

Postmodernism in Literature
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Week- 3
Lecture - 5
Postmodern Theories and Frameworks: An Outline

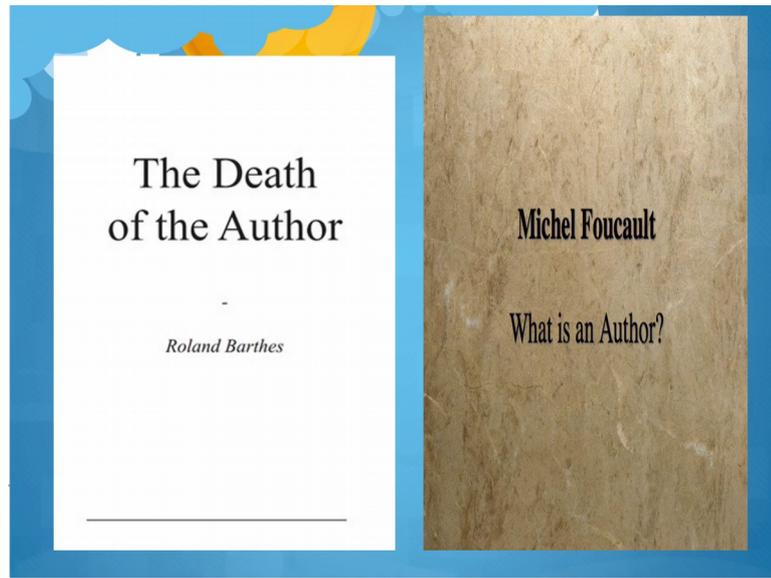
Hello everyone, Good morning and welcome to today's session of the NPTEL course post modernism in literature. In the last a couple of weeks, we had been taking a look at how post modernism manifests. And we also started looking at a couple of essays, where the idea of post modernism gets manifested where the idea of the author the idea of the text, and also the changing nature of the reading practices and the literary critical practices have been explored.

Though we have first said multiple times that post modernism is a very vast manager defies classification and dresses any kinds of definitions, for the purpose of this of course, it is very important to book in that discussion. In other words, it is very important to have an archive through which we would be working important to have a framework within which we would be situating most of our discussions.

This course with the title post modernism in literature, there is a kind of narrowing down that we try to do by discussing post modernism within the sphere of literature, but again this is not a very simple task given that literature has got very complex definitions in the contemporary.

So, to be able to identify and set of a theory a set of frameworks which would enable our understanding of a literature in the postmodern, it to be able to enable our understanding of critical readings in the postmodern lattice fear. We also need to underscore particular texts particular theories in particular frameworks which we would be using as part of this course.

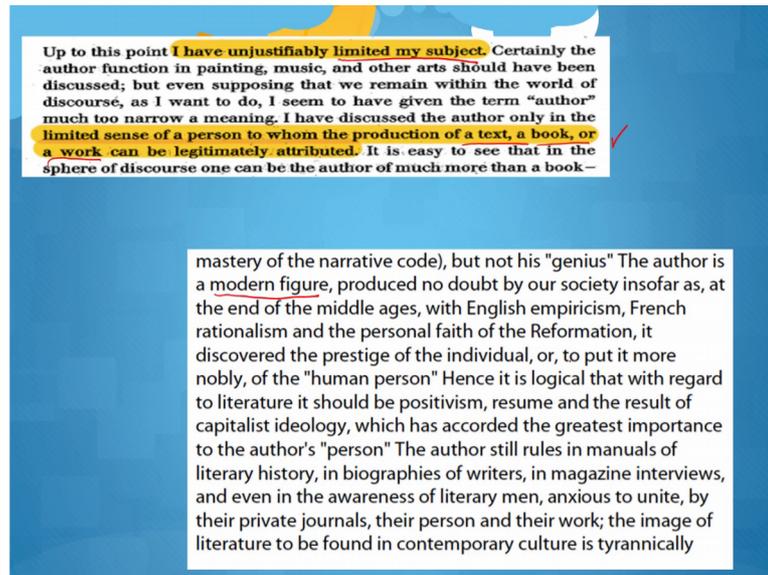
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We started looking at two of these seminal essays the death of the author by Roland Barthes what is an author by Michele Foucault, and here we also saw how the changing nature the shifting frameworks of the author the text and the nature of rhetoric criticism had been challenged. And how a new kind of an alternative method had been proposed had had been envisioned by both of these post structure list theorists.

And we also saw the though both of those authors did not strictly work as a literary critics though did not strictly work within the category of literature. We also got a set of principles a set of tenants a set of (Refer Time: 02:23) critical practices which could be used for the further rereading of post-modernist text and context.

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Having analysed both of these works, it is also now easier to situate both of these text within the sphere of literature told literature remains are contested and a vastly complex and even a complicated category in the contemporary. When we talk about the first essay Botts added to the author, here we have already noted that at some point, the author has author has drawn our attention to the limited sense in which he has been using the idea of the author, the term author.

