During the early 1970s, a new generation of writers, loosely focused on a series of little magazines such as *L=A=N=G=U=A=G=E*, *Talks*, *Toffel*, *Hills* and *Poetics Journal* etc. These language poets like Lyn Hejinian, Ron Silliman, Charles Bernstein, Robert Grenier, Susan Howe etc. focused on "denial of the centrality of the individual artist as expressive genius", "deconstruction of the 'poetics of presence' invested in poetry's traditional reliance on the spoken word", "devaluation of the oral in favor of the written word", "an interrogation of language's convention of communicative transparency", "the complementary development of poetic practice and theory" and "the reciprocity of practice by a community of writers rather than a group of individual" (*Beginning* 72).

Thus, Black Mountain Poet Group, Beats Poets, Group of New York School and Language Poet Groups' their poetic technique in fact paved the foundation for the

postmodern poetry. In this context Tim Wood summarizes the key common characteristics of the postmodern poetry as following:

- a. a resistance to preconceived forms dictating the arrangement of language and ideas;
- b. a resistance to closure, espousing open forms like "open field" composition the "new sentence", and forms other than those handed down by orthodox poetry;
- c. a challenge to the "lyric subject" the unified voice which orders the consciousness in the poem and the adoption of a more dispersed, multiple voice;
- d. a suspension of the "poetics of presence" embedded in the priority accorded to oral forms, and a rigorous exploration of the written or textual dimension of language;
- e. an insistence (forceful) on the materiality of the signifier and a delight in opening up the possibilities of that recognition;
- f. Commitment to a "politics of the referent": in other words, their 'play' with language and its 'rules' is a deliberate challenge to the ideological power invested in dominant linguistic formulations or patterns;
- g. an insistent emphasis on the shared practices of a poetic community, as opposed to the ideology of individualism (Ibid 77).

Fredric Jameson emphasizes that postmodern art has "Schizophrenic disjunction" (Jameson 29). From this interpretation, postmodern poem has the contradictory,

alienated, psychic and confusing thematic feature. In the poem, "Tomorrow, Tomorrow", Derek Walcott reflects his dual Caribbean and European heritage. A native of west India and a world traveler, Walcott considers himself a "mulatto of styles" (biblical, classical, Shakespearean, and Creole) and a nomad between cultures (Caribbean, European and African). In the dual condition, Gloria K. Fiero says that Walcott "describes his search for personal identity in the polyglot community of the global village"(131). We find the condensation and displacement of linguistic element into brief fragmentary phrases like 'toffee-twisted' and deformation of normal sentence or disjointed sentences. Thematically, the poem is contradictory, confusing as of the following lines:

I remember the cities I have never seen  
 exactly. Silver-veined Venice, Leningrad  
 with its toffee-twisted minarets. Paris. Soon  
 the Impressionists will be making sunshine out of shade.  
 Oh! And the uncoiling Cobra alleys of Hyderabad.  
 To have loved one horizon is insularity;  
 it blindfolds vision, it narrows experience.  
 The spirit is willing, but the mind is dirty.

*(Humanistic 132)*

### **3.3 Postmodern Architecture**

The postmodern architecture appeared in the late consumer capitalism. Robert Ventury (b. 1925) introduced architectural postmodernism in his book, *Complexity and Contradiction in Architecture* (1966), countered Mies Van Der Roho's dictum

"less is more" with the claim "less is a bore". Modern architects emphasized on simplicity, regularity, rationalization and standardization, but instead of it, postmodern architects emphasized on visual complexity, mixing, individuality, and outright fun. Gloria K. Fiero states:

the postmodern building is a playful assortment (varied collection) of fragments "quoted" from architectural traditions as ill-mated as a fast-food stand and a Hellenistic temple. Postmodern architecture, like postmodern fiction, engages a colorful mix of fragment in a whimsical and often witty manner. (103)

Charles Jencks defines postmodern architecture as "double coding: the combination of modern techniques with something else (usually traditional building) in order for architecture to communicate with the public and a concerned minority, usually other architects" (*Modernism* 472). From this point of view, a typical postmodern building creates a double coding through eclecticism: by putting together two different styles of different periods, it creates parody, ambiguity, contradiction, and paradox. It must be both popular as well as professional based. There must be pastiche, ironic, humorous, parodic, playful and allusive.

The postmodern architect searches for multiple meaning, instead of its single meaning and interpretation. He claims that there can be no unifying pattern or defining style in the design of any single piece of architecture. One example of this postmodern aesthetic is Pizza d' Italia in New Orleans, designed by Charles Moore (1925-1993). We have known that postmodern architecture is no origin and purity in design but it is mixture, pastiche, caricature, mimicry, burlesque and distortion from the past or tradition as well as new one. Gloria K. Fiero describes about Piazza d' Italia in New Orleans, designed by Charles Moore in such a way:

The plaza, which serves as an Italian cultural center, is a burlesque yet elegant combination of motifs borrowed from Pompeii, Palladio, and Italian baroque architecture. . . It's brightly color colonnaded portico-looking every bit is like a gaudy stage set and it is adorned with fountains, neo lights and polished aluminum balustrades. Moore's parodic grab bag appropriation of the Italian heritage culminates in an apron (shaped like a map of Italy) that floats in the central pool of the piazza . (165)



This figure is associated with Charles Moore, Ron Filson, Urban innovations, INC, Piazza d' Italia, New Orleans, 1976-1979 © Norman McGrath, New York.(From Fiero's *The Humanistic Tradition* 163)

It seems that modernist architects stress absolute unity of intention and execution in a building and postmodernist architects explore the incompatibilities of style, form and texture. Postmodernist architects admire complexity and contradiction.

### 3.4 Postmodern Television, Video, Film and Music

Baudrillard emphasized that in postmodern society, there is nothing real. Words are related to other words but never to reality. This society is dominated by codes, signs and images. It is the society, which is controlled by simulation. In the industrial society, production was dominant, production controlled the society. But in the postmodern society, instead of production reproduction controls the society. Reproduction, codes, sign, images, simulation and representation influence the postmodern television, video, film, and music culture. The television, film and music are closely associated with pop culture. In media, television, film and video, representation, images and information play the vital role.

Jameson's central point of the depthlessness of postmodern culture also can be found in television, film and video as well as media. Baudrillard's theory of simulation and hyperreal are applied as in the cultural phenomena which postmodernists claim. According to this notion, we are no longer able to perceive any difference between the image and the reality. Such as, when we are looking Himalayan, we don't see the real Himalayan, but through advertisement, film, TV, we look the image representation. Then postmodernists claim, it is the dominant cultural phenomena of postmodern society, we now live in the image saturated society in which reality is collapsed into simulation or hyperreality (Baudrillard's words).

According to traditional culture, there was a boundary between high and low culture. But in postmodern television, film, media, all kind of cultures are included. There is inspired pastiche, parody, eclecticism and amalgamation of different elements, genres and styles. And its culture is fragmented. It celebrates the collapse of the distinction between high and low cultural styles and techniques.

Ridley Scott's *Blade Runner* (1982) is an example of postmodern movie, which contains significant postmodern elements. Philip Glass's *Strung out* (1967) is another postmodern music.

Culturally, the growth and influence of the media whether it is advertising industry, television or film has also led to tremendous changes in how people see the world. What postmodernists would argue is that image is everything, image has dominated the life. Disneyland, MTV, McDonalds is reality over reality. That is hyper reality. Real life is what we see on television, television becomes real life. The media have created a new "electronic reality", suffused with images and symbols. In hyperreality, it is no longer to distinguish the imaginary from the real.



## **Chapter Four: Critiques of Postmodernism**

Many neo-Marxists and other critics have criticized the problem in postmodernism since its emergence. It means that oppositional voices of the postmodern are not homogeneous. Most of critics of postmodernism are from leftist side like German philosopher Jürgen Habermas, American cultural and neo-Marxist critic Frederic Jameson, British neo-Marxist literary critic Terry Eagleton, British neo-Marxist Alex Callinicos, Indian neo-Marxist intellectual Aijaz Ahmad and neo-Marxist Ellen Meiksins Wood. These critics have more inclination towards leftist view, who have argued that postmodern theory ignores the history, establishes more subjectivity than objectivity which is the interest of late capitalistic society. Beside leftist critics other critics like Nial Lucy, Linda Hutcheon, Gerald Delanty, and David Lyon have also expressed their own view about the postmodernism and post modernity.

### **4.1 Jürgen Habermas**

Jürgen Habermas criticizes the postmodern ideology with the spirit of enlightenment movement and Frankfurt schooling. In his article, "Modernity -An Unfinished Project" (1981), Habermas argued that the various postmodern theories were a form of attack on modernity which had their ideological precursor in various irrationalism and aestheticism counter- enlightenment theories. Habermas, then, is a strong advocate of modernity and defender of what he considers its progressive elements, while criticizing its oppressive and destructive aspects. He does, however, call for a revision of the project of enlightenment rationality and proposes some reconstructions of the concept reason and critique of a subject centered tradition of rationalism. His project is to revitalize modernity and release the potential for modernist rationalist to represent the social sphere.

In the context of analyzing the post modernity, Habermas is reluctant to abandon his root of Frankfurt school. He nominates Marxism as "old conservative" idea and claims its project as 'premodernity'. He calls postmodernity as 'neo-conservative' idea and asserts that "postmodernity definitely present itself as anti-modernity" (248). Hence he concludes, "I fear that the idea of an additional touch of premodernity is becoming popular in the circles of alternative cultures" (257). Habermas defines himself as the defender of the "project of modernity" against the 'antimodern' sentiments of a line of French poststructuralist thinkers-Derrida to Foucault. His argument is that modernity has yet to be fulfilled as a social and political enterprise, and its demise is actually a 'neo-conservative' reactionary argument which ignores modernity's democratic and liberatory agenda. He is critical of the relativism of deconstruction theory and he feels that this theory undermine the status of social norms and values. He wants to develop a theory based on rational or enlightenment spirit and truth based upon scientific, empirical and objective observation.

#### **4.2 Terry Eagleton**

Terry Eagleton brings his criticism upon postmodernism and elaborates it in this way:

Postmodernism is a style of thought which is suspicious of classical notions of truth, reason, identity and objectivity, of the idea of universal progress or emancipation, of single frameworks, grand narratives or ultimate grounds of explanation. Against there Enlightenment norms, it sees world as contingent, ungrounded, diverse, unstable, indeterminate, a set of disunified cultures or interpretations which breed a degree of skepticism about the

objectivity of truth, history and norms, give ness of natures and the coherence of identities." (*Illusion*, intr. VII)

Eagleton not only criticizes postmodern culture, norms and values, but also focuses on the historical progress of human society and states, "Nobody . . . disbelieves in historical progress" (55). He distrusts with the idea of postmodernism :

Postmodernism is radical in so far as it challenges a system which still needs absolute values, metaphysical foundations and self-identical subjects; against these it mobilizes multiplicity, non-identity, transgression anti-foundationalism cultural relatives .(132)

And he concludes: "Postmodernism is in the end part of the problem rather than of the solution" (136). He brings the severe criticism about the postmodern kitschy art and denies the claim of pluralism as in the following lines:

Postmodernist culture has produced a rich, bold, exhilarating very exciting body of work across the whole span of the arts, and has generated more than its fair share of execrable kitsch . . .

Postmodernists are self-declared devotees of pluralism, mutability, open-endedness, yet are constantly to be caught demonizing humanism, liberalism, the Enlightenment, the centered subject and the rest. (*Monthly* 68-69)

### **4.3 Alex Callinicos**

Alex Callinicos describes postmodernism as the philosophical heritage of the enlightenment, the supposed impasse of High Modern Art and its replacement by new artistic forms; and the alleged emergence of 'post-industrial' societies. His focus is that it challenges the idealist irrationalism of post structuralism and denies the recent

socio-economic development, which represents any foundational patterns of capitalism. His main focus is that postmodernism reflects the "disappointed revolutionary generation of 1968". Especially he explains the emergence of postmodernism with historical and political context. His conclusion is that it is best read as a symptom of political frustration and social mobility of 1968 and 1970s. And he declares:

Postmodernity and revolution are, however, connected. Not only does belief in a postmodern epoch generally go along with rejection of socialist revolution as either feasible( credible) or desirable, but it is the perceived failure of revolution which has helped to gain widespread acceptance of this belief. (*Against* 9)

#### **4.4 Ellen Meiksin Wood**

Ellen Meiksin Wood asserts that enlightenment faith had the united progress of reason and freedom with the "two principal ideologies grounded in that faith- liberalism and socialism, but ambivalence position of Enlightenment brought the pessimism" about progresses in twentieth century culture. But what pessimistic culture came in the society is not the everything, because today's world is still "Golden Age of Capitalism". So there needs to identify the reality to solve the problem in the capitalistic society, what evil is existing. In this context, he disagrees with postmodern agenda and he further defines:

If postmodernism does tell us something, in a distorted way, about the condition of contemporary capitalism, the real trick is to figure out exactly what those conditions are, why they are, and where we go from here. The trick, in other words, is to suggest historical explorations for

the conditions instead of just submitting to them and indulging in ideological adaptations. The trick is to identify the real problem to which the current intellectual fashions offer false-or no-solutions and in so doing to challenge the limit they impose on action and resistance. The trick, therefore, is to respond to the condition of the world today not as cheerful (or even miserable) robots, but as socialist critics. (*Monthly* 10)

#### **4.5 Aijaz Ahmad**

Aijaz Ahmad is also considered as a one of the familiar critic of postmodernism. He looks postmodern as a powerful and developed country's (such as North America) hegemonic cultural style, which has emerged in the phase of globalization and imperialistic era. In the context of analyzing Jameson's idea about postmodernism, he argues, "we have to treat aesthetic postmodernism as a North American cultural style in the moment of its globalization, hence irretrievably linked to a certain hegemonic move which is imperialist at its very base" (*Monthly* 45).

#### **4.6 Nial Lucy**

Nial Lucy wants to interpret the postmodern literary theory as, "Forget Depth: Think Surface!" tendency and he claims that its emergence is from eighteenth century romantic tradition. In that romantic tradition, "the literature was conceived as inseparable from the literary theoretical", but for postmodernism, Lucy argues, "what was once the romantic space of the literary becomes a general plane of human existence". In postmodernism, he argues, "the concept of identity, origin and truth are seen as multiple and structureless assemblages rather than as a ground for understanding human being and culture" (Lucy, "Preface" ix).

#### **4.7 Tim Wood**

Tim Wood brings the certain characteristics of postmodernism like "the undercutting of an all encompassing rationality" , "an incredulity towards metanarratives and challenge to totalizing discourages", "a rejection of modernism" and which represents "a decline of faith in the keystone of the enlightenment" like belief in the infinite progress of knowledge, belief infinite moral and social advancement, belief in teleology-and its rigorous definition of the standards of intelligibility, coherence and legitimacy ( 10-11). From this confusing and contradictory, Wood claims that "postmodernism has proved to be a snake like concept whose twists and coils are difficult to pin down" (6).