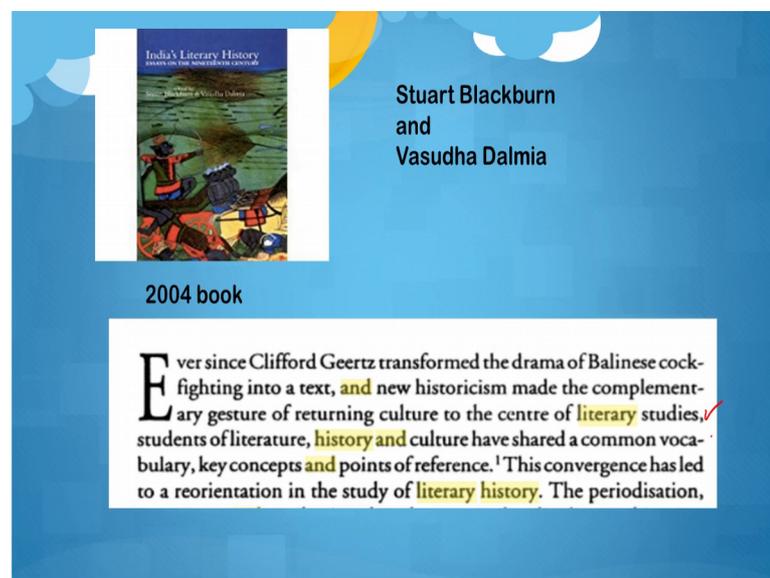
And he also talks about the idea of the author the category of the author within a text within particular literary texts and also within a range of discourses. And here Barthe and he talks about the idea of the author, in his own words, he has limited his subject. And he talks about the author function not in painting music and other kinds of arts, but he says it is about the author in the limited sense of a person to whom the production of a text a book or a work can be legitimately attribute.

Even if we extend the idea of the text to contain much more than a book or a particular kind of discourse, it is important to note that here there is a literary sense there is an idea of literature which is also been alluded to. Similarly, in a Foucault's essay what is in author here we find the though he expands the idea of the author to include a range of works a range of texts and even a range of discourses, he also sets forward to locate the idea of the author as a modern figure within particular moments in history which is also closely related with the history of literature. So, here in Foucault's essay though he

extensively talks about a wide range of things which are even outside the gamut of literature, we find that his practices his ideology and his a theoretical framework could be directly borrowed by any literary critical frameworks.

So, in that sense, when we talk about a number of theories a number of frameworks a number of ideologies in the context of post modernism, for the purpose of this course, we shall be focusing mostly on the kind of frameworks which could be used to analyze contemporary literature analyze postmodern literature.

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India's Literary History
EDITED BY STUART BLACKBURN AND VASUDHA DALMIA

Stuart Blackburn
and
Vasudha Dalmia

2004 book

Ever since Clifford Geertz transformed the drama of Balinese cock-fighting into a text, and new historicism made the complementary gesture of returning culture to the centre of literary studies, students of literature, history and culture have shared a common vocabulary, key concepts and points of reference. This convergence has led to a reorientation in the study of literary history. The periodisation,

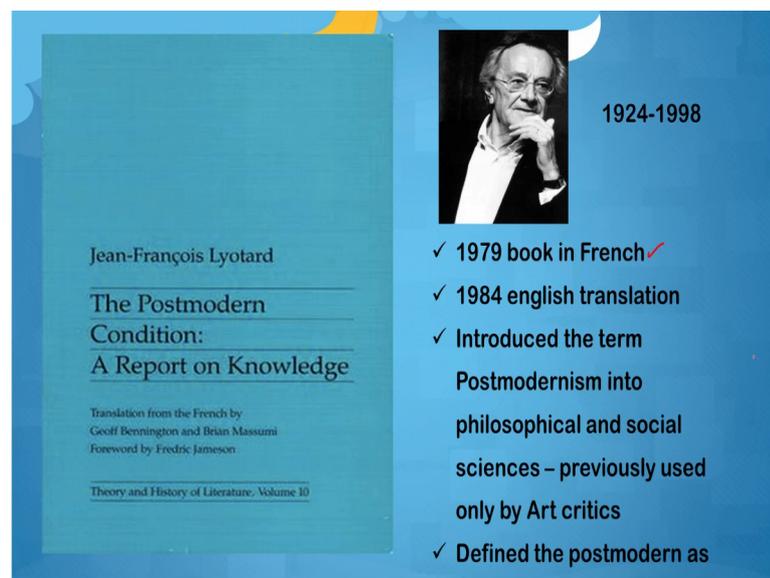
And here it is also important to delineate what one exactly means by literature, and for this I also draw upon our contemporary book 2004 publication India's literary history by Stuart Blackburn and Vasudha Dalmia, when they talk about alternate ways of engaging with the idea of literary history. And here they begin with this introduction, which reads ever since Clifford Geertz transformed the drama of Balinese cockfighting into a text, and new historicism made the complementary gesture of returning culture to the centre of literary studies, students of literature history and culture have shared a common vocabulary key concepts and points of reference.

This statement and this paradigm is extremely important when we talk about literature in postmodern period. Because there are a number of ideas a number of a concepts and points of reference which the field of literature, history, culture by extension the society

seems seem to share. And it is in relation to this convergence and the identification of a number of similar discourses that we also talk about literature in the postmodern period.

So, when I when we talk about post modernism in literature, we are also talking about a number of extended sites of the literature which includes culture which is also an extension of the postmodern paradigm that everything is a text. The objective of today's lecture is to introduce to you a number of text theories and theorist whom we shall be discussing in detail as the course progresses. In the upcoming sessions we shall be talking about these theories and frameworks in detail, but today's session will give you an overview we will try to bookend the discussion that we will be having in the coming weeks.

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The slide features a blue background with a white speech bubble containing a portrait of Jean-François Lyotard. To the left is the book cover for 'The Postmodern Condition: A Report on Knowledge' by Jean-François Lyotard, translated by Geoff Bennington and Brian Massumi. To the right of the portrait is a list of key facts about the book, each preceded by a checkmark.

1924-1998

- ✓ 1979 book in French ✓
- ✓ 1984 english translation
- ✓ Introduced the term Postmodernism into philosophical and social sciences – previously used only by Art critics
- ✓ Defined the postmodern as

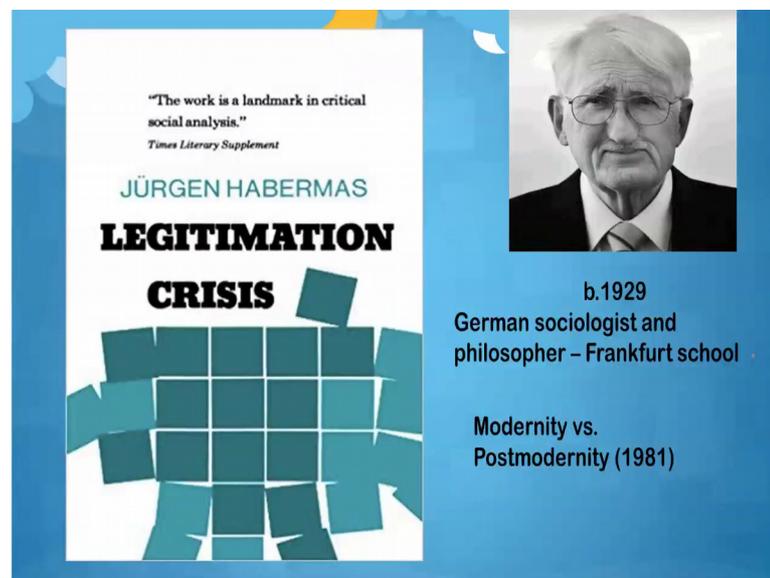
As and when I proceed to give you an overview of the range of texts that we shall be looking at we shall be proceeding in a fairly chronological sense, but of course, also going back and forth as and when the discussion requires. We start looking at Lyotard's text the postmodern condition report to knowledge which is a 1979 publication originally in French; it was translated into English only by 1984.

It also became an instant what (Refer Time: 07:08) in the history of post modernism, because this was also one of the first works which introduced the term post modernism into philosophical and social sciences, though it had been previously used dominantly by art critics.

And most importantly Lyotard in his work the postmodern condition a report on knowledge, he also defined post mode defined the postmodern as incredibility to metanarratives, the details of which we shall be taking a look at and in one of the upcoming sessions.

And this work became very seminal in the understanding of the postmodern period as a condition which is particularly reflected in certain kinds of societies, and a mostly it was very computerised societies. And this book also became a very influential in trying to attempt a kind of a definition a kind of a framework within which the postmodern age could be situated.

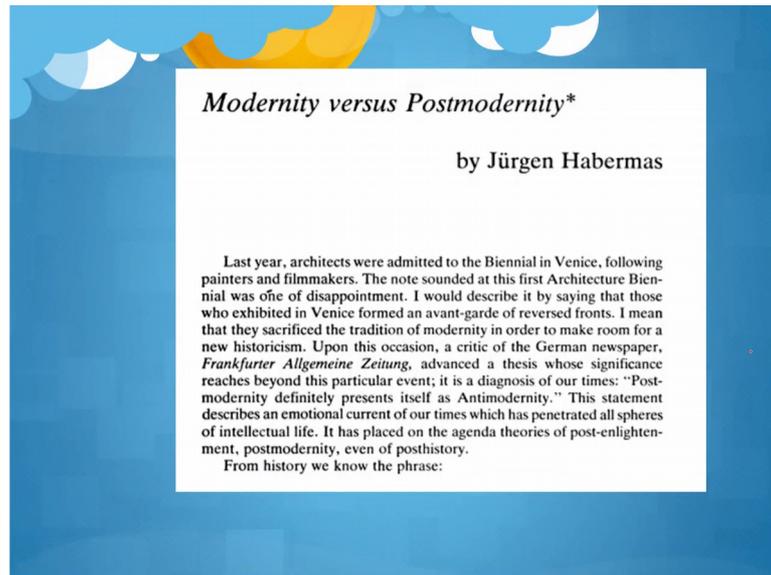
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Significantly, Lyotard's text was also a discussion of the idea of legitimation proposed by Jurgen Habermas in the previous educate.

So, in that context when we talk about Lyotard's text to post-modern condition, we you should also be referring to the ideas of legitimation discussed by Habermas, who was a German sociologist and philosopher, who belong to the Frankfurt school he was born in 1929 and is considered as one of the greatest philosophers of the contemporary. And in his work a modernity versus post modernity published in 1981.