#### **4.8 Steven Best and Douglas Kellner**

Best and Kellner brings the idea of difference between the modern theory and postmodern theory with social theoretical perspective and further states:

The discourses of the postmodern appear in the field of theory and focus on the critique of modern theory and arguments for a postmodern rupture in theory. Modern theory, ranging from the philosophical project of Descartes, through the enlightenment, to the social theory of Comte, Marx, Weber and others- is criticized for its search for a foundation of knowledge, for its universalizing and totalizing claims. . . More specifically, postmodern theory provides a critique of representation and the modern belief . . . Some postmodern theory rejected the totalizing macro- perspective on society and history favored by modern theory in favor of micro theory and micro politics . . . postmodern theory also rejected modern assumptions of social

coherence and notions of causality in favor of multiplicity, plurality, fragmentation, and indeterminacy. (*Postmodern Theory* 4)

#### **4.9 Helen M Stacy**

Helen M. Stacy wants to connect the postmodern idea with law and elaborates:

Postmodernists [thus] critique both the idea of the modern promise of rational agency, and the liberal promise that social and legal progress will necessarily provide a better and more egalitarian future . . . The postmodern argument is that contemporary capitalist consumer society has less need of the classical ideas of modernity strict and universal rules, unambiguous criteria of truth, morality and indivisible authority of judgment. Postmodernism means ambivalence in the place of sameness. While modern structures and institutions continue, postmodernism alerts us to the impossibility that they can ever arrive at the destination of perfection and absolute sameness. ( *Postmodern Law* 170)

#### **4.10 Madan Sarup**

Madan Sarup has focused that postmodernism is the name for a movement in advanced capitalism, particularly in the arts. And he summarizes the central features associated with postmodernism in the arts and further says:

[It is] the deletion of the boundary between art and everyday life; the collapse of the hierarchical distinction between elite and popular culture; a stylistic eclecticism and the mixing of codes. There is parody, pastiche, irony and playfulness . . . postmodernists espouse a model which emphasizes not depth but surface. They are highly critical

of structuralism and Marxism . . . The decline of the originality and genius view of the artistic producer has been replaced by the assumption that art can only be repetitious . . . a shift of emphasis from content to form or style; a transformation of reality into images; the fragmentation of time into a series of perpetual presents. There are continual references to eclecticism, reflexivity, self-referentiality, quotation, artifice, randomness, anarchy, fragmentation, pastiche and allegory. ( *Introduction Guide* 132)

#### **4.11 Linda Hutcheon**

Linda Hutcheon sets out that postmodernism has become highly political challenge to the dominant ideologies of the western world because it has brought its [own] "politics and investigation of their challenges to the notion of representation in the verbal and visual art (VIV). He asserts:

Postmodernism manifests itself in many fields of cultural endeavor- architecture, literature, photography, film, painting, video, dance, music and elsewhere. In general terms of takes the form of self-conscious, self-contradictory, self-undermining statement. It is rather like saying something whilst at the same time putting inverted common around what is being said. The effect is to highlight, or 'highlight' and to subvert, or 'subvert', and the mode is therefore a 'knowing' and an ironic-or even 'ironic' one. Postmodernism's distinctive character lies in this kind of wholesale 'nudging' commitment to double ness, or duplicity. (*Politics* 1)



#### 4.12 Gerard Delanty

Gerard Delanty has expressed the emergence of the background of postmodern ideas and further says:

When the term 'postmodern' entered common circulation in the 1970s in literary studies and the arts more generally, it was held to refer to some of the key features of late modernism anti-representationalism, the subversion of narrative, a self-referential style, abstract formalism- but an aesthetic form which could now be capable of appropriating social content, as attempted earlier by the avant-garde (Dadaism, surrealism, futurism). (*Modernity and* 133)

#### 4.13 David Harvey

Another neo-Marxist, David Harvey, sees serious weaknesses in the postmodern thinking. His main disagreement with postmodern idea is that its confrontation with the idea of the political and economic transformation of early twenty-first century is meaningless and useless. He further tells, "The rhetoric of postmodernism is dangerous for it avoids confronting the realities of political economy and the circumstances of global power" (*Condition of Postmodernity* 117). He blames Lyotard's postmodern "radical proposal" as "silliness" and it is going to function, in the words of Jameson, as a "now unconscious effectivity" (Ibid). It shows his more stubborn towards scientific objectivity, optimism and progressive leftist view.

Harvey describes the political economy system is control market and labor process, which is the issue of accumulation in capitalism. The postwar period, between 1945 and 1973, was characterized by an inflexible process of accumulation,

and since 1973 western capitalistic society has moved to a more inflexible process. Harvey associates the period from 1945 to 1973 with fordism and later period with postfordism. In general, fordism is associated with the modern capitalist era, while post-fordism is linked to the today's western society's postmodern epoch. Fordism, of course, refers to the idea, principles and systems explained by Henry ford. Fordism is generally related with the development of the modern mass-production system, primarily through the creation of the automobile assembly line. The homogeneous mass production, the use of inflexible technology, the adoption of standardized work routines, the rise of the mass worker and bureaucratized unions, macro-economic policies, a rise in wages caused by union of the workers while fordism reached to the peak throughout the twentieth century, especially in the United States, it began to decline in the 1970s. The problem of oil crisis of 1973 and the decline of the American automobile industry and rise of its Japanese counter parts was the main cause of post-fordism. In the new post-fordism condition, a decline of interest in mass products is accompanied by a growth of interest in more specialized products, especially these high in style and quality. At this situation, more specialized products required short productions run in smaller and more productive systems. More flexible production made profit and that was possible by the advent of new technology. New technology required more diverse skills in workers. But Harvey sees this postfordism as associated with flexible accumulation and further states:

Flexible accumulation [. . .] is marked by a direct confrontation with the rigidities of fordism. It rests on flexibility with respect to labor processes, labour markets, products and patterns of consumption. It is characterized by the emergence of entirely new actors of production, new ways of providing financial services, new market and above all,

greatly intensified rates of commercial, technological and organizational innovation. It has entertained rapid shifts in the patterning of uneven development, both between sectors and between geo-graphical regions.(147)

After the peak of fordism, Harvey sees huge changes and argues that it is these changes that became the foundation of postmodern idea and belief.

Another Harvey's idea of time-space is remarkable in the context of new change in the postfordism society. He believes that modern society (fordism) served to compress both time and space and that process has accelerated in the postmodern condition and further tells:

How have the uses and meanings of space and time shifted with the transition from fordism to flexible accumulation (postfordism)? I want to suggest that we have been experiencing, these last two decades, an intense phase of time-space compression (condensing) that has had a disorienting and disruptive impact upon political-economical practice, the balance of class power as well as upon cultural and social life.

(284)

His claim is that in this new situation, time-space compression is not essentially different from earlier epochs in capitalism and further says, "We have, in short, witnessed another fierce round in that process of annihilation of space through time that has always lain at the center of capitalism's dynamics" (299).

To clarify this issue, we can bring an example. Cheese once available only in France are now widely sold throughout the USA because rapid, low-cost transportation. For Harvey, postmodernism is continuous with modernism, which is

the reflection of the same underlying capitalistic dynamic. Both modernism and postmodernism and fordism and postfordism are co-existed in today's world. He claims, 'the degree of fordism and modernism, or of flexibility and postmodernism, is bound to vary from time to time and from place to place, depending on which configuration is profitable and which is not' (344).

But his conclusion is that in the new situation of postfordism, there has been great change in capitalism, but problem has not been solved. He might be going to indicate the unsolvable capitalistic decadence and complexity. He elaborates:

There has been certainly a sea-change (remarkable transformation) in the surface appearance of capitalism since 1973, even though the underlying logic of capitalism accumulation and its crisis-tendencies remain the same. We need to consider, however, whether the shifts in surface appearance betoken (sign of) the birth of a new regime of accumulation, capable of containing the contradiction of capitalism for the next generation, or whether they betoken a series of temporary fixes, thus constituting a transitional moment of grumbling crisis in the configuration of late twentieth century capitalism. (189)

#### **4.14 Fredrick Jameson**

Frederick Jameson interprets postmodernism with neo-Marxist perspective and defines it as "the cultural logic of late capitalism" (556). He outlines three phases of capitalism and claims that each stage of capitalism has particular cultural practices. The first phase is the period of market capitalism. During this era, industrial capital is mostly limited or expanded in national market which existed in the eighteenth to late nineteenth century in Western Europe, British and the United States. The second

phase existed from the late nineteenth century to mid twentieth century in which national markets expanded into world markets. This phase is known as monopoly capitalism, the age of imperialism. Third phase, present state, is multinational or consumer or late capitalism. Realism, modernism and postmodernism are in series cultural levels of market capitalism, monopoly capitalism and multinational capitalism. His description of postmodern societies features are superficial, depthless, pastiche and consumerism because of the advanced development of the science and technology in late capitalism. He says that it distrusts the hierarchy between high culture and low or mass (popular) culture. It means that the new features of culture(postmodernism) includes an erasure of the boundary between 'high' and 'mass' or commercial culture, expansion of the culture industries and an associated proliferation of popular cultural forms (*Postmodernism, Or... 6*).

#### **4.15 De Villo Sloan**

In his an article, "The Decline of American Postmodernism"S, De Villo Sloan declares the decline of postmodernist literary movement. He is more aggressive with postmodern technique of writing and further announces:

Postmodernism as a literary movement in the United States is now in its final phase of decadence. Ironically, the authenticity of its birth is still a hotly debated issue. A strong contingent of critics insists that ours is a late-modernist phase filled with minor talents. Anything that is not early placed in this tradition is dismissed as worthless pop ark  
 .(29)

Sloan further claims that postmodern poetics groups search for alternatives to formalist, academic poetry, the Beat, Black Mountain and New York School poets

developed postmodern in America, then "they were actually locked into the modernist mode and confined to the dictates of new criticism" (35).

Then he points out the decline of postmodern novel is mainly the cause of heavily influenced tendency of Becket's non-ideology writing. He announces:

The decline of the postmodern novel can be traced through an increasing self-reflection without the benefit of useful subject material. This tendency is heavily influenced by the writing of Samuel Beckett. Becket has been canonized as the patron saint of postmodernism because of his respectable connection with Joyce and high modernism. But more important, Becket's writing offers a model of non-ideology, a measure of importance and despair that renders the revolutionary and world-changing possibilities of postmodernism useless. (37)

He nominates that postmodern literature as post literature because of changing of tradition at technique. He utters:

The project of post literature, no longer a literary movement in any traditional sense, will be to return to common language rather than inflated metalanguage . . . only through the abandonment of the canon, a de-emphasis on literary theory, and a reconnection of the signifier to the signified will of writing survive the damage that has been done in the era of the new postmodernism. (42)

## Chapter Five: Marxist Ideology and Aestheticism

### 5.1 Commodity of Fetishism

The notions of commodities and fetishism of commodities are related to Marxist ideology. In his famous book, *Capitalism, Vol. I*, Marx explained the commodity of fetishism, which means the process in which actors fail to know that it is their labor that gives the commodities their value. We can link the concept of commodity of fetishism with late capitalism or 20th century and postmodern culture because it is the culture of simulation image, symbols, hyperreal and superficiality, which deludes the reality. It is the imitating of imitation culture.

Generally, the word, fetish means an object that some people worship because they believe that has magic power. When a person is insensible or unconscious, he takes naturalism and materialistic world as mysterious and he tries to become free from this mysteriousness of the nature. Then he ties fetish (magic power object) in his throat and wrist. That person is not clear with that fetish as well as his disease because witchcraft provides him fetish as a disease remedy in indiscriminate way. It means that without objective cognitive, when a person is ready to worship any object as a disease remedy, he is led towards fetishism. This culture of fetishism makes a person as slaves and blind devotee because he is far away from the reality of the objectiveness.

In the capitalistic mode of production, people always produce the object that they need in order to survive. These objects are produced for their use or for others in the immediate environment-they have use value. These objects are the product of human labor and cannot achieve an independent existence because they are controlled by the actors. Marx's concept of commodity was rooted in the materialistic orientation

with its focus on the productive activities of actors. But in capitalism, without knowing about the nature of commodity production, there is blind devotion or worship in consumption life style. That insensible characteristic provides fetishism. If there is unknowable of the exchange value and use value, the productive relations of the society is the fetishism. The appearance analysis of commodity leads a society or person towards fetishization. The appearance of commodity is not exact thing, but depthless of the commodity. The capitalistic mode of production does not provide the accurate productive relation because of the lack of materialistic orientation. Even in the today's advanced capitalism, the problem of commodity are the same. People are making their use value and exchange value of commodity in superficial way. They do not enter in the depth knowledge In this sense, with the development of commodities comes the process, Marx labels the fetishism of commodities. In reality, the basis of this process is the labor that gives the value of commodities. In his famous text, *Capitalism, Vol. 1*, Marx points out:

A commodity is [therefore] a mysterious thing, simply because in it the social character of men's labor appears to them as an objective character stamped upon the product of the labor: because the relations of the producers to the sum total of their own labor is presented to them as a social relation, existing not between themselves, but between the themselves, but between the products of their labor.

(40)

What capitalistic mode of production does by its nature of fetishism in capitalistic era? At that time, George Ritzer states:

The fetishism of commodities involves the process by which actors fail to recognize that it is their labor that gives the commodities their value.



They fetishize these commodities and come to believe that value arises from the natural properties of the things themselves. (*Sociological* 60)

In a conclusion, such commodity of fetishism provides a way to interact with people and nature to produce object, which results grotesque and delusion in the capitalist mode of production.

George Lucacs has also talked about the problem of growing out of the fetish character of commodities in capitalistic mode of production. He says, " we must be quite clear in our minds that commodity fetishism is a specific problem of our age, age of modern capitalism" (*History and* 84).

Postmodernism is interpreted as era of hyperreal, world of images, of hallucinating, euphoria, schizophrenia, superficiality, ambivalence, instability and so on. The proliferation of phenomena of reproduction (fashion, media, and publicity, information and communication networks) requires a vast expansion of material production, the greater circulation of images depends upon a variety of physical products -television sets, video-recorders, satellites disc and the like. Real and image, true and false have confused in the hyper real world of simulacrum what Baudrillard says. So, Callinicoes focuses:

The tradition which has build on Marx's theory of commodity fetishism is one, therefore, which is committed to the idea of pursuing the critique of existing reality (advanced capitalism) as part of the struggle for what he called human emancipation. (*Against Post. . .* 157)

There is no doubt, on the basis of Marxist outlook; the culture of twentieth century capitalism (or late capitalism/advanced capitalism) is the mirror of commodity fetishism (144-50). Therefore, the society of spectacle in 20th century is

the absolute fulfillment of the principle of commodity fetishism. In all, the results of human activity, either material or cultural, are attributed a mystical independence. The root of fetishism lies in the objective distortion and inversion of the relation between subject and object, in alienation and reification of social relation in capitalism. But in socialism culture, fetishism is overcome by the establishment of collectiveness of people.

## **5.2 Class Consciousness and False Consciousness**

The notion of class consciousness and false consciousness are closely related to Marxist Ideology. In the capitalistic mode of production, both bourgeois and labor classes, there is false consciousness about the development of society and social classes. Under capitalism, proletariats are extremely exploited by the bourgeois, but they have no consciousness about the violation, but later, when exploitation and suppression is reached to climax, then proletariat starts to think about his freedom from capitalism. This class consciousness can be linked with freedom from the postmodernism, because it only makes delusion, contradictory and labyrinth of the late capitalism or advanced capitalism. Class consciousness is the crucial issue, which plays the vital role of transforming the exploitation as well as contradictory nature of society.

According to Marxism, class consciousness is taken as historical product changing from content on temporal line, therefore invalidating the fixation of historical consciousness. With the revolutionary content of Marxism that maintains the matter in prior position than consciousness, is inevitable and for this Marx and Engel have truthfully exclaimed in *German Ideology*, "the production of ideas, of conceptions, of consciousness; is at first directly interwoven with the material activity and the material intercourse of men, the language of real life" (24-25). Idealists have

conceived human consciousness as absolute, supernatural and mechanical phenomena, but Marxism interprets consciousness as historical materialism. Spirikin has explained this consciousness with "historical consciousness", when he placed it reality in the social life. He puts, "Historical materials maintain that it is impossible to analyze consciousness if isolation from other phenomenon of social life" (154). This depicts that consciousness as a phenomenon of socio-historical events. Without social thought, humankind can't understand and manipulate the interrelations of natural phenomena. Social consciousness is the consciousness reconcilable with historical consciousness, which realizes the social phenomenon not in stationary forms but in motion and revolution or changeable spirit of the society as well as human beings. Human history is the motion of thought. In his influential text, *History and Class Consciousness*, George Lukacs has focused that "the essence of history consists in the fact nothing happens without a consciousness purpose or an intend ended aim, to understand and history it is necessary to go further than this" (46-47).