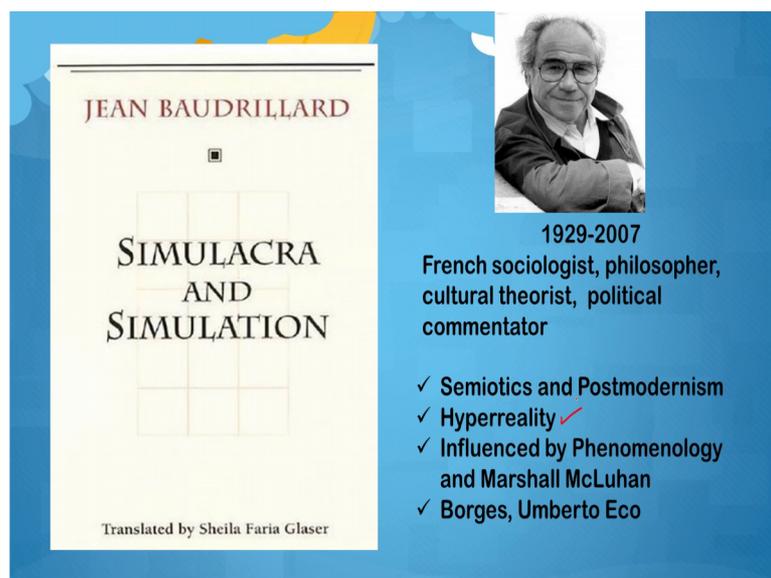
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He also talks about the he also critiques the ideas of post modernism as and as they have been manifested in the contemporary, and he extends his idea of legitimation and as some of his works to talk about how the postmodern is also a category to be critiqued.

So, in that sense we should be looking at not just those kind of critics who celebrate the idea of post modernism, but also at those who would be who would be viewing post modernism through a critical lens.

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And the other important idea in text that we shall be discussing is Baudrillard's idea of hyper reality, and this was articulated in a number of texts by Baudrillard, but; however, we shall be focusing on the excerpts from a simulacra and simulation, and Baudrillard is a French sociologist philosopher cultural theorist and political commentator, and his work could be classified within the school of semiotics and post modernism.

His idea of hyper reality influence not just literally and cultural practices, but also it is influence could also be seen range of things it is a cinema in the media, and also in the; I am in the various forms of virtual reality and cyclic reality in the contemporary. Baudrillard was heavily influenced by the idea of numerology and also by Marshall McLuhan, and a Hestia and the reflections of Baudrillard works could be seen in board heads as well as in Umberto Eco.

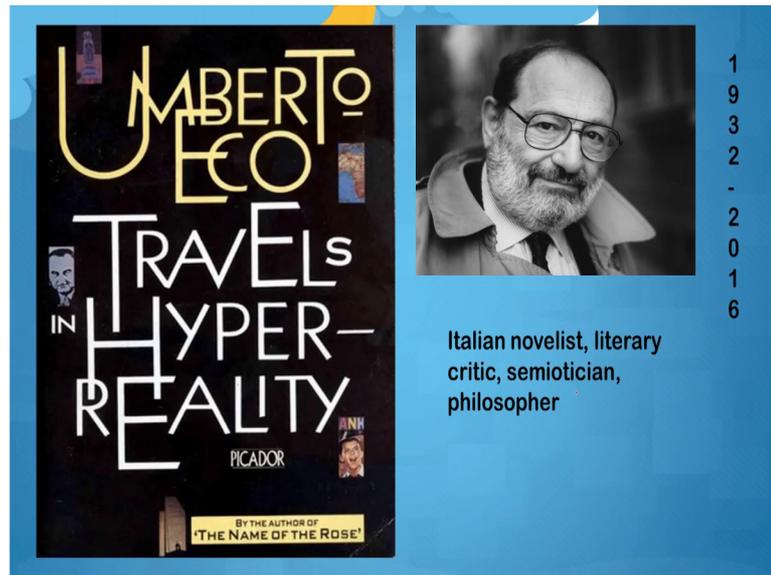
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Marshall McLuhan had famously are pronounced in 1964, the medium is the message and it also became a revolutionary idea a revolutionary dictum in the in the field of media studies in the culture studies and also by extension in certain discussions related to art in literature.

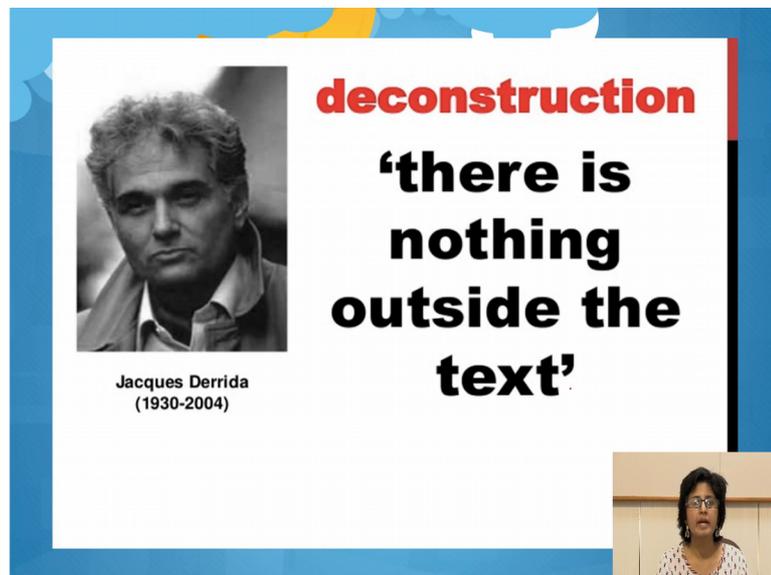
So, we shall be looking at the relation between Baudrillard's work on hyper reality, and also how it takes off from the ideas put forward already by Marshall McLuhan.

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And Umberto Eco's work on travels and hyper reality is also useful to understand the notion of hyper reality eco being an Italian novelist literary critic's semiotician and a philosopher who's also could be considered as a notable critic of the notable critical theorist of the 21st century.

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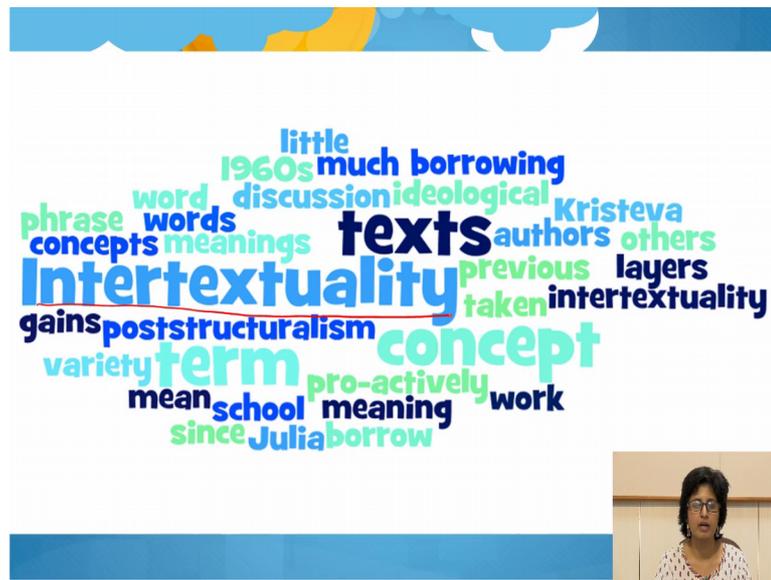


What perhaps underlines all of these discussions at the idea of deconstruction which could also be seen as a practical approach towards reading a literature in the postmodern

age. Reading a literature, a reading a text in this age which is also a, which also has in witnessed an infiltration of a number of such contrasting and divergent ideas.

So, Derrida proposed this term deconstruction and also famously declared that there is not outside the text and Derrida spoke about the idea of the construction is a number of his own works and we shall be looking at some of the excerpts from Derrida's own our works.

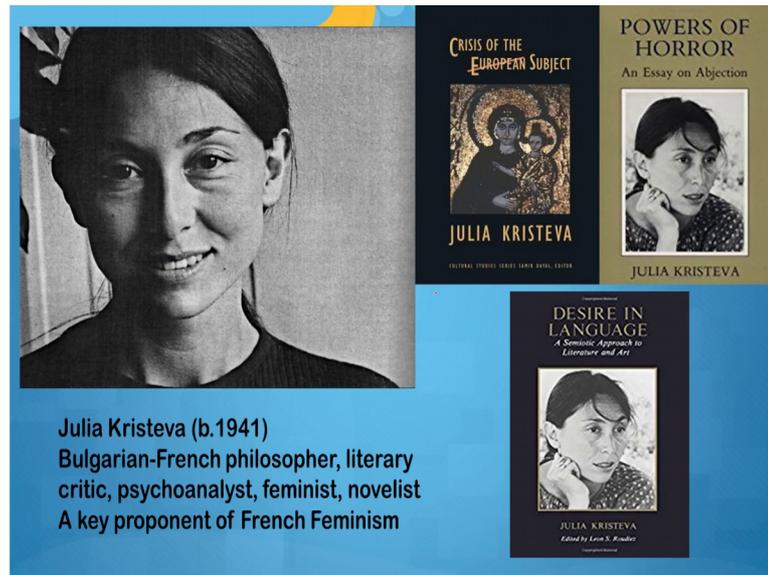
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An in connection with deconstruction the other term which is which perhaps is often used in connection with post modernism is that of intertextuality. This turn though it is mostly associated with Julia Kristeva.

This is also now, being identified as one of the key terms in the understanding and in the discussion of post modernism in literature. And there are a number of theorists who have spoken about into textuality a number of a text who in who have also practiced in textuality in their writing and in their various kinds of articulations.

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And Julia Kristeva who had worked extensively on the idea of intertextuality, and had initially proposed this as an in connection with her work on Lacan in psychoanalysis. She was a Bulgarian French philosopher and could be considered literary critic psychoanalyst a feminist and a novelist she was also one of the key proponents of French feminism.