For Lukacs, every class perspective is necessarily partial and limited, especially the perspectives of the aristocracy and the bourgeoisie. However, the exception to this rule is the perspective of the proletariat, because they cannot understand its own social position without, at the same time, understanding the society as a whole, as a totality. He announces:

They have discovered the most concrete thing of all: society as a concrete totality, the system of production at a given point in history and the resulting division of society into classes- they are in fact at the furthest remove from it . . . concrete analysis means then: the relation to society as a whole. For only when this relation is established does

the consciousness of their existence that men have at any given time emerge in all its essential characteristics. (50)

Lukacs has pointed to a number of elements of the false consciousness to the bourgeoisie. The bourgeoisie is unaware of its own history and the role it played in the formation of capitalism. The bourgeois is unaware of consequences of its actions. Its idea systems contain delusion about its control over the capitalist system. The fact is that its actions (such as-exploitation) are contributing to the ultimate demise of the system that it believes it is serving to buttress (support). Lukacs says:

False consciousness is something very different for the proletariat than for every preceding class. Even correct statements about particular situations or aspects of the development of bourgeois class consciousness reveal, when related to the whole of society, the limits of that consciousness and unmask its falseness: whereas the proletariat always aspires towards the truth even in its false consciousness and in its substantive(real) errors. (72)

It depicts that there is crucial difference between the two classes. The bourgeoisie can never transform its false consciousness into true class consciousness; this is only possible for the proletariat. In Marx's view, the proletariat occupies this privileged position because its lack of property is the model of the future in which all will have no property or to put another way, all property will be owned collectively. Lukacs clearly stands in favor of consciousness of proletariat because he is very trusty with proletariat consciousness. He declares:

Only the consciousness of the proletariat can point to the way that leads out of the impasse of capitalism. As long as this consciousness is

lacking, the crisis remains permanent, it goes back to its starting point, repeats the cycle until after infinite sufferings and terrible detours (deviation) the school of history completes the education of the proletariat isn't given any choice. As Marx says, it must become a class not only "as against capital", but also "for itself", that is to say, the class struggle must be raised from the level of economic necessity to the level of conscious aim and effective class consciousness. (76)

In talking about class consciousness, Marx talks about not individual consciousness but about the consciousness of the class as a whole. False consciousness describes the situation throughout the capitalistic epoch, whereas class consciousness is the condition that awaits the proletariat and that can help bring about the change from capitalism to socialism, that objective theory of class consciousness is the theory of its objective possibility.

### **5.3 Culture Industry/Mechanical Reproduction**

A group of intellectuals established Frankfurt school for social Research at Frankfurt in Germany in 1923, who coined the term 'culture Industry' to signify the process of the industrialization of culture and the commercial imperatives of mass production and consumption. It was the Neo-Marxist oriented research center. The critical theorists who were associated with this school analyzed that all cultural artifacts in contexts of industrial organization exhibit the same features as other products of industries: commodification, standardization and massification. In their view, the culture industries had the specific function of providing ideological legitimation for capitalist society and integrating individuals into its way of life. Mass culture and communications stood at the center of leisure activity in an industrial society as agencies of socialization and mediations of political reality. They were,

therefore, to be seen as major institutions of modern life with a variety of economic, political and cultural effects. Basically there comes a query, how is cultural industry identified? George Ritzer tells, "the culture industry, producing what is conventionally called 'mass culture' is defined as the administered . . . non spontaneous, reified, phony culture rather than real thing" (*Sociological* 279).

From this definition, postmodernist cultural production is very much closely connected with this culture industry. Because postmodern culture is imitative, no spontaneous, phony rather than real. The intellectual argument that Frankfurt school propels can give an understanding about the postmodernism.

Though Walter Benjamin was not formally a member of the Frankfurt school, but he has been closely associated with the spirit of the school. Benjamin has discerned the new technologies of cultural production are primarily photography, film and printing machine. He looks carefully at mass media and evaluate its complex nature and effects. In his famous essay, "The Work of Art in the Age of Mechanical Reproduction", Benjamin notes how new mass medias were taking place of older forms of culture. He finds effects of material condition in the production of arts, especially the recent technological development of the mass media. He mentions:

In principle a work of art has always been reproducible. Man made artifacts could always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works and finally, by third parties in the pursuit of gain. Mechanical reproduction of a work of arts, however, represents something new.  
(Benjamin 221)

The mass reproduction of photography, film, recording and publication replaced the aspect of original uniqueness or magical 'aura' of the work of art in an earlier era. Traditional work of art, he argues, have an aura of uniqueness, privilege, distance and permanence about them; but the mechanical reproduction of painting by replacing this uniqueness with a plurality of copies, destroys that original aura. At the same time, he remains very critical of the product and functions of the culture industry. He took a less negative attitude to its realm of possibilities than some other theorists of the Frankfurt school. Adorno and Horkheimer saw in this process as the cheapening of art by commercialization, but Benjamin thought that the new media finally divorced art from ritual and opened it to politics. Collaborating with the German dramatist, Bertolt Brecht, Benjamin works on producing film screen play and radio plays, seeking to utilize the media as organism of social progress. He argues for transforming theatre and film or culture industry into a forum for political enlightenment, beyond pure audience pleasure. He wishes to promote a radical media politics oriented to oppositional cultures. In the new situation, the mass reproduction could not be ignored. Mechanical reproduction in the form of political agenda should be utilized. Therefore, he concludes, "Communism respond by politicizing art" (*Critical* 234).

But on other side, Adorno and Horkheimer took this culture industry as cheapening of art by commercialization. They attack on the commercialization of art. Enlightenment is related to the capitalistic mode of production. Therefore, it gives the priority of commercialization of art. Genuine style has been replaced by caricature in bourgeoisie society. Culture industry is the extension of capitalist life style, which is shaped by media influence. In their influential article, "The Culture Industry: Enlightenment as Mass Deception", Adorno and Horkheimer argued that the system

of cultural production dominated by film, radio, broadcasting newspapers and magazines was controlled by advertising and commercial imperatives, functioning to instill the consumer capitalism. They sketched out a vision of history from the Greeks to the present that argued reason and enlightenment turned into their opposite. Under the pressure of societal system, reason becomes instrumental reducing human beings to objectified things and nature to numeral quantities. As science and technology developed, culture was degenerated into mass entertainment, while democracy collapsed into fascism based on mass popular support for charismatic leaders. In the present capitalistic mode of production, one is compelled to conceal own's self in the mass deception. Industry is against novelty of anything because novelty involves risk and industry does not dare to involve in the risk. There is fake pseudo-intellectual obviously. How consumer mentality has been highlighted in the capitalism ?Adorno and Horkheimer says, "The triumph of advertising in the culture industry is that consumers feel compelled to buy and use its products even though they see through them." (219).

From this mechanical reproduction, we can analyze that imitation, pastiche, parody, non-spontaneous creation and other deteriorated cultural features became the base for postmodernism. It reproduces the inferiority of the popular, is that which decries commodity based culture as inauthentic, manipulative and unsatisfying. The argument is that co modified 'mass culture' is inauthentic because not produced by the people, manipulative because its primary purpose is to be purchased. It requires little work and fails to enrich its consumers. The cultural products are commodities produced by the cultural industry.

Adorno and Horkheimer seems to be more pessimistic with such cultural reproductions, though their aim is to deny and reject the commercialization of art. But



later on, Habermas plays an important role to historicize the mass industry in the favor of modernity from the circle of Frankfurt school intellectuals.

#### 5.4 Content and Form

The notion of content in literature can be linked with materialistic dialectics, which seeks to explain the natural and human world as a totality. Content is related to something collective quality to be identified and understood in totality whereas form is appearance that takes shape from totality and develops independently. The content and form, as categories of dialectics exist in every works of art and literature as constituent part and determiner of artistic and social value. They determine the artistic value in their motion, i.e. constant opposition and unity, creating their relative independently, and interfere to each other. Engel defines the relationship of content and form in natural life. In *Dialectics of Nature*, he focuses, "The whole of organic nature is one continuous proof of identity or inseparability of form and content" and that adds "the differentiation of form (the cell) determines differentiation of substance in turn determines difference of form (305).

Anatoly Rakitov has classified the significance link between content and form in literature, music works, mass political works and other social sectors. He explains:

Structures have both an inner and an outer aspect. The outer aspect of a structure is called its form, and the inner, together with the elements and processes that compose it are its content. Hence the form and content of any phenomenon are closely linked, although they don't coincide. And, moreover, they are inseparable. The content is the determinant aspect of any phenomenon or process . . . The dialectic of form and content, i.e. their interaction and reciprocal conversion are

most important for understanding social phenomenon. (*Principles of philosophy* 78-79)

Marxism understands everything and its process are dialectically constituted. Content and form are dialectically related to each-other in the process of motion in literature and artistic work. They reside together in every phenomenon; the existence of every phenomenon is the temporary unity and correspondence of content and form. The complex dialectical nature of content and form are understood with their quality to mutually interpenetrate and change.

In arguing for a unity of form and content, Marx was closely faithful to the Hegelian tradition. He had argued that every definite content determines a form for suitable to it. For Hegel, the history of art can be written in terms of the varying relation between form and content. It would be mistaken to think that Marx adopted Hegel's aesthetic wholesale. Hegel's aesthetic is idealist, drastically oversimplifying and only to a limited extent dialectical; and in any case Marx disagreed with Hegel and developed dialectical materialistic way. Hegel had described very witty idea about content and form. He says, "Content is nothing but the transformation of form into content, and form is nothing but the transformation of content into form." (*Marxism and* 21). It depicts that form and content both are inseparable in practice. Marxism sees form and content as dialectically related.

Ralph Fox, in his *The Novel and the People* (1937), has also focused on the relationship between content and form. He declares, "form is produced by content, is identical and one with it, and, though the primacy is on the side of content, form reacts on content and never remains passive" (*Marxism and* 22). This vision was against Russian formalists because for them content is merely a function of form and it reinforce the technical devices.

Trotsky focuses that form is only related to aestheticism, but content is related to the issue of idea, and therefore, there needs unity of both in artistic creation. He tells:

Verbal form isn't a passive reflection of a preconceived artistic idea, but an active element which influences the idea itself. But such an active mutual relationship—in which form influences and at times entirely transforms content—is known to us in all fields of social and even biological life. ( "The Formalistic School of Poetry and Marxism" 796)

Marxist aesthetic principles always put that content is given the supremacy over form. Understanding content as totality of the work, it is taken as relatively more important phenomenon employed to express the whole reflexes of reality. Trotsky criticizes the exaggeration of artistic form as determinant of content and strongly states that content is the determining element in literature and art. He posits, " a new artistic form, taken in a large historic way, is born in reply to new needs. [ . . . ] The poet can find material for his art only in his social environment and transmits the new impulses of life though his own artistic consciousness" (794).

Content gets identity and appearance and on the same ground, it establishes a vital role in the interaction with form. Both form and content cast in relation to each other. Lenin has also accepted the creative and aesthetic role of form. Admitting the important role to form, Scherbina, in reference to Lenin, speaks of its effective power and originality. Scherbina writes:

From the sum of Lenin's judgments on form and content it follows that form is not a passive, external casing and although conditioned by the

content, is not indifferent to it but active. Without form, the content of literature is deprived of its impact, its effective power, is immobile and remains outside the framework of art. Form can contradict content, cloud or distort it or, on the contrary, promote its more vital expression. (*Lenin and Problem* 159)

It shows that form springs from the content. At the same time, it can help to modify the content. Its dependence on content cannot be ignored. The modification of form results the reorganization of content. Postmodern ideas always ignores this dialectical notion of content and form. Postmodern art depicts the deconstructive and fragmented content and form in instead of dialectic on

### **5.5 Against dehistoricizing**

Terry Eagleton explains the literary view of George Lukacs. According to him, Lukacs follows the historical significance of the art. He was against the dehistoricizing of the art and literature. It is the spirit of Marxian literary theory. In his *The Theory of the Novel*, Lukacs pleads that "Hegel in seeing the novel as the bourgeoisie epic". For Lukacs, an epic which unlike its classical counterparts reveals the "homelessness and alienation of man in modern capitalist society". He focuses that "hero of fiction searches for the totality of the life" (*Marxism and* 25). There is no doubt that "great art combats (opposes) the alienation and fragmentations of capitalistic society, projecting a rich, many sided image of human wholeness" (26).

Lukacs focuses that those arts which opposes the alienation and fragmentation of modern capitalistic society, these art are related to the perspective of 'realism', such as Greeks and Shakespearean as much as Balzac and Tolstoy. The three great periods of historical realism are ancient Greece, the Renaissance and France in the early 19th

century. Greek arts, Shakespeare, Balzac and Tolstoy played the great role in the literary history by depicting the historical reality.

According to Marxism, Society is historically signifying and progressing. The writer should depict the progressive and dynamic trend in the human history. The task of the real writer is to figure out the typical trends. "Engel remarked in a letter to Lassalle that true character must combine typicality with individuality; and both he and Marx thought this is a major achievement of Shakespeare and Balzac", Lucacs clarifies (27). According to Lukacs, 'typical' or 'representative' character incarnates historical forces. It is the progressive in the art. Lukacs further puts, "All great art is socially progressive in the sense that whatever the author's conscious political allegiance" (Ibid).

Terry Eagleton explains significant of history of art. He tries to explain Marx's outlook about the aesthetic achievements of ancient Greece Eagleton says:

It is in some such terms that Marx appraises (examine) the aesthetic achievements of ancient Greece, whose 'measure', symmetry and seriousness thrive precisely upon the restrictions of the classical mode of production of production. The subsequent history of art is not the history of 'material abundance', but of uneven development of the forces of production within certain specific class-relations and ideological forms-forms and relations which, in the case of capitalism, are actually inimical (harmful/unfriendly) to artistic production.

(*Criticism* 182)

Great writers never dehistoricize the reality. But the opposite of it "bourgeois ideology forgets its previous revolutionary ideals, dehistoricizes reality" (28). Lukacs

disagrees with naturalism because it means that "distortion of realism". It shows that Marxism is against the distortion of realistic literary trend in every historical period. Hence a question emerges: What is the spirit of Marxian philosophy literature? In his essay, "Historical Truth in Fiction", Lukacs elaborates:

The Marxist philosophy of history analyses man as a whole and contemplates the history of human evolution as a whole, together with the partial achievement or non-achievement of completeness in its various periods of development. [. . .] Thus the object of proletarian humanism is to reconstruct the complete human personality and free it from the distribution and dismemberment to which it has been subjected in class society [. . .] The ancient Greeks, Dante, Shakespeare, Goethe, Balzac, Tolstoy all give adequate pictures of great periods of human development and at the same time serve as signpost in the ideological battle fought for the restoration of the unbroken human personality. (*Modern Tradition* 350)

Fredric Jameson strongly stands in favor of historical significant of literature. He says that literature has socially symbolic act and Marxism only pleads for such ideas. He states:

My position here is that only Marxism offers a philosophically coherent and ideologically compelling resolution to the dilemma of historicism evoked above. Only Marxism can give us an adequate account of the essential mystery of the cultural past, which, like Terecias drinking the blood, is momentarily return to life and warm and alert once more to speak, and to deliver its long forgotten message in surroundings utterly alien to it. (*Political* 19)

## 5.6 Whole and Part

There is no doubt that whole and part are dialectically constructed. Whole cannot be considered without the part. At the same time, part also cannot exist without the whole. Their relationship is obviously the necessity of dialecticality. We know that whole is the unity of parts. Spirikin explains, "the category of part expresses the object not in itself but as something in relation to what it is a part of, to that in which it realizes its potentials and prospects" (99). Therefore, every part receives the influence of the whole and part also influence the whole with their relativity relationship.