Some further important works by Kristeva include the crisis of European subject powers of Horror Nation objection in that context it is are useful to remember that objection is also a term which has become extremely important in current in contemporary feminist theory; especially, during the post structuralist in the post-modernist period.

And in her work design in language are a semiotic approach to literature and know she extensively talks about the idea of intertextuality, and how it manifests itself in various forms of a literary and artistic reflections.

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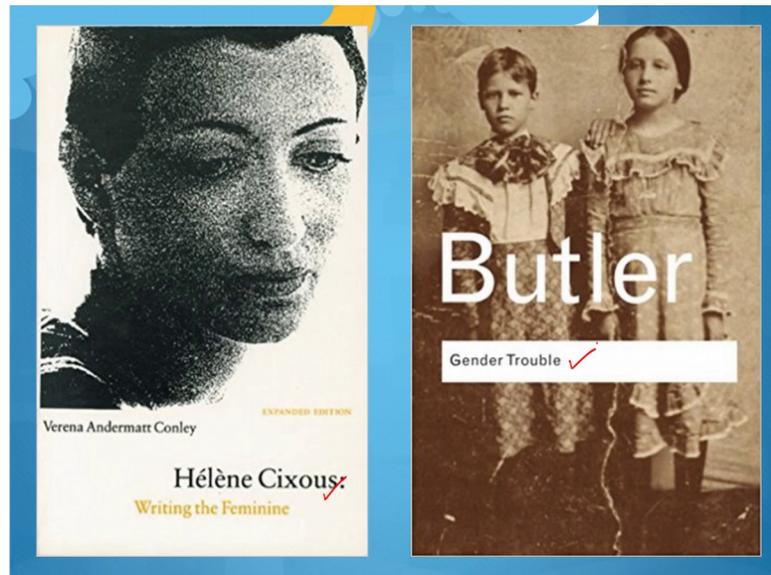


- ✓ Moving beyond the modernist polarities of liberal feminism and radical feminism
- ✓ Judith Butler ✓
- ✓ Mary Joe Frug ✓
- ✓ French Poststructuralist Feminism

And here as we have moved on to discuss about feminism. It is also important to highlight and underscore the connection between the interrelated connection between feminism and post modernism. Post-modern feminism celebrates the moving behind the modernist polarities of a liberal feminism and radical feminism and some of the important problems of this a post-modern feminism could be Judith butler and Mary Joe Frug, both of them also belong to the school of French post structuralist feminism.

We have already noted in the earlier sessions that there is an inherent connection between post structuralism and post modernism and French of post structuralist and feminism in that sense becomes one of the key ways in which we could engage with post modernism in the contemporary.

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And the other important feminist thinkers and writers of who also belong to the French post structuralist school could be Helene Cixous, who was who was noted for her work are writing their feminine, and also Judith butler who's more famous for her work a gender trouble. We shall be going into the specific details of these or works as and when we discuss poststructuralist feminism in the context of post modernism.

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The slide features a blue background with decorative yellow and white shapes at the top. On the left is the cover of 'The Laugh of the Medusa' by Hélène Cixous, showing a hand holding a pen. On the right is a black and white portrait of Hélène Cixous with a red checkmark. Below the portrait is the text: 'b.1937', 'French Feminist writer', 'One of the 'mothers' of Poststructuralist fem theory'. At the bottom is a quote: 'Nearly the entire history of writing is confounded with the history of reason, of which it is at once the effect, the support, and one of the privileged alibis. It has been one with the phallogocentric tradition. It is indeed that same self-admiring, self-stimulating, self-congratulatory phallogocentrism.'

But before this perhaps in order to get a sense of how poststructuralist feminism is a related post modernism, it would be perhaps good to take a look at the laughs of the medusa authored by Helene Cixous.

She was born in 1937, she is better known as a French feminist a writer and she is also one of the mothers of the poststructuralist feminist theory. In her work the laugh of the medusa she talks about how nearly the entire history of writing is are confronted with the history of reason which is at once the effect the support and one of the privileged alibis. It has been one with the phallogentric tradition. It is indeed that same self-admiring self-stimulating self-congratulatory phallogentricism.

So, are the feminist theory in the poststructuralist post-modernist period in also moves away from the centre of literary writing of the of hitherto practices. And it also challenges the way in which the modernist victim the modernist tradition had lead on particular kinds of historicizesion and particular kinds of her textual icing practices in place.

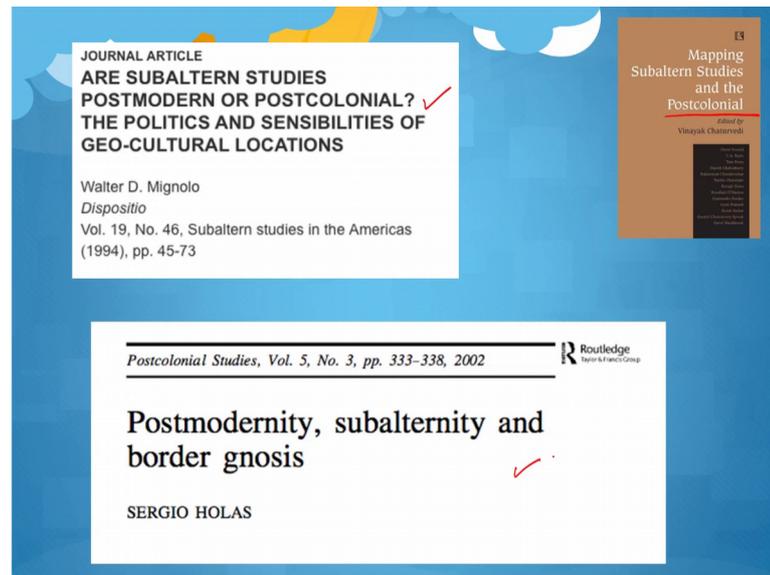
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And the other important poststructuralist feminist include erie Gayatri who also who was the author of the work of this sex which is not one there was also one particular essay from this work which became more famous women on the marketplace she uses the Marxist of frameworks to critique the situate the positioning of the woman the location of the woman in the contemporary market space.

And there is also a Gayatri Chakravorty Spivak pre-work or noted for her work can the subaltern speak. Though Spivak is a feminist as the power belongs to the school of poststructuralist feminists of her work is mostly along the lines of subaltern studies, but also becomes important in our understanding of the various facets of post modernism.

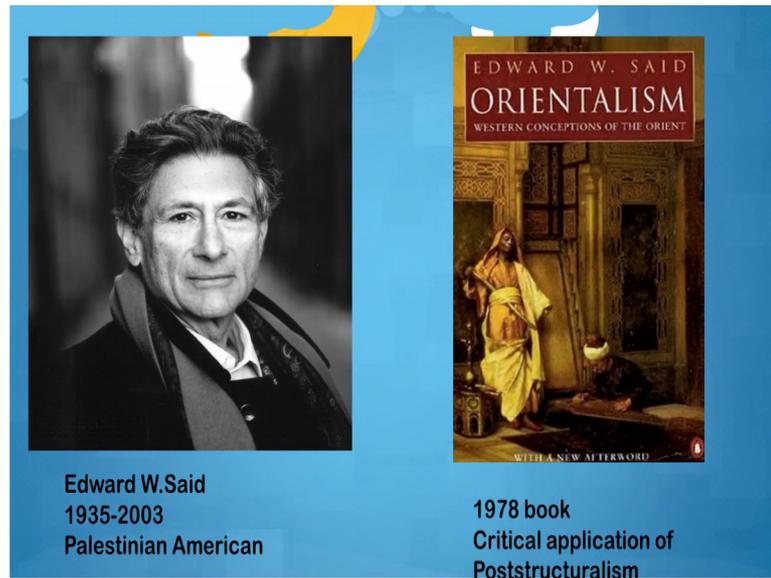
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And here it is also important to highlight that usually those a subaltern studies is associated with the idea of post colonialism. There are a few works which engage with the idea of a subaltern in the context of the postmodern though necessarily the supporting studies were post-colonial studies celebrate the idea of post modernism the criticisms, which emerge from these particular schools of thoughts are useful to engage with the various limitations, and the various challenges which are inherent within the idea of post modernism.

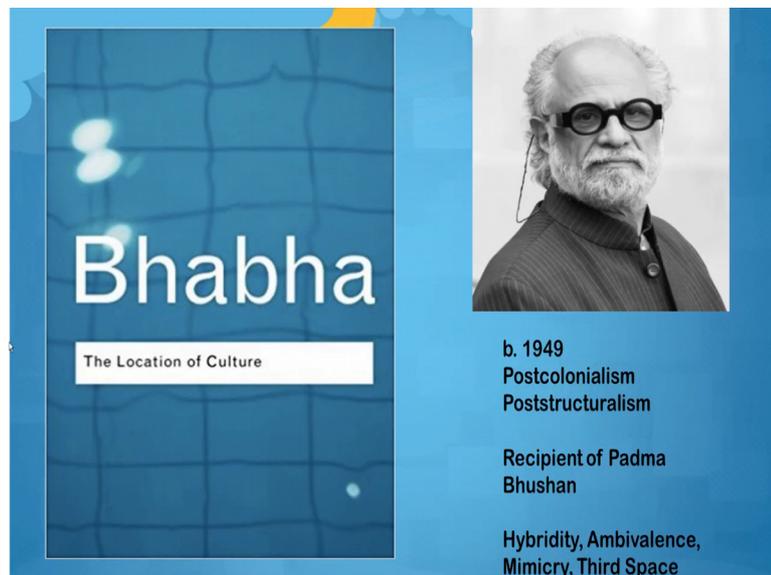
So, some of such a works include a subaltern studies a postmodern or post-colonial and post modernity subalternity, and border gnosis, and these are also some of the essays we shall be taking a look at in detail and Martha later sessions.

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When we talk about post colonialism, it is per the perhaps the first and foremost work that comes to our mind is Edward w said on 1978 publication orientalism, which in fact, makes use of a critical application of post structuralism. The details of this we shall be taking a look at our later.

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Homi Bhabha who is associated with the schools of post colonialism and post structuralism has increasingly in cases whether the ideas of hybridity ambivalence mimicry and third space; which are inherently post-colonial concepts, but they are also

used to talk about the postmodern ideas in the contemporary. So, this we shall be examining through certain accepts from Bhabha own work the location of culture.