The idea of the relativity characteristics of whole and part, becomes helpful to know the society, art and aesthetics. Society, as the whole, can be influenced and changed by the individuals and parts. As a superstructure (part), literature exists relative to socio-economic relations, cultural sphere, on nature and human history is noteworthy. Spirikin finds harmony and unity of part and whole especially in the case of art and states:

In art, harmony may be understood as a form of relationship in which each elements, while retaining a relative independence, contributes greater expressiveness to the whole and, at the same time and because of this, more fully expresses its own essence. (*Dialectical* 101)

## 5.7 Space and Time

According to Marxist ideology, space and time exists objectively. They are not themselves absolute, but relative phenomenon, so as they are influenced by matter, idea, according to the condition of spatial-temporal dimensions. It means that space and time are determined by each historical epoch. Rakitov says:

Objective time and space are themselves, material, i.e. exists outside man's consciousness and independent of his will. The philosophical categories 'time' and 'space' reflect the most important, universal characteristics of objective time and objective space. (81)

Then, Spirikin also emphasizes that space and time are universal forms of the existence of matter, the co-ordination of objects. He utters:

Space and time are conditioned by matter, as a form is conditioned by its content, and every level of the motion of matter possesses its space time structure. Thus living cells and organisms, in which geometry becomes more complex and the rhythm of time changes, possess special space-time properties. This is biological time. There is also historical time, whose unit may be the replacement of one generation by another, which corresponds to the century. (79-80)

In brief, dialectics understands space and time as relative phenomena manifested objectively.

## **5.8 Truth**

The notion of truth is very complicated idea and is one of the central problems of the theory of knowledge. It is answered differently in idealist and materialist philosophy. Aristotle considered truth to be knowledge in which judgments about the external world were truly made. From this point, many philosophers agreed truth is the correspondence of thought with reality, and of knowledge with what we know. The objective idealist Plato considered truth to consist in correspondence of our knowledge to eternal, in variant ideas. From his view, knowledge of the material world could not be true since the material world was inconstant and changeable.



Truth, should relate to something eternal and unchanging. Hegel considered truth to be the correspondence of our knowledge to the absolute spirit, the absolute idea. The aim of human knowledge is full coincidence with the absolute idea, and truth. The pragmatists maintain that truth is anything that justifies itself in practice, that helps to achieve the required aim. True ideas are those that worked, that are useful.

On the contrary, Marxism links the truth with dialectal objective as well as consciousness of the people because it believes that truth is determined by space-time dimension as well as consciousness of the subject. Alexander Spirikin utters, “Truth is the time reflection of reality in the consumption, the reflection of reality as it exists for itself, independently of the will and consciousness of people” (210).

## Chapter Six: Regressive Inclination in Postmodernism

### 6.1 Jameson and His Interpretation of Cultural Logic of Late Capitalism

"I am very far from feeling that all cultural production of today is 'postmodern' in the broad sense".

-Frederick Jameson (*Postmodernism, or... 6*)

Jameson's notion does not accept the claim of all kind of cultural productions of today's advanced capitalistic society belongs to postmodern culture. It proves the claim meaningless. But it doesn't mean that Jameson is going to repudiate that all kind of cultural production have no influence of postmodernism. He is ready to accept the influence of the postmodern culture in the broad sense and focuses, "I have felt, however, that it was only in the light of some conception of a dominant cultural logic or hegemonic norms" (6). In this context, Jameson brings the dialectical and relativity method to analyze the postmodernist theory, which is the very close to Karl Marx's dialectical materialistic outlook. How postmodernism have influenced various literary genres as well as architecture and other sectors of contemporary society? To clarify this issue, Jameson discusses minutely in his famous book, *Postmodernism, or Cultural Logic of Late Capitalism*. In the context of analyzing the postmodernism, Jameson's thought is very far from Karl Marx's analysis of nineteenth century capitalism. His interpretation of today's capitalism is more close to Ernest Mandel. He nominates today's capitalism as late capitalism or multinational capitalism.

Jameson argues that postmodernism is a cultural dominant of the third stage of capitalism, namely, late of multinational capitalism. He borrows this idea from the work of the economist, Ernest Mandel in book, *Late Capitalism* (1972). Jameson periodizes capitalism as the following:

### **(a) Market Capitalism**

The first stage of capitalism was the market capitalism. At this phase, industrial growths were limited within the individual nations. The market at this phase was only national. It was the period from 1700 to 1800. During this era, industrial capital was mostly limited to national market. It was the period of pre-capitalist phase. There was no advanced science and technology.

### **(b) Monopoly Capitalism**

The shift of monopoly capitalism can be witnessed during the mid-19th to mid-20th century. It was the period of imperialist phase. During this period, capitalism expanded from the creation of more and more foreign markets for the production and consumption of goods. To clarify this issue, we can link the context of British ruler in India, it colonized in All India by controlling the home business industry and re-established the British Industry to expand their own culture. British rulers didn't only colonize India; they even did the same in Africa as well as other smaller countries worldwide. The colonized nations are controlled and exploited culturally, economically, socially as well as politically. Those nations had to sell cheap labor and raw materials.

In his book, *Imperialism, the Highest Stage of Capitalism*, Lenin has explained this monopoly capitalism as the following:

Imperialism emerged as the development and direct continuation of the fundamental characteristic of capitalism in general. But capitalism only became capitalist imperialism at a definite and very high stage of its development, when the features of the epoch of transition from capitalism to a higher social and economic system had taken shape and

revealed themselves in all spheres. Economically, the main thing in this process is the displacement of capitalist free competition by capitalist monopoly. Free competition is the basic feature of capitalism and of commodity production generally. ( 231-232)

### **(c) Late or Multinational Capitalism**

Jameson explains that late or multinational capitalism is the third stage of capitalism, which is the more extension than the monopoly capitalism. Daniel Bell described this stage as 'post-industrial capitalism'. Bell says, "the post-industrial scheme refers to the socio- technical dimension of a society, capitalism to the socio-economic dimension" ("The Coming of Post-industrial Society" 424). This notion of Bell indicates the opposite idea of Marx's economic determinant. His claim is that because of the advanced development of science and technology, the traditional capitalistic order has been changed. He further says:

Broadly speaking, if industrial society is based on machine technology, post-industrial society is shaped by an intellectual technology. And if capital and labor are the major structural features of industrial society, information and knowledge are those of the post-industrial society.

(427)

Above ideas basically attack on the capitalist mode of production what Marx had interpreted in the nineteenth century. He puts the concept of post-industrial society in the following way:

The concept of 'post-industrial is counter posed to that of 'pre-industrial' and 'industrial'. A pre-industrial sector is primarily extractive (selective), its economy based on agriculture, mining,

fishing, timber and other resources such as natural gas or oil . . . An industrial sector is primarily fabricating, using energy and machine technology, for the manufacture of goods. A post-industrial sector is one of processing in which telecommunications and computers and strategic for the exchange of information and knowledge. (426-427)

Jameson points this phase as a whole of global telecommunication network and further states:

theories of the postmodern [. . .] bring as the new of the arrival and inauguration of a whole new type of society, most famously baptized 'post-industrial society' (Daniel Bell) but often also designate consumer society, media society, information society, electronic society, or high tech and the like. (3)

Because of the global telecommunication networks, electronic media and multinational business corporations, there has been transcended the national boundaries. Multinational corporations have dismantled the boundary of the pre-capitalist form of society. Jameson idea is that basically, the postmodern society is capitalist society or extension of the pre-capitalist society.

As a whole, Jameson explains that postmodernism is characterized by consumer, late or post-industrial capitalism. We witness the growth of an international market in images and information. This phase is the world of global telecommunication networks and huge media webs. In this context, representation and data became commodities circulated electronically and information networks run over national boundaries. Individual and national identities have been shattered by a global image market. This phase erupted on the world scene with the unrestricted growth age

of multinational corporations such as Coca-cola. This advanced capitalism destroys the pre-capitalist forms of agriculture and invades the unconscious mind by advertising of electronic media.

Jameson associates 'realism' aesthetic movement with market capitalism, 'modernism' aesthetic movement with monopoly capitalism and 'postmodernism' with multinational capitalism (36). For Jameson, the postmodernism is its multinational character and it has greatly increased the range of commodification.

It seems that Jameson analyses and divides the three historical stages of capitalism. First stage, is analyzed by Marx, is market capitalism, or the emergence of unified national market. The second stage, analyzed by Lenin, is the imperial stage with the emergence of a global capitalist network. Third stage, analyzed by Daniel Bell of Post-industrial society. Then Jameson explains:

Post-industrial debate involves the proposition that late or multinational or consumer capitalism, far from being inconsistent with Marx's great nineteenth century analysis, constitutes, on the contrary, the purest form of capitalism yet to have emerged, a prodigious expansion of capital into hitherto uncommodified areas. This purer capitalism of our own time thus eliminates the enclaves of pre-capitalist organization it had hitherto tolerated and exploited in a tributary way. One is tempted to speak in this connection of a new and historically original penetration and colonization of Nature and the Unconscious: that is, the destruction of pre-capitalist third world agriculture by the Green Revolution and the rise of the media and advertising industry. (36)

What are the chief technological developments in general stages of capitalism?

It is the crucial issue. It will be adequate to distinguish several generations of machine power, several stages of technological revolution within capital itself. Jameson follows Ernest Mandel's analysis and quotes from Mandel's book, *Late Capitalism*, as following lines:

The fundamental revolutions in power technology- the technology of the product of motive machines by machines-thus appears of as the determinant moment in revolutions of technology as a whole. Machine production of steam-driven motors since 1848; machine production of electric and combustion motors since 1848; machine production of electric and combustion motors since the 90s of the 19th century; machine production of electronic and nuclear -powered apparatuses since the 40s of the 20th century- these are the three general revolutions in technology engendered by the capitalist mode of production since the 'original' industrial revolution of the later 18th century. (35)

Because of the advanced technology, Jameson describes that capitalism has entered from a stage in monopoly capitalism in which cultural dominant was at least to some degree autonomous to an explosion of culture in multinational capitalism.

Jameson describes the new form of a cultural dominant in this phase.

Telecommunication, electronic media, multinational business corporations, pop culture, cheap culture, landscape of schlock, kitsch, TV series and Reader's digest culture, fondness of pastiche and collage, opposition of deep expression, complexity, disorder, chaos, dismantle of low and high culture, mystery ,fantasy etc. kind of

cultural characteristics can be found in the postmodern society. These are far from the pre-capitalist society's culture. As a cultural dominant, postmodernism is described as:

The postmodern is, however, the force field in which very different kinds of cultural impulses – what Raymond William has usefully termed 'residual' and 'emergent' forms of cultural production-must make their way. If we do not achieve some general sense of a cultural dominant, then we fall back into a view of present history as sheer heterogeneity, random difference, a coexistence of a host of distinct forces whose effectively is undecidable. At any rate, this has been the political spirit [. . .] to project some conception of a new systematic cultural norm and its reproduction in order to reflect more adequately on the most effective forms of any radical cultural politics today. (6)

## **6.2 Analysis of Dominant Postmodernism Cultural Characteristics**

We have known that Jameson's critique of postmodernism emerges from a neo-Marxist perspective, who argues that postmodernism as a cultural discourse of the third stage of capitalism, namely late or multinational capitalism. According to Jameson, the dominant cultural characteristics of this discourse are as the followings:

### **6.2.1 Simulacrum, Superficiality and Depthlessness**

Jameson focuses that the postmodern society exists on the surface images for a while. Whatever cultures are produced by this society are largely surface images. It doesn't go deep knowledge for the deep understanding of anything. It lacks of the depth knowledge. Its cultural products are satisfied with surface images and do not delve deep into the underlying meanings. Jameson further explains, "a new depthless,



which finds its prolongation both in contemporary 'theory' and in a whole new culture of the image or the simulacrum" (6).

Jameson's interpretation of depthlessness of the postmodern culture is more close with Baudrillard's interpretation of 'simulation and simulacra'. The word, simulacra, means an image, a copy or shadowy likeness of something, derives from the writing of the ancient Greek philosopher Plato, who thought the whole world was simply the copy of a better, purer world that existed on some other level of being (which he called the world of Forms). Baudrillard argues that western capitalism has moved from being based on the production of things to the production of images of things, of copies of simulacra. Today we live in a world where the difference between real life and simulated life or simulacrum: a world where millions fight the half war through their television screens indeed where the war appears to us as if it were actually happening on television rather than in real life, where newspapers report the going on -of soap opera characters as if they were real because people care more for the 'artificial' characters of soap operas than for their own neighbors. Baudrillard calls this state of affairs 'hyper reality' where reality and simulations are received as being no different from one another: his prime example is 'Disneyland', which he argues is neither real nor simulated, neither true nor false (*Modern Criticism* 404-406).

It is clear that those postmodern cultural products are satisfied with surface images and don't go deeply into the underlying meanings. To clarify this issue, Jameson presents good examples of Andy Warhol's famous painting and great billboard images of 'Campbell Soup Can' and the 'Coca-Cola Bottle.' Campbell soap can appears as nothing more than perfect representations of those cans or original cans. This picture is a perfect example of simulacrum in which one cannot distinguish between the original and the copy, because simulacrum is a copy of a copy or

imitation of the imitation. Warhol's soup cans is not from the cans themselves, but from a photograph of the cans. Warhol's reproducing the soup cans resembles in supermarket displays. He employed the slick advertising techniques of silkscreen and airbrush, thus flouting distinctions between fine art and applied arts. World's soup cans are exalted, praised or elevated by the commercialism of contemporary multinational capitalist life, because of the extreme consumer mentality of mass society in today's advanced capitalistic era, which always inspires depthless glamour rather than quality.

In the case of Coca-cola bottle also, people's mentality is the same with Campbell soup can. The electronic media bring more information to more people and communication in the information age is essentially image oriented. Warhol's coke bottles and soap can embrace the imagery of consumer products, celebrated personalities, and everyday events as mediated by TV, film and magazines. Trained as a commercial artist, Warhol took as his subject matter, familiar and banal supermarket products such as Campbell's soup cans and coca-cola bottle [See figure, 82]. Jameson describes this culture as simulacrum, which is the identical copy for which no original ever existed and it walks on the superficiality and lack the depthness.

Why such kind of commercial and consumer mentality has been inspired in the contemporary multinational capitalism? Why Warhol is compelled to construct the superficial, depthless and simulacrum artistic creation? In this context, Jameson says:

Warhol began his artistic career as a commercial illustrator [. . .] one of the central issues about postmodernism itself and its possible political dimension: Andy Warhol's work in fact turns centrality around commodification, and the great billboard images of the coca-cola bottle or the Campbell's soup can, which explicitly foregrounds the

commodity fetishism of a transition to late capitalism, ought to be powerful and artificial political statements. (9)



Picture of Andy Warhol's image of Campbell soup can (From Floria K. Fiero's *The Humanistic Tradition* 142)



Picture of Andy Warhol's image of Coca-Cola bottle [From Fiero's *The Humanistic Tradition* 128]

### 6.2.2 Postmodernism as Waning of Emotion or Affect

According to Jameson, postmodernism is characterized by 'waning of affect' (11). When there lacks of affect in society, there doesn't exist emotion, feeling, attachment and friendship. Jameson is identifying a certain emptying out of significance, a flattening that leads what he calls 'depthlessness', which makes the extinction and waning of emotion or affect in the postmodern art. To make clarification, Jameson compares and contrasts between classical modernist Painting, "A Pair Boots," by Van Gogh and Andy Warhol's postmodern painting , "Diamond Dust Shoes."

Van Gogh's painting, "A Pair of Boots," shows the vivid and painterly representation of two worn old brown boots of the sort that a nineteenth century peasant might have worn. It depicts, in Jameson's word; "world of agricultural misery, of stark rural poverty, and the whole rudimentary human world of backbreaking peasant toil, a world reduced to its most brutal and menaced, primitive and marginalized state" (7).

Jameson's description is the criticism upon an entire world of peasant poverty and misery. It creates emotion, sympathy to the poverty of the 19<sup>th</sup> century peasant. It is the real world of rural misery in the capitalistic or industrial society. It shows poverty, exploitation and severe domination in the bourgeoisie capitalistic society. It has no purpose of commodification and commodity of fetishism. But it shows the reality of the industrial and rural misery and in this context Jameson states, "Van Gogh footgear designing are a heterosexual pair, which allows neither for perversion nor for fetishization" (8). He further explains:

Van Gogh's painting is the disclosure of what equipment, the pair of peasant shoes, is in truth . . . This entity emerges into the unconcealment of its being, by way of the mediation of the work of art, which draws the whole absent world, and earth into revelation around itself, along with the heavy tread of the peasant women, the loneliness of the field path, the hut in the clearing, the worn and broken instruments of labor in the furrows and at the hearth( fire place) .(8)

Instead of Van Gogh's painting, Andy Warhol's Diamond Dust Shoe expresses the postmodern quality. It depicts depthlessness with no link to any reality. It is the best example of "waning affect in postmodern culture" (10). It has no serious decoration. Its main purpose is for the commodification of the late capitalism. It always prays for the commercial point of view. So it gives priority for the depthless and superficial decoration and attraction. And Jameson says:

Indeed, there is a kind of return of the repressed in Diamond Dust Shoes, a strange, compensatory , decorative, exhilarating, explicitly designated by the title itself, which is, of course, the glitter of gold dust, the spangling (light color) of gilt(gold painting) sand that seals the surface of the painting and yet continues to glint (flash of light) us. (10)

Jameson brings another example of Edward Munch's classic modernist piece of painting, " The Scream." He admires classical modernist painting of Edward Munch because it is a surreal painting of a person expressing depth of despair, or anomie or alienation. It is a desperate cry expressing the great modernist themes of alienation, rootless ness, and lack of identity, solitude and social fragmentation. It is the reality of industrial bourgeois society. More had talked about how laborers feel alienated in the

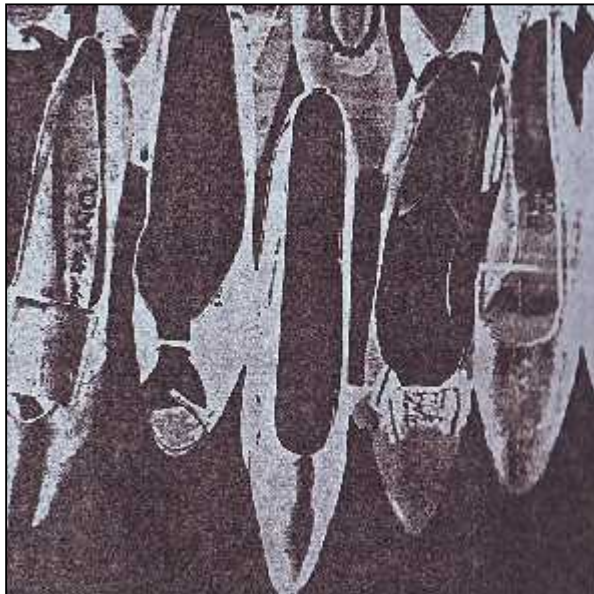
industrial society as he is alienated from production process and he is alienated from society and all this is because of his excess poverty. He has no authority in the means of production. The means of production, in the bourgeois capitalist society, are controlled by bourgeois people. So he suffers from poverty and plunges in the misery of the world. Even if the production is continuously increased, the worker would not get anything in excess to his wages. Marx's consideration of alienation in capitalistic society is characterized as fragmentation in the postmodern society. What actually depicts the painting of Munch? In this context, Jameson states: Edward Munch's painting, *The Scream*, is of course, a canonical expression of the great modernist thematic of alienation, anomie, solitude, social fragmentation and isolation, a virtually programmatic emblem of what used to call the age of anxiety(11).

Because of all pervasive concept of the more and more commodification in the postmodern society, aestheticism has been commercialized. As a result, art has lost the affect, emotion and feeling in the depth level. All the productive objects are commodified. Jameson concludes:

The waning of affect is... and obvious that what we have said about the commodification of objects holds or strongly for Warhol's human subjects: Stars- like Marilyn Monroe who are themselves commodified and transformed into their own image. (Ibid)



1. Van Gogh's painting, *A Pair of Boots*, adopted from Jameson's *Postmodernism, or Cultural Logic of Late Capitalism* (P. 10), *Modern Painting*



2. Andy Warhol's Painting, *Diamond Dust Shoes*, adopted from Jameson (P. 10)



3. Edward Munch's painting, *The Scream*, adopted from Jameson (P. 10).

### **6.2.3 Loss of Historicity and Pastiche Culture**

Jameson analyses that postmodernism rejects the history. What was reality in the past has been erased in postmodern writing. So the postmodernism is the notion of loss of historicity or a historical. It means that because of the new culture of the excessive use of image or the simulacrum, its result is "weakening of historicity, both in our relationship to public History and in the new forms of our private temporarily" (6). By weakening of the historicity," schizophrenic structure will determine new types of syntax or syntagmatic relationships in the more temporal arts" (Ibid).

Postmodernism doesn't believe in the continuity of the history. Instead of modern Marxian concept of continuous and linearity of the history, it embraces the discontinuous, fragmentation and dispersed history. It seems that postmodernism is influenced by Nietzsche and Foucauldian interpretation of the genealogical history instead of archaeology of the history. Jameson says that this historical notion leads to "the random cannibalization of all the style of the past, the play of random stylistic allusion" (8).



Instead of historicity, it inspires the culture of the 'pastiche'. Generally, pastiche means a literary, artistic, music work that imitates the style of a previous work. Jameson defines:

Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated (cut off) out of the satiric impulse, devoid of laughter [. . .]. Pastiche is thus blank parody, a statue with blind eyeballs. (17)

Terry Eagleton insists that the mimicry and caricature form in postmodernists' artifacts is basically related to the notion of commodification in the late capitalism. The avant-garde artifact wanted to integrate art and society, but commodification concept of postmodern society becomes useless to integrate the art and society. He further says, "in the commodified artifacts of postmodernism, the avant-gardist dream of an integration of art and society returns in monstrously caricatured form (*Modern* 361).

It seems that Eagleton's definition is related to the commodification in artifact in postmodernism. On other side, pastiche has another political purpose. That political purpose is to disconnect the reality of the past events. Because postmodernism has a firm belief that it is impossible for history to find the truth about the past. Though the pastiche can give some idea of the past, but that mimicry or blank parody and pastiche of the past has its own contradiction and confusion. Therefore, postmodernism doesn't have the sense of pastness of feeling, but it has the sense of loss of historicity. It only dwells in the present. Jameson claims "modernist styles thereby become postmodernist code" because of the nature of pastiche in postmodernism (Jameson:

17). It becomes impossible for historians to find the truth about the past or even to put together a coherent story about it. As a result, by creating pastiche culture, contradictory and confused idea about the past is created . There is no clear historical sense. Past and present are inextricably intertwined. Jameson brings an example of historical novel, *Ragtime*, written by E.L. Doctorow.

In the modern history, the main job of a novelist is to report an event, like a reporter or a historian. But postmodern technique of historical novel is pseudo historical. It is different from modern technique. It inspires pseudo-historian technique, which is completely different from a reporter or historian. This technique believes that history novel tells the truth. Doctorow attempted to escape from the trap of the falsehood of the History and what he claims turn him towards pseudo-historian. In Doctorow's *Ragtime*, we see the "disappearance of the American radical past, of the suppression of older tradition and movements of the American radical tradition"; Jameson says (24-25). We see, he further insists, "the disappearance of the historical referent. This historical novel can no longer set out to represent historical past; it can only represent our ideas and stereotypes about the past" (24).

It shows the "crisis in history" (22). Postmodernism devaluates the modern history because it is a "new connotation of 'pastiness' and pseudo historical depth in which the history of aesthetical styles displaces real history" (19). This sense of historical inspires the pastiche as well as weakening of modern historicity.

Thus, postmodernism creates a dehistoricized fiction. Indeed, Doctorow's fiction is one of the literary examples used by Jameson to outline his theory of the disappearance of history in postmodern culture. Jameson argues that postmodern fiction merely reproduces the past as nostalgia, which links it with the eclectic

strategies of consumerist popular culture and mass media. It is the image of the "final form of commodity reification" (18).

#### **6.2.4 Historicity and Nostalgic Mode in Postmodern Art**

It is well known that great modernists in their writings had applied their own personal and private style. But postmodernist dismantle such norms and values and practiced for imitation or pastiche. Jameson's description of nostalgic mode in postmodern art is another mentionable issue. It is considered that nostalgic mode comes to show the feeling of sadness mixed with pleasure and affection when a persona thinks of the past events. It is related to the issue of history. But nostalgia in postmodernism does not come to depict the historical representation of the past event. It comes to show the depthless and superficiality because of the pastiche and simulacra tendencies. Jameson wants to show that postmodernism creates a dehistoricized artistic creation. Indeed, Doctorow's fiction, *Ragtime*, is such example. Like of Doctorow's fiction, nostalgia in postmodern mode doesn't show the object of representation but stylistic connotation or pastiche. Jameson brings the instance of George Lucac's nostalgia film, *America Graffiti* (1973), and claims that it 'henceforth mesmerizing lost reality of the Eisenhower era' (19). He mentions:

Nostalgia films restructure the whole issue of pastiche and project it into a collective and social level, where the desperate attempt to appropriate a missing past is now refracted through the iron law of fashion change and the emergent ideology of the generation. (Ibid)

There is no doubt that nostalgia film is not the representation of the past event, and it doesn't guide the present because it makes disorientation of the persona in the present context. It only depicts the flatness of the past. Jameson again says:

It is being understood that the nostalgia film was never a matter of same old fashioned "representation" of historical content, but instead of approach the "past" through stylistic can notation, conveying "pastiness" by the glossy qualities of the image and "1930s-ness" or "1950s-ness" by the attributes of fashion. (Ibid)

Thus, the postmodernism is the imitation of the dead styles. It has no authentic style in artistic creation. The practice of pastiche, the imitation of dead styles can be seen in the 'nostalgia film'. It seems that we are unable to focus on our present. We have lost our ability to locate ourselves historically. Nostalgia mode in film has become pseudo historical depth. So Jameson concludes, " Postmodernism as new can-notation of pastiness and pseudo-historical depth in which the history of aesthetic style displaces 'real' history" (Ibid).

Arjun Appadurai observes Jameson's interpretation of "nostalgia" in the present postmodern art and literature. Jameson has focused this as "nostalgia for the present". Appadurai describes this nostalgia as postmodern commodity sensibility. He utters, "Jameson was bold to link the politics of nostalgia to the postmodern commodity sensibility, and surely he was right" (*Modernity At Large* 30).

### **6.2.5 Decentering the Subject**

According to enlightenment notion, a persona or subject is presented as unique unified agent. The philosophical movement of enlightenment is associated with the idea that reason and rationality forms the basis for human progress. The enlightenment subject was based on a conception of the human as a fully centered, unified individual, endowed with the capacities of reason, consciousness and action, center of the self as a person's identity. Because of its spirit, the purpose of the subject

is clear in the modern literary art. What is presented is realistic approach. But in postmodern literature, the subject is decentered, the opposite of enlightenment spirit. The decentered postmodern self involves the subject as shifting, fragmented and multiple identities. Persons are composed not of one, but of several and contradictory identities.

A representative example of the postmodernism claim that the subject that has been decentered can be found in poststructuralist theorist, Michael Foucault's *The Archaeology of Knowledge*. In the light of such an approach, the human subject becomes a site rather than a point of origin and center. Postmodern issue of this decentering of the subject has been influenced by Michael Foucault. He states:

When the researches of psycho-analysis, linguistic and ethnology have decentered the subject in relation to the laws of the his desire, the forms of his language, the rules of his action, or the games of his mythical or fabulous discourse, when it became clear that man himself, questioned as to what he was, could not account for his sexuality and his unconscious, the systematic forms of his language, or the regularities of his fiction, the theme of continuity of history has been reactivated once against. (Foucault 13)

Marxism insists that men make their own history. At this background, the subject in Marxism is centered in the sense that historical specific mode of production and social relations constitutes subject in particular ways. It means that the production of subjectivity is located in a social formation of a definite time and place with specific characters. Such as, a feudal mode of production is based on the power of barons who own land and serfs. The identifies of barons and serfs are quite different, not only from each other but from the social relations and identities whereas social

relations and identities of the subject are decentered in postmodernism. When the subject is decentered or persona has lost its capacity, as a result, there is:

Extended its 'pro-tension' and 'retension' across the temporal manifold and to organize its past and future into coherent experiment, it becomes difficult enough to see how the cultural productions of such a subject could result in anything but "heap of fragments" and in a practice of the randomly heterogeneous and fragmentary and the aleator.(Jameson 25)

With postmodernism, there has emerged a new kind of flatness or depthlessness, a new land of superficiality and disappearance of sense of history. The shift from the period of Marxian modern to the world of postmodern can be characterized as one in which the alienation of subject is displaced by the decentering or fragmentation of the subject. This decentering of the subject is not the opposition of enlightenment modernity as well as Marxian modern thought. It discourages the inner quality of the persona or subject. Jameson says:

If the poststructuralist motif of the "death of the subject" means anything socially, it signals the end of the entrepreneurial and inner-directed individualism, with its "charisma" and its accompanying categorical panoply(impressive display) of quaint romantic values such as that of the "genius" in the first place. (306)

In conclusion, decentering of the subject inspires the readers or audience towards a deconstructive works rather than constructive work. Because Marxian literature always wants to be constructive, simple and instructive for the social change.

### 6.2.6 Schizophrenic Aestheticism

The problem of representation also motivates Jameson's discussion of postmodern culture as a "schizophrenic" breakdown of the signifying chain. Theory of schizophrenia is taken from Lacan, who used this term to refer the language disorder. Schizophrenia emerges from the failure of the infant to enter fully into the realm of speech and language. For Lacan, the experience of temporality, human time, past, present, memory, personal, identity is determined by the effectiveness of the language. It is because the sentence moves in time, which indicates the concreteness of the human experience is related to time. But the schizophrenia does not know language articulation in that way, the persona does not have experience of temporal continuity. But it is condemned to live in a perpetual present with which the various moments of that persona have little connection and for which there is no future on the horizon. In other words, schizophrenic experience is an experience of isolated, disconnected material signifiers which fails to link up into a coherent sequence.

At the broader sense, the schizophrenic does have a more intense experience of any given present of the world than common people do, since sane people to have our present is always part of the same larger set of projects which includes the past and the future. On the other hand, the schizophrenic is 'no one', means has no personal identity. The persona does nothing since to have a project means to be able to commit oneself to certain continuity over time. So, the schizophrenic experience is a fragmentation of time, and a series of perpetual presents. Jameson focuses on the experience of temporal discontinuity, evoked in postmodern works, such as the music composition of John cage and Samuel Becket's most notable narrative, *Watt*. In such cultural schizophrenia, Jameson observes the utter extinction of the idea of utopia:

The connection [. . .] of linguistic malfunction and the psyche of the schizophrenic may then be grasped by way of a two fold proposition: first, that personal identity is itself the effect of a certain temporal unification of past and future with one's present, and second, that such active temporal unification is itself a function of language, or better still of the sentence, then we are similarly unable to unify the past, present and future of our own biographical experience or psychic life with the breakdown of the signifying chain, therefore, the schizophrenic is reduced to an experience of pure material signifiers, or, in other words, a series of pure and unrelated presents in time. (26-27)

To make clear this issue, Jameson presents an example of a younger San Francisco poet, Bob Perelman's poem, *China*, where Jameson finds schizophrenic fragmentation. This poem is an example of language poetry or the New sentence, which provides a resistant of arrangement of language and ideas, open form and New sentence, challenge to unified voice of lyrical or traditional poems, adopted to more dispersed and multiple voice and fragmentation of linguistic norms as well as a social life. This depicts a discursive heterogeneity without norms. Jameson's reading of this poem is hostile and contradictory and does not show the indebtedness to modernism. So he declares, "So called language poetry or the New Sentence seems to have adopted schizophrenic fragmentation as their (San Francisco poet group) fundamental aesthetic" (25).