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THE POSTCOLONIAL AND THE POSTMODERN
Homi Bhabha

Introduction, Katarzyna Marciniak

"DIVORCED BY THE SUBALTERN MESSAGES of the margins of modernity—rather than by the failures of logocentrism—I have tried, in some small measure, to revise the known, to rename the postmodern from the position of the postcolonial." This is Homi Bhabha's well-known formulation of the necessity of intervention in "those ideological discourses of modernity that attempt to give a hegemonic "normality" to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples." As a postcolonial scholar, Bhabha is interested in exploring the intersection of postmodern culture and the postcolonial condition, postulating the necessity to rethink the meaning of postmodernity through the lens of the postcolonial discourse.

In *The Location of Culture*, he proposes that the discussion of postmodernism should not be solely "limited to a celebration of the fragmentation of the grand narratives." Rather, he claims that "the wider significance of the postmodern condition lies in the awareness that the epistemological 'limits' of those ethnocentric ideas are also the emancipative boundaries of a range of other dissonant, even dissident histories and voices—women, the colonized, minority groups, the bearers of policed sexualities." Bhabha thus suggests that only when we understand contemporary culture as transnational and translational can we arrive at radical cultural and literary practices that may move us beyond Western ethnocentrism and Manichaean polarities, helping us undo the binary oppositions between the First and the Third worlds. By rejecting the postcolonial urgency, he argues, we risk privileging the model of culture based on both humanist bourgeois and patriarchal ideologies. What we can gain by scrutinizing "the technologies of colonial and imperialist governance," Bhabha suggests, is the space for those "others"—women, natives, the colonized, immigrants—who have been either conveniently expelled from or homogenized into cultural productions of power. This new way of conceiving of culture requires that postcolonial scholars think, dialectically, i.e., that they, while addressing cultural differences, do not homogenize or absorb "others" either in the First or the Third worlds, but recognize

Is the Post- in Postmodernism the Post- in Postcolonial?

Kwame Anthony Appiah

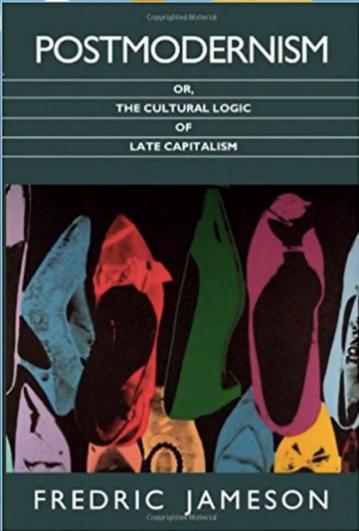
Tu t'appelais Bimircokak
Et tout était bien ainsi
Tu es devenu Victor-Emile-Louis-Henri-Joseph
Ce qui
Autant qu'il m'en souviene
Ne rappelle point ta parenté avec
Roquettefère

—YAMBO OULOGUEM, "A Mon Mari"

In 1987, the Center for African Art in New York organized a show entitled "Perspectives: Angles on African Art." The curator, Susan Wood, had worked with a number of prominent African artists in exile.

And there are also a number of works which have taken and look at the association between the post-colonial between post colonialism and postmodernism. The significant one being Anthony by as I say title is the post in the post modernism the post in post-colonial. So, this essay has also led to a lot of our increased focused attention on the positioning of the term post in post colonialism as well as in post modernism.

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b.1934
American literary critic, Marxist political theorist

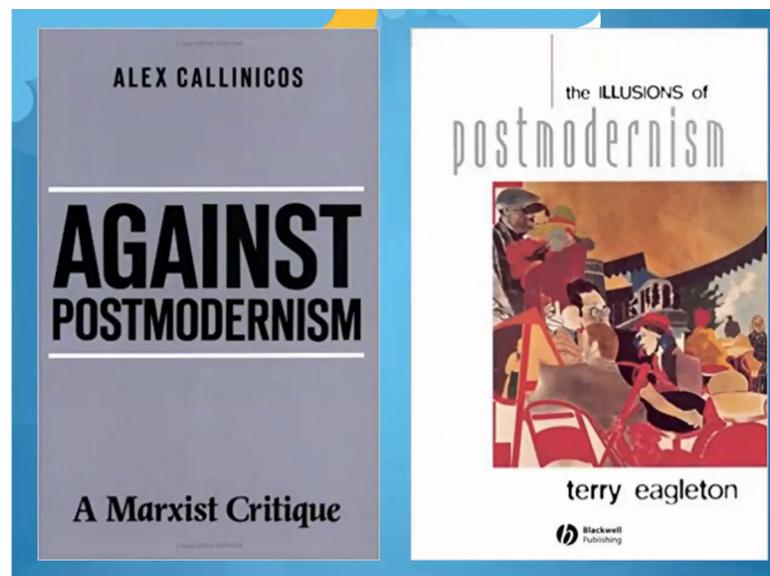
- ✓ 1991 book
- ✓ A critique of Modernism and Postmodernism from a Marxist perspective

As we have indicated earlier it is notice