### **6.2.7 Time and Space**

Since the 1970s (late capitalism), there has been a growing interest within the question of space and time. In the postmodern condition, David Harvey sees different



trend of time-space from the modern society. It has been interpreted that time and space is complex and contradictory as we cannot fix the time and space in present, and future. Harvey focuses such idea is related to disrupting and disorienting the human society. He states, " We have been experiencing, these last two decades an intense phase of time-space compression that has had a disorienting and disrupting impact upon political economic practices" (Harvey 284).

According to modern scientific theory, space is a social construct. Social space is not static but dynamic, constituted by changing social relation. According to Einstein theory of relativity, space and time are to be thought of not as separate entities but as inextricably interwoven. Space is not an absolute but relationally defined term. Time is also constituted according to space or location. Therefore, it is not true that time moves across a static space but space and time constitute each-other. So according to modern rational theory, time-space is relationally formed through the interrelation of objects. It follows that social space is relationally constituted out of the simultaneous co-existence of social relations and interactions. David Harvey defends the modern relativity theory:

The history of the concepts of time, space and time-space in physics has, in fact, been marked by strong epistemological breaks and reconstructions. The conclusion we should draw is simply that neither time nor space can be assigned objective independently of material processes, and that it is only through investigation of the latter that we can properly ground our concepts of the former . . . From their materialistic perspective, we can then argue that objective conceptions of time and space are necessarily created through material practices

and processes which serve to reproduce social life. (*Condition* 203-204)

It shows that the objectivity of time and space is given in each case by the material practices of social reproduction, and to the degree that these latter vary geographically and historically, so we find that social time and social space are differently constructed. Each distinctive mode of production or social formation will, in short, embody a distinctive bundle of time and space practices and concepts.

Harvey further claims:

Since capitalism has been a revolutionary mode of production in which the material practices and processes of social reproduction are always changing. It follows that the objective qualities as well as the meaning of space and time also change. On the other hand, if advance of knowledge (scientific, technical, administrative, bureaucratic and rational) is vital to the progress of capitalist production and consumption, then changes in our conceptual apparatus (including representations of space and time) can have material consequences for the ordering of daily life. (204)

By the relativity notion of modernity, new meanings can be found for space and time. We can appropriate ancient spaces in very modern ways. The same concept of community can be differentiated from other communities. So time and space is depended upon processes of social change, modernization and revolution. Because modernity is the experience of progress through change, modernization and revolution. Consciousness of the human being will solve the complexity of time and space because time and space is not far from the objectivity. But this kind of modern notion has been questioned by the postmodernists in the case of time-space.

Their focus is irrational, complexity, contradictory and indeterminacy of the time-space. Tim Wood says:

Modernist architecture sought to rationalize and standardize space, organize it according to predictable and regular geo-material shapes. Postmodernism abandons this emphasis, and suspends normal categories of time and space, social and rational categories which are built up in everyday architecture and behavior, to become irrational or quite literally impossible to figure out. (113)

It is the change of postmodernists that their literary and artistic creation has been made in irrational, complex and contradictory way. Jameson doesn't agree with such irrational interpretation of space and time and therefore he expresses :

Spatial peculiarities of postmodernism as symptoms and expressions of a new and historically original dilemma, one that involves our insertion as individual subjects into a multidimensional set of radically discontinues realities, whose frames range from the still surviving space of bourgeois private life all the way to the unimaginable decent ring of global capitalism itself .( *Postmodern* 305)

The dilemmas which Jameson depicts is exact and captures the drift of postmodern sensibility as to the meaning of space in postmodern political and cultural as well as economic life. If we loose the modernity faith and plunge in dilemma, contradictory and irrational condition, then we cannot face with the time-space problem. By putting this condition into its historical and objective context, we should search interpretation and solution.

### 6.2.8 Hyperspace

In his extended analysis of John Portman's building, "Westin Bonaventure Hotel," Jameson provides the discerning notion of a 'postmodern hyperspace'. Generally, hyperspace means space which consists of more than three dimensions. When a building is made beyond the modern rationality and provides the complexity Jameson interprets it as complex, contradictory and unclear and the above situations provide the hyperspace condition.

Modern buildings apply the technique of certain geometric measurement, regularity, rationalization standardization and clarity of outlines and geometry. The International style was considered as its best and most international influential in Western Europe, North America, Japan and South America in Postwar period. But postmodern buildings opposed such kind of rationalization, standardization and clarity of outline geometry. It sought to convey a sense of some search for a fantasy world, the illusory 'high' beyond the current realities of pure imagination. It applied "schizophrenic effect and it is not just function, but fiction," says David Harvey (*Postmodern* 97), because it provides labyrinth, fantastic and utopia by exhibiting a new classicism and monumentalism. Unlike modernism, which provides purity and clear styles and codes, postmodernism utilizes a variety of styles, traditions and codes. Because of multiple techniques, it evokes schizophrenic aesthetic aspect, which dismantles the modernist technique of high and low culture. It is like a part of the radical eclecticism, a collage of historical styles. History becomes meaningless because it inspires the pastiche of the historicity. The space of building in modern technique sought to rationalize and standardize and organize the space, but postmodern technique goes against it and applies the disorienting time and space as well as rational categories because postmodernists claim that it become impossible to

figure out the rationalization, standardization and organization of space and time. It parades the classical and traditional techniques.

In the context of analyzing Portman's building, Western Bonaventure Hotel, Jameson presents the notion of postmodern 'hyperspace' (38). This building is built in the new Los Angeles downtown, which includes the various techniques of Hyatt Regencies, the Peach tree center in Atlanta, and the Renaissance center in Detroit. This is the "populist aspect of the rhetorical defense" of postmodernism against the elite architects of modernism. It has become "popular" because it respects the "vernacular of the American city fabric", quite different from masterworks and monuments of high modernism, which includes "an elevated, a new utopian languages into the tawdry, attractive, but cheap quality and commercial sign system of the surrounding city" (39). This building is popular, many locals and tourist are eager to visit there. It seems that architect, Portman, is a victim of commercialization and is compelled to build such kind of pop building. It is his compulsion in the commercial and money minded advanced capitalistic society or late capitalism. It is in this context Walter Benjamin says, "mechanical reproduction of art change the reaction of the masses toward art" (*Critical Theory* 229). Artists become victim of bourgeoisie capitalistic society and their authentic and creative tendency is also commercialized.

Jameson gives some detail conditions of that building where he finds three entrances, one from Figueroa and the other two by way of elevated garden sides of the hotel. There is 'shopping balcony', 'distorted images', 'glass skin', and other attractive things. Jameson mentions:

I believe that [. . .] the Bonaventure aspires to being a total space, a complete world, a kind of miniature city; to this new total space, meanwhile, corresponds a new collective practices, a new mode in

which individuals move and congregate, something like the practice of a new and historically original kind of hyper crowd. (40)

This building is just like a picture of the city as labyrinth, honey combed with such diverse networks of social interactions oriented to such diverse goal and filled with colorful entries having no relationship to each other, no rationalization and no standardization scheme. The building is much complicated like a labyrinth encyclopedia. Jameson describes his visiting experience to that building:

I am more at a loss when it comes to conveying the thing itself, the experience of space you undergo when you step off such allegorical derives into the lobby or atrium, with its great central column surrounded by a miniature lake, the whole positioned between the four symmetrical residential tower with their elevators, and surrounded by rising balconies capped by a kind of greenhouse roof at the sixth level. I am tempted to say that such space makes it impossible for us to use the language of volume or volumes any longer since these are impossible to seize. Hanging streamers indeed suffuse this empty space in such a way as to distract systematically and deliberately from whatever form it might be supposed to have, while a constant business gives the feeling that emptiness is here absolutely packed, that it is an element within which you yourself are immersed, without any of that distance that formerly enabled the perception of perspective or volume.

You are in this hyperspace up to your eyes and your body. (42-3)

Some of the features of postmodern hyper space are the effacement of the category of inside/outside; the bewilderment and loss of spatial orientation; the messiness of an environment in which people no longer find their place.

In brief, Jameson presents the image of postmodernism, with very disorienting space, it becomes very hard to navigate and the various shops and boutiques (small shop) contained in the atrium (open space in the centre of modern large building) are impossible to reach. The lobby (large hall or hotel for public meeting) is an example of hyperspace, an area where modern conception of space becomes useless and meaningless. The lobby is surrounded by four absolutely symmetrical towers which contain the rooms. According to modern concept, that hotel should add color coding and directional signals to help people find their way. But the confused and disoriented signs and codes create so great difficulty to get their meanings in the hotel lobby. This is a metaphor of our inability to get our bearings in the multinational economy and cultural explosion of late capitalism. Indeed, the idea of hyperspace in the lobby of the Hotel Bonaventure reflects the dominant space in the postmodern world. At this situation, Jameson presents the solution of living in postmodern society and culture. We need, he focuses, cognitive maps in order to find our way around. I think that cognitive map should be utilized according to modern rationalization to dismantle the dilemma and complication of great global multinational and decentered building like Bonaventure Hotel.



The Westin Bonaventure Hotel by Portman adopted from Jameson's *Postmodernism or Cultural Logic of Late Capitalism* (P. 40)

### 6.2.9 Erosion of Hierarchy Feeling of High and Low Culture

Jameson describes that postmodernism includes distinctive or heterogeneous culture. In the postmodern society, culture is not uniform. It consists of heterogeneous elements. Actually, Jameson has used the word, 'cultural dominant', which refers that postmodernism, is dominance of heterogeneous and distinctive cultures. In the modern culture, there is categories of high and low or cheap or pop culture. But multinational capitalism has changed the shape of national and cultural identities.

Jameson makes distinction between high culture and low or pop (cheap or mass) culture. Pop culture is cheaper and gives temporal and immediate pleasure. But permanently, such kind of culture has no authentic value. Postmodernism is critique of modernist culture because it creates the hierarchy between high and low culture. Jameson says, " One fundamental feature of all the postmodernism . . . [is] the effacement in them of the older (essentially high modernist) frontier between high culture and so-called mass or commercial culture" (2).

When postmodern wants to efface the hierarchy between high and low culture, then what kind of culture is ready to be included in the postmodern society. Jameson further explains:

The postmodernism have, in fact, been fascinated precisely by this whole "degrade" landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called Para literature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel. (2-3)



These all cultures bring as the new of the arrival and inauguration of a whole new type of society, most famously baptized 'postindustrial society', by Daniel Bell. Certainly, from above explanation, a very serious question has been raised. Is postmodernism practicing democratization or anarchism? I think, low or high culture is determined by the class consciousness of the people. Such as, the society of socialist mode of production certainly mediates that the culture of capitalist mode of production is degraded, because there is a vast gap between bourgeois class and labor class economically as well as politically. In the parliamentary democratic system, the authoritarianism of king is considered as regressive feudalistic system. Therefore, distinction between high and low culture is determined by the class consciousness of the people. In the name of populist, there will not be suitable to include degraded, corrupted and decadence culture because democracy and inclusiveness only flourish in the civilized and conscious society.

#### **6.2.10 Parody, Reproduction and Representation**

Parody is one of the dominant cultural features in postmodernism. Parody is the politics of reproduction and representation. It is far from originality and Baudrillard's simulacra image. It means secondhand production with parody- as with any form of reproduction, the notion of the originality, authenticity and first hand production becomes impossible. Reproduction is the dominant nature of advanced capitalism.

Parody is a form of high burlesque, popular since ancient times that imitates a specific literary works or the style of an author for comic effect, usually to ridicule or criticize that work, author or style. Parody is close to pastiche, Jameson says. "Pastiche is, like black parody, the imitation of a peculiar or unique, idiosyncratic

style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody's ulterior motives" ( 17).

Anyone can think that pastiche and parody is just like plagiarism, in which one author steals a passage or idea from another, passing it off as his or her own and failing to credit the original source. But it is not like plagiarism because pastiche and parody involves open and intentional imitation. In plagiarism, an author predicts as authentic and original, but in reality it is just the opposite.

In his essay, " From the Prehistory of Novelistic Discourse", Mikhail Bakhtin, emphasizes that the nature of parody is representation of object in sonnet genres. It comes as in the representation form with ridiculous and mimicry way. He states:

In a parodied sonnet, the sonnet form is not a genre at all, that is, it is not the form of a whole but is rather the object of representation: the sonnet here is the hero of the parody. In a parody sonnet, we must first of all recognize a sonnet; recognize its form, its specific style, its manner of seeing, its manner of selecting from and evaluating the world the world view of the sonnet, as it were. A parody may represent and ridicule these distinctive features of the sonnet well or badly, profoundly or superficially. But in any case, what results is not a sonnet, but rather the image of a sonnet. (*Modern Criticism* 113)

Jameson seems to be quite hostile with postmodern parody and pastiche because it dismantles the novelty and authenticity of the creation. Linda Hutcheon comments on the idea of Jameson and tells, " Many critics, including Jameson , call postmodern ironic citation 'pastiche' or empty parody , assuming that only unique

styles can be parodied and that such novelty and individuality are impossible”

(*Politics* 90).

It depicts that postmodern parody's nature is far away from original and authenticity of individual. It means that parody culture distrusts with the spontaneity and novelty of traditional modern artistic culture. It discourages individual literary spontaneity. The hegemony of the parody is linked with codes image and simulacra concept of Baudrillard.

Jameson comments upon Claude Simon's novel, *Conducting Bodies*.

This novel's writing technique suggests pastiche or empty parody of Faulknerian language. Jameson does not see any authenticity and spontaneity in Simon's language. Simon makes distance from aestheticism and it is, "a brave aura (skill) imitation so exact as to include the well-nigh undetectable reproduction of stylistic authenticity itself" (Jameson 133). He comments:

It has the loose arrangement of language or linguistic element is slack and flabby. This failure is surely the entry point for Simon's pastiche of Faulkner, since it blocks out a structure in which the 'spontaneity' of literary language has already been dissociated into the establishment of a visual . . . Nothing seems further from the language ethics of the so-called new novel, with its exclusion of rhetoric, and of the subject, and body warmth, until we think of the extraordinary function of the Faulknerian 'now' .(133-134)

Thus, pastiche or blank parody is inspired in postmodernism, which is very far from authenticity and originality. The secondhand things always lose the literary aura. It is the problem of reproductive things as well as pastiche and parody culture. It

discourages the spontaneity of the creative individual. Because of commodification and commercial notion of advanced capitalism, such kind of culture has been elevated and highlighted. Parody literature and song can provide temporal pleasure, but permanently, those cultures have no respectable space in human society.

### **6.2.11 Totality or Fragmentation**

Postmodernists think that grand narrative or grand theories, by virtue of the consideration of totality as a unified, transparent entity, ignore a basic problem. They argue that totality represents no more or less than a slippery zone and they show the fragmented situation in their literary interpretation. Lyotard repudiates the big stories, the metanarrative of Hegel, Marx and Christianity and his belief is that no one can grasp what is going on in a society as a whole.

Rejecting this totality, Lyotard and other postmodernists stress fragmentation of language game, of time, of the human subject and of society itself. It is the rejection of organic unity and espousal of the fragmentary. They want dissolution of organic unity in art and literature. Coherence, autonomy and organic unity of work are questioned by them because of the fragmented life, what they claim. In the organic concept of art, the material is treated as a whole. Historically, avante-gardists of bourgeoisie modernism challenged the organic unity of art and twisted the organic unity of art into the isolated and fragmented way. They depict plotless and no chronological order story. Many experimental novels, stories and T.V channels show the plot less story. Jacques Leenhardt and Pierre Joza's novel, *Lire la Lecture* (1982) is an example of such type. The aesthetic avante-gardists fragment challenges people to make it an integrated part of their reality. Brechtian plays are example of avant-garde movement, which depict the fragmented situation.

George Lucacs adopted the Hegelian view of organic work of art, but avant-gardism or bourgeoisie modernists rejected the view of organic work of art. Lucacs praised the organic unity in the work of literature, such as the realistic novels of Goethe, Balzac and Stendhal, but avande-gardists disavowed it. Their claim is that historical, expression of alienation is the problem of advanced capitalism. Many high modernists pleaded alienated literature. There who pleaded for avant-garde art and claimed that it is the radical protest of late capitalism. But Lukcacs rejected such idea by applying Marxian outlook.

At this background, David Harvey provides nearness interpretation of alienation and fragmentation. Enlightenment modernists interpreted the alienation of the subject, but avande-gardists and postmodernists replaced the fragmentation of the subject. He states:

There is good reason to belief that alienation of the subject is displaced by fragmentation of the subject in postmodern aesthetics. If, as Marx insists, it takes the alienated, individual to the pursue the Enlightenment project with a tenacity and coherence sufficient to bring as to some better future, then loss of the alienated subject would seen to prelude the conscious construction of alternative social futures  
 .(*Condition 54*)

For Jameson, the concept of totality is utmost importance. He says, " without a conception of the social totality (and the possibility of whole system), no socialist politics is possible" (Best and Kellner 189). So, lacking of the category of totality, political struggles become impossible.

George Lukacs criticized that bourgeoisie modernists (avant-gardes) showed that man's role has been depicted as isolated or alienated. To Lukacs such fragmented representation is the negation of history. Postmodern fragmentation or dispersed vision is very close to bourgeoisie modernist or avant-gardism. They do not show the organized content and form in literary work of art. Lucacs tells:

Bourgeoisie modernist wants to focus that: "man . . . is ahistorical being . . . This negation of history takes two different forms in modernist literature. First, the hero is strictly confined within the limits of his own experience . . . Secondly, the hero himself is without personal history. He is 'thrown - into - the world': meaningless, unfathomably. (*Critical Theory* 292)

Thus , it depicts that postmodern idea of fragmentation or distrust with totality is connected with bourgeoisie modernist or nineteenth century avande-gardists.

### **6.2.12 Celebration upon Cultural Reification**

"Postmodernism is the consumption of sheer commodification as a process. The 'life-style' of the super state therefore stands in relationship to Marx's fetishism of commodities."

- (Jameson, "intr." X)

Generally, reification means marketable commodity, related with the commercial world. Reification can be thought as 'thingification' or the process of coming to believe that humanly created social forms are natural, universal and absolute things. The concept of reification implies that people believe that social structures are beyond their control and unchangeable. It makes feel us that man himself is no more than a performer of a readymade role, functional means of

producing things. It transforms human beings into things like beings, which do not behave human way but according to the laws of the things- world. George Ritzer clarifies that “the fetishism of commodities is translated into the concept of reification by George Lukacs” in his book, *History and Class Consciousness (Sociological Theory 61)*. So it is near to the interpretation of fetishism of commodity. Marx discarded such reification in capitalism. He argued that as social phenomena, labor people become commodity under the peculiar circumstances of capitalism. Marx had used the term, fetishization of commodity, but instead of it, Lukacs brought the word, reification.

Capitalism is a process of reproduction of social life through commodity production. Because of the heavy commodification in capitalism, "it masks and fetishizes, achieves growth through creative destruction, creates new wants and needs, exploits the capacity for human labor and desire" (Harvey 333).

Hence, Jameson wants to describe how cultural reification has been rooted in postmodernism. In the postmodern society, it has been discussed as, "the effacement of the traces of production from the object itself, from the commodity thereby produced. This sees the matter from the standpoint of the consumer" (314).

We know that consumerism and commodification thinking is very much dangerous for the people because it even makes laborers forgot labor their own class, capitalism always makes people blind consumers of the things. Use and throw of the cultural production becomes the crucial agenda and circumstances in the advanced capitalism. As a result, Jameson states, "For a society that wants to forget class, therefore reification in this consumer packaging sense is very functional indeed; consumerism as a culture involves much more than this" (315).

In the circumstances of consumerism and commodification, specialization becomes very weak and it blocks out the creative mind of people because they do not go to the depth meaning. Jameson elaborates:

The feature of reification I want to insist on this realm of cultural products is what generates a radical separation between consumer and products. Specialization is too weak and non-dialectical a term for that but it plays its part in developing and perpetuating a deep conviction within the consumer that the production of the product in question. [. . .] what postmodernism meant 'originally': when it freed from this last. I want to argue that the 'great modernist works' in effect became reified in this sense and not only by becoming school classics. Their distance from their readers as monuments and as the efforts of 'genius' tended also to paralyze from production in general, to endow the practice of all the high-cultural art with an alienating specialist or expert qualification that blocked the creative mind with awkward self-conscious and intimidated fresh production in a profoundly modernist and self-validating way.(315-317)

For Marx, reification is the crucial issue because it is related to social labor and their exploitation in capitalistic society. But for postmodernism, their cultural reification becomes celebration or relief in advanced capitalistic society because in the consumer circumstances people don't know the actual productive process. It is the celebration of the depthless society because postmodern society does not enter into the depthness. Postmodernists do not raise the issue of exploitation. It is the radical departure from the doctrine of Marxism. Simulacra, Simulation, sign, codes and symbols become the cultural phenomena. Therefore, this is "the relief of postmodern,



in which the various modernist rituals were swept away and form production again become open to whoever cared to indulge it" (317).

### **6.2.13 Micro- politics and Class Struggle**

Though Jameson's standpoint seems to be neutral in case of micro politics, but he foregrounded the issue. He does not link postmodern politics with class struggle, the traditional notion of Marxism. Postmodernists have declared disappearance of class and class conflict and they have given rise to new political practices, i.e. micro politics. They claimed that with the increasement in cultural pluralism, a multiplicity of social groups have come into existence. These plural social groups consist of women, gay, blacks, environmentalists, regionalists and marginal groups. The micro-politics is supported by these cultural plural groups in social movement. Jameson says:

How classes could be expected to disappear, save in the unique special-case scenario of socialism, has never been clear to me; but the global restructuration of production and the introduction of radically new-technologies-that have flung worker in archaic factories out of work, displaced new kinds of industry to unexpected parts of the world, and recruited work forces different from the traditional one in a variety of features, from gender to skill and nationality explain why so many people have been willing think so, at least for a time . . . the small groups are, in fact, the substitute for a disappearing working classes makes the new micro-politics available for the more obscene (dirty) celebration of contemporary capitalism and democracy .(319)

These micro politics are influenced by Foucauldian power-knowledge theory. Foucauldian thought draws upon an anti-enlightenment tradition that denies the equation of reason, emancipation and progress, arguing that modern forms of power and knowledge has served to create a new form of domination. He followed Nietzsche's idea of discontinuous development of history, which is known as genealogy. Modern history of Marxism is related to the process of linearity, continuity and progressiveness. But he claims that such notion has the connection with traditional norms and values known as archaeology. Instead of archaeological method, he supported genealogical method. He attempts to rethink the nature of modern power and develops new postmodern perspectives that interpret power as dispersed indeterminate, heteromorphous, and subject less. Instead of the Marxist binary mode of class struggle between antagonistic classes, Foucault calls for a plurality of autonomous struggles waged throughout the micro levels of society. Those micro politics of power is exercised in various local situations in the prison, the hospital, the asylum, the university, and the schools. For a modern concept of macro politics where clashing forces struggles for control over a centralized source of power rooted in the economy and states. Foucault brings genealogical concept of micro politics, which became the ideological vision for postmodernists, where numerous local groups diffuse and decentered forms of power spread throughout society (Best and Kellner 34-59).

From above points, I think there might be some points of agreement with some postmodernist thinkers to inspire and respect the margins empowering them . But the division of labor and class struggle is the same problem as monopoly capitalism even in today's late capitalism or advanced capitalism.

### **6.3 Linguistic Game**

Lyotard emphasizes the notion of Wittgenstein's 'language game'. Ludwig Wittgenstein stated that all forms of expression, and indeed, all truths, are dominated by the modes of language used to convey ideas. Wittgenstein's work was an inquiry into the way in which language represents the world, argued that sentences (or propositions) were pictures of reality. Following Wittgenstein, many postmodernists and poststructuralists as well as deconstruction philosophers have tried to unlock the meaning of the text, based on close analysis of its linguistic structure. The leaders of deconstruction and post-structuralist, Jacques Derrida and Foucault were influential in arguing that all human beings are prisoners of the very language that they used to think and describe the world.

Postmodern philosophers, Lyotard, also adopted a Wittgensteinian language game approach to knowledge, proposing that human beings conceive of various discourses as language games with their own rules and structures. Language games, for Lyotard, are indeed the social bond which holds society together, and he characterizes social interaction primarily in terms of playing a role and taking a part in various discrete language games. Lyotard's model of a postmodern society is thus one in which one struggles within various language games in an agonistic (warring) environment characterized by diversity and conflict. He puts:

It is useful to make the following three observations about language games. The first is that their rules don't carry within themselves their own legitimation, but are the object of a contract, explicit or not, between players. The second is that if there are no rules, there is no game that even an infinitesimal modification of one rule alters the nature of the game, that a "move" or utterance that doesn't satisfy the rules doesn't belong to the game they define. The third remark is

suggested by what has just been said: every utterance should be thought of as a 'move' in a game. (*Postmodern Condition* 10)

Lyotard's claim has a close link with Derridean concept of *differance*. In *differance*, Derrida focuses on open-ended process towards uncertainty (of the meaning) of words or with no centers or foundation. The idealism is tangibly present in Derrida's play of words, deferring one (of the many) for the others. *Differance* doesn't confirm the chain of signifiers. It establishes the impossibility of language, boundless, uncertain philosophy of language.

Commenting upon the vision of language game of the postmodernism and post structuralism, David Mcenally claims:

We are witnessing factory a new idealism (postmodernism)... Because human beings are linguistic creatures because the world in which we act is a world we know and describe through language, it allegedly follows that there is nothing outside language [. . .] there is political theory too [. . .] according to new idealism, "you are what speaks you" language "thus the final "prison house". Our confinement there is beyond resistance; it is impossible to escape from that which makes us what we are. This new idealism corresponds to a profound collapse of political horizon." [*Monthly* 13-14]

What the poststructuralists and postmodernists have accepted is the independent existence of language turning human being into its creatures. For Marxism, language is essentially a social aspect. As consciousness is a social product, so is the language. Materialism rejects the view of idealists who detach consciousness, from labor and social production as well as practical human activities. Language is a

form of human consciousness. In *German Ideology*, Marx and Engel are concerned with developing a theory of language. Their occasional dealing with the question of language is materialist notion of language. Marx's observation is relevant to linguistic philosophy concerned to the problem of the essence or nature of language. The language is determined by the material and social activity. Criticizing the idealist thought of language, Marx and Engels clearly observed, "Language is the immediate actuality of thought. Just as philosophers have given thought an independent existence; so they were bound to make language into an independent realm" (*Monthly Review* 13).

According to Marxist outlook, postmodern view of language game is linked with the idealist view. The idealists always want to move our behavior and thinking within certain language game. Rejecting the rational object-subject relationship, they only want to become worshippers of sign, words and symbols. Though human consciousness cannot exist outside of language, but that language is socially conditioned. Language is essential for concretizing. It arises in human society. It develops its own laws. It is true that words-can, dog, leaf etc possess no qualities as such of the animals or things in themselves but they are socially accepted words and human beings can easily differentiate the words meant for specific living or non-living things. There is no doubt that ideas exist within language but a linguistic structure is determined by thought process of the society. Therefore, David McNally concludes:

Language is thus social and historical meaning existing for me only in my relations with others; and these others exist in concrete, structured social relationship [. . .] Language doesn't present me with a single structure of grammatical relations and meanings. On the contrary, my

involvement in language entails my immersion in a social and historical field of themes, accents and meanings. (28)

#### **6.4 Contemporary Global Politics and Postmodernism**

In the academic level, especially after the Second World War and with the collapse of the USSR, contemporary global political context of the world has become great debatable issue. Denial Bell wrote a book, *The End of Ideology*(1960) and presented a very controversial analysis of the post-words war II environment . Bell's book claimed for the de-idealization of various modern ideologies. Bell himself in 1973 wrote another controversial book, *The Coming of Post-Industrial Society*, in which he attempted to show the changing nature of the post-war economy. With it, our social arrangement, culture and politics are also changing. He attacked on Marx's analysis of mode of production and linear history and said,“ the mode of production doesn't unify a society. National differences haven't disappeared. There are no unilinear sequences of societal change, no laws of social development" (*Modernism* 426).

Bell's claim is that Marx's ideology of mode of production has been de-idealized and de-ideolization is the essential condition of postindustrial society.

Then Lyotard published the most famous philosophical formulation of postmodernism in 1979, named *The postmodern Condition: A Report on Knowledge*. This book was a report to the province of Quebec's Council of Universities in which he defines postmodernism as incredibility towards metanarratives, grand stories about the world. Lyotard claims that contemporary global politics is the postmodern era and our social "language games"—no longer require metanarratives to justify them. Lyotard analyzes the production of knowledge as well as the discourse of everyday

social life, in terms of discontinuity, plurality and Paralogy (logically unjustified conclusion). He claimed that the modernist notion of justification, system, proof and the unity of science no longer hold.

On the left side, Frederick Jameson, in his famous book, *Postmodernism, or Cultural Logic of Late Capitalism*, is not ready to acknowledge the wholly new social order of post-industrial or postmodern society, but his argument is that this is the modification of earlier period of capitalism. Jameson utters:

Postmodernism is not the cultural dominant of a wholly new social order (the rumor about which, under the name of 'postindustrial society', ran through the media a few years ago), but only the reflex and the concomitant (associated) of yet another systemic modification of capitalism itself. (Jameson, "Introduction" XII)

Jameson is not ready to accept all types of cultural productions are postmodern culture. He defines postmodernism as cultural logic of late capitalism in the first world. He sees that, "flowering of the new postmodern architecture grounded in the patronage of multinational business, whose expansion and development is strictly contemporaneous with it" (5). As a whole, he witnesses American postmodern culture as military and economic domination throughout the world. It shows that postmodern has no purified and fresh purpose on its production. It has the treachery of the America or first world countries. He describes:

This whole global, yet American, postmodern culture is the internal and super structural expression of a whole new wave of American military and economy domination throughout the world: in this sense,

as throughout class history, the underside of culture is blood, torture, death and terror.(Ibid)

In the present global politics, there is the development of the advanced information and technology, but there is no the fresh democratic environment in the worldwide. There is a monopoly of the rich countries upon the poor or under developing countries as well as rich people's exploitation upon the poor and marginalized people. The information age has not brought any drastic changes in economic, political and social life worldwide. There is constant class conflict between rich and poor classes. Though the present society is considered as globalization, however, the problem of the exploitation, horror, blood, death and terror has not been yet changed in the so called postmodern and globalization era. In his article, "Capitalism and the Information Age", Ben H. Bagdikian points out, "the dark side of the new communications and currently popular words like "globalization" and "on-line democracy" (*Monthly* 55).

Aijaj Ahmad is not ready to accept today's era is the era of postmodernism. His argument is that today's world is hegemonial victim of imperialism and "Postmodernism has made hidden or concealed imperialism" (*Ajako Yugma Marxvadko Mahatwa* 8). He elaborates the contemporary global politics in the following way:

I don't accept the today's era as an era of postmodernism, but on the one hand, there are varied people's democratic movements and conflict, and on the another side, there is the entirely new and earlier than more offensive era of imperialism. (my trans., *Ajako Yugma Marxbadko Mahatwa* 7-8)



Many critics whose ideology belong is outside of the traditional Marxist outlook are not also ready to accept complete new social transformation in advanced capitalism. Peter Berger insists:

The term 'postmodern', moreover, has the additional disadvantages of only naming the new period abstractly. There is an even more drastic disadvantages. Of course, deep economic, technical and social changes can be observed when compared with the second half of the nineteenth century, but the dominant mode of production has remained the same: private appropriation of collectively produced surplus value. Social democratic governments in western Europe have learned only too clearly that, despite the increasing significant of governmental intervention in economic matters, the maximization of profit remains the driving force of social reproduction. We should therefore be cautions about interpreting the current changes and not evaluate them prematurely as sings of an epoch making transformation. (*Decline* 32-33)

Above description depicts that many critics aren't ready to accept the contemporary global phenomena as postmodernism. But this phenomenon has emerged with the purpose of the de-idealizations of post-renaissance ideologies and it has weak-vision and one-sided to foreground and defend the global imperialism as well as advanced capitalism.

### **6.5 Jameson's Aesthetic of Cognitive Mapping and Class Consciousness**

Jameson is deeply concerned with the difficulty facing the radical problem of individual minds in postmodern society because of impact of the great global

multinational and decentered communicational network. Postmodern society becomes disoriented. It is the cultural deterioration of the postmodernism of alienated city, lobby of Hotel Bonaventure, which refers to a space in which people are unable to map their minds either their own positions or the urban totality. The idea of hyper-space, an example of the lobby of the Hotel Bonaventure, depicts the dominance of confusion and disoriented space in the postmodern world. For Jameson, the problem of postmodern society is "the loss of our ability to position ourselves within this space and cognitively map it" (Jameson 48).

Jameson focuses the significance of the aesthetic cognitive mapping to make the individual politically awareness to be free in the postmodern society from the complexity and disoriented environment. So he expresses:

An aesthetic of cognitive mapping- a pedagogical political cultural which seeks to endow the individual subject with same new heightened sense of its place in the global system-will necessarily have to respect this now enormously complex representational dialectic and invent radically new forms in order to do justice. This is not then, clearly, a call for a return to same older kind of machinery, some older and more transparent national space, or some more traditional and reassuring perspectival or mimetic enclave: the new political art will have to hold to the truth of postmodernism. (54)

In this context, Jameson calls for the awareness of history in the fragmented environment of postmodernism, which helps to unify the past-present- future of the sentences to unify our psyches and our lives. His' aesthetic of cognitive mapping' is to represent our imaginary relationship to reality. He links the idea of cognitive mapping with Marxist theory of class consciousness. Marx had focused class consciousness to

fight against the bourgeois. But it seems that Jameson's class-consciousness is to make people free from the postmodern confusion and complexity in the life. He speaks:

I call for that "cognitive mapping" of a new and global type which has just been evoked here . . . cognitive mapping was in reality nothing but a code word for "class consciousness"- only it proposed the held for class consciousness of a new and hitherto undreamed (not previously thought) of kind, while it also inflected the account in the direction of that new spatiality implicit in the postmodern .(418)

Tim Wood accepts Jameson's cognitive mapping as remedy of cultural disorientation and deterioration of postmodernism. He voices:

In order to combat this (postmodern) cultural deterioration, Jameson proposes, in a sonorous phrase, "an aesthetic of cognitive mapping "as a remedy. "cognitive mapping' is a reorientation of our experience of time and space in an era where the opportunity to place ourselves into a definable time-space location has become systematically challenged by the culture of global capitalism, which, for example, replicates the chain stores, fast food outlet, theme pubs and shopping malls, in every High street across the land. This is Jameson's 'cure' for the fragmented alienation of a subject in postmodern culture. (37)

Jameson privileges a spatial politics where individual would able to map the place within society and the world. His claim is that we need to develop an aesthetic of cognitive mapping, a pedagogical political culture which seeks to endow the individual subject with some new high lightened sense of its place in the global system.

## 6.6 Needs for Continuity of Enlightenment Modernity

Above general description of postmodern cultural practices depicts that controversy between modernism and postmodernism is revealed in the context of ideological level. It is clear that the debate is the validity of post-renaissance development. Marxism emerges within the post-renaissance development. The post-renaissance development the mainly the project of enlightenment modernity. Marxism came to solve the problem of enlightenment modernity. Marxian analysis of nineteenth century capitalism has not yet been entirely changed in the today's advanced capitalism or what. Jameson calls late capitalism or multinational capitalism. Though there happens enormous development in science and technology sectors, but the division of class and class struggle and exploitation of the developed countries towards the underdeveloped countries is still relevant. The capitalist mode of production is not yet changed. The problem of mode of production in capitalism is the same as in the period of Marx.

Postmodernism emerged rejecting grand narrative. As a whole, entire Enlightenment of the Renaissance period came under the attack. Rationalism is rejected. It only plunges things into confusion, labyrinth and uncertainty in the name of pluralism and multiple meanings of a text. But pluralism and multiple meaning can be successfully exercised or practiced in the environment of modern rational world. Without rationality and modernity, there is no progress. In this context, idea of Habermas is very important; who focuses that enlightenment modernity is an incomplete project. If modernity will be stopped, then human beings cannot differentiate between the real and the ideal. Social consciousness is required and it is found in rationality. The cognitive mapping of Jameson should be associated with class consciousness as well as class struggle because the situation of class

consciousness emerges through class struggle. Without class struggle, the consciousness of society can never flourish. So class struggle has played significant role to develop the human society.

Marxism hasn't only hopes with the present, but also hopes to the future. This brings the orientation of the future progress as Marxism always supports struggle for better future of the world. Though postmodernism raises the issue of reification and commodification in cultural practices, but it doesn't go against reification and commodification. But it emphasizes to celebrate on reification and commodification of the postmodern society. If people are always oriented into the consumer mentality, the original authority and creativity would be weakened and lost. The significance of the enlightenment, optimism, hope, reason and upliftment project would not be devalued as well as stopped.

Postmodernism has no limitation of truth. Though there is no absolute truth, Marxism believes in the relativity or dialectical materialism of truth. Totalization of truth should be considered dialectically. Postmodernism has no limitation of truth. Without totalization of an ideology, there will not be any progress in society.

There should be inspiration for the progressiveness of history. Postmodernism makes history as directionless, boundless, discontinuous and fragmentation. If there is directionlessness and fragmentation of history, there will be chaos and disorder in the society. The positive and negative aspects of modernization in the post-enlightenment period should be judged in respect to the fulfillment of basic needs of the common people's economic, political and cultural context. There is a need for another modernity revolution against today's advanced capitalism. The modernity revolution is socialist revolution but the model of socialist revolution can be considered as according to the context of geo-political situation of society. The model of revolution

is determined by the requirement of time and place. Changing and revolution is not the mechanical and dogmatic ideas. Marxism is always dynamic as well as constructive ideology rather than dogmatic and deconstructive.

## Chapter 7 : Conclusion

“The philosophers have only interpreted the world, in various ways, the point, however, is to change it.”

–Karl Marx(" Theses on Feurbach" 29)

There is no doubt that the postmodernism address the ills of the society thrown up by the advanced capitalism as well as imperialism, whether in the field of science, technology, art, literature, architecture etc. But its opposition does not come with any solution because of its ideology plunges in the environment of uncertain, paradox, contradictory, indeterminacy, alienation, fragmentation, eclecticism, collage, assemblage, decentered, decadence, kitsch, dissociated sensibility and insensitiveness, depthlessness, without totalization and so on. It is very contradictory idea. So Terry Eagleton tells that in postmodernism both "radical" and "conservative" characteristics go together. When the radical and conservative features are blending, then it makes too much confusion. Eagleton announces, "It is a striking feature of advanced capitalist societies that they are both libertarian and authoritarian, hedonistic and repressive, multiple and monolithic" (*Illusion* 132).

Postmodernism is a trend of thought contrary to modernism (i.e. ideas emanating in the post feudal era) and is, therefore, not only opposed to Marxism, but the entire leaps in thinking and values that come with the emergence of capitalism i.e. the enlightenment and the renaissance. Postmodernism, though it can trace its roots to over a century back, but it draws extensively from the philosophy of Nietzsche, the philosophical father-figure of Hitler's fascism. This ideology gets a boost due to the intellectual vacuum resulting from the temporary setback to Marxism, resulting from the reversals in the Soviet Union and China, and of the national liberation movements,

that witnessed an upsurge in 1960s and 1970s. In the resulting atmosphere of pessimism, it found thousands of followers even from the side of the Marxists.

Though it voices pluralism, opposing the metanarrative but its voices of pluralism is not witnessed in the form of systematic and arrangement. Without tied to any system, the pluralism cannot be addressed. Pluralism does not flourish in the environment of anarchism, disorder, chaos and fragmentation. Democratic pluralism always flourishes in the environment of the systematic and modern rationalism. An obvious question emerges here: What kind of pluralism do postmodernists want? There is no any accurate response from them because postmodernism is a vague ideology. So in his article, "Where Do Postmodernists Come From", Eagleton declares, "Postmodernists are self-declared devotees of pluralism, mutability, open-endedness, yet are constantly to be caught demonizing humanism, liberalism, the enlightenment, the centered subject, and the rest" (69).

Culturally, postmodernism always inspires simulacra, superficial, depthlessness, insensitive, pastiche and parody culture. Such cultural dominant always goes against authenticity and spontaneity of the art. Marxist outlook of objective realism of art opposes such kind of slavish imitating culture. In his article, "Art and objective Truth"(1954), Lukacs argues," the work of art reflects an objective reality. But it does not by slavish copying. Rather it succeeds by presentation of concrete universal, and the formal integrity and objectivity of the work lies in that relations" (*Critical Theory* 902).

Postmodern notions of simulacra, pastiche, parody, eclecticism, assemblage, collage, kitsch, double coding, death of real, always work in image, code and sign, decadence, loss of historicity, mimicry are close to slavish copying . It is not the greatness of the artist. Postmodernism goes against the notion of dialectical unity of



form and content. It shows fragmented form as well as fragmented content.

Originality, authenticity, spontaneous vision of artist always inspire a creative mind.

In this context, George Lukacs utters:

The goal for all great art is to provide a picture of reality in which is the contradiction between appearance and reality, the particular and general, the immediate and the conceptual etc is so revealed that the two converge into a spontaneous integrity in the direct impression of the work of art and provide a sense of an inseparable integrity. (Ibid)

We have known that Marxism always wants art should reflect the objective truth not by slavish copying but by the presentation of concrete universal and formal integrity. Baudrillard has already declared the end of realism. We find postmodernism as a depthless, superficial world, it is a world of simulacrum and simulation (for example, a jungle cruise at Disneyland rather than the real thing). Second, it is a world that is lacking affection and emotion. Third, there is a loss of sense of one's place in history; it is hard to distinguish past, present and future. Fourth, it is now the world of the expanding, productive technologies of modernity. Postmodernist mode of thought is largely characteristics of the modern way of thinking, in terms of its methods of opposition. In stead of grand- narratives, it prefers more limited explanations of small narratives in paradoxical ways. Moreover, postmodernism is more inclined to focus on more of the peripheral aspects of society.

The principal critique of postmodernism is directed against the enlightenment reason as the core of modernism. Kant and other enlightenment philosophers stressed that reason must be the guidelines for all actions and explanations. But postmodernism make a persistent criticism of the modern way of life, its reason contrary to the Marxist method of the dialectal way of analyzing the mode of

production and relations of production as fundamental study of society. During the middle ages, the debate was between reason and unreason. This reason became the enemy for the postmodernism. In fact, modernity came as an alternative to religion with a degree of humanism. Modernity wanted to establish life aesthetically but that very point postmodernism opposes. There is no debate that the positive and negative aspects of modernization in the post-enlightenment period are to be judged in respects of fulfillment of economic, political, cultural etc needs of the common people. It is necessary take into the account the question of economic inequality, pluralism, democratization and exploitation. Those needs dissect the illness of capitalism with rational point of view The large body of Marxist literature is the embodiment of a rational, scientific dissection of capitalism as well as farsighted program of revolution free from the ills of capitalism.

Frederick Jameson's *Postmodernism, or Cultural Logic of Late Capitalism* is comprehensive analysis of postmodernism. Its basic ideas are inherited from Lukacs and the Frankfurt school. In the postmodern society, reification and commodified cultures are inspired. Jameson has become successful to evaluate such reified, fetishized and commodified culture in the late capitalism or advanced capitalism with neo-Marxist outlook. Though he is against the reified and commodified culture, but his neo-Marxist outlook has become very dilemma to accept the radical Marxist outlook. At the reading of his text, one feels great confusion because of his blending style of multiperspectical theory such as existentialism, structuralism, poststructuralism, deconstruction, phenomenology, psychoanalysis, etc. It does not mean that Jameson is outside of the left circle. He stands against commodification and reification as well as fetishization culture of postmodernism. He expresses in this way:

Modernism was still minimally and tendentially the critique of the commodity and the effort to make it transcend itself. Postmodernism is the consumption of sheer commodification as a process. The life-style of the super state therefore stands in relationship to Marx's "fetishism" of commodities on the most advanced monotheism to primitive animism or the most rudimentary idol workshop; indeed, any sophisticated theory of the postmodern ought to bear something of the same relationship to Horkheimer and Adorno's old "culture Industry" concept as MTV (music TV which shows videos of pop music and other entertainment programme) or fractal( curve) ads bear to fifties television series. ("Introduction" x)

The notion of dismantling of metanarrative, demise of historical telos, discontinuity of history, disoriented space and time makes too much confusion in postmodernism while we want to grasp the modernity project. There is no debate about the continuity of modernity because it provides hopefulness, optimism and totality. But postmodernism is antagonistic to the concept of totality and instead of it emphasizes fragmentation. Having lost faith in the progressive character of history, this reaction comes against the enlightenment project of modernity. In opposition to this view, it was argued that Marxism, a child of the eighteenth century Enlightenment, is committed to education, rationality and progress. Of course, Jameson points that we need to recover a history of society which hitherto has been misrepresented or rendered invisible. We need to develop a pedagogical political culture which helps to seek the endowing the individual subject with some new heightened sense of its place in local, national and international realities. We need to provide individual and social groups with public spaces, which makes understanding

more conscious and critical. According to this view, class consciousness is historically concrete production of meaning and every historical situation contains ideological ruptures and offers possibilities for social transformation.

Finally, the ideology of postmodernism seems to be regressive because of its disoriented and paradoxical vision in the case of social transformation. In every society, social transformation is boosted if there is an accurate agenda of modernity, which throws light as well as illuminates practical life. Ambiguity, ambivalence, indeterminacy, complex, contradictory, insensibility, uncertainty etc notions of glossy populism do not bring the change in any society. Contradictory idea makes a system of modern life more and more complex. We know that since the origin of human beings, there is conflict among human beings, conflict between nature and human beings, there is an attempt to change the complex life into simple life. Objective realistic approach always seeks for simplicity, but on the contrary, postmodernism always seeks for complexity of the life-style.

Postmodernism has no tie in any fixed system. Every idea should be tied in fixed system. Without tied in fixed system, it makes very dilemma to understand the ideology. Ronald Barth says, "System is enemy for man" (*Illusion Of* 131). Eagleton is very eager to strengthen the system. Therefore, he emphasizes:

If there were something outside the system, then it, would be entirely unknowable and thus incapable of saving us: but if we could draw it into the orbit of system, so that it, could gain some effective foothold there, its otherness would be instantly contaminated (corrupted) and its subversive power would thus dwindle to nothing. Whatever negates the system in theory would thus be logically incapable of doing so in practice. Anything we can understand can by definition not be radical,

since it must be within the system itself, but anything which escapes the system could be heard by us as no more than a mysterious murmur.

*(Monthly 61)*

At the core, postmodernism embodies the regressive inclination in the sense that postmodernism is witnessed to add the problem rather than solve the problem of advanced capitalism.

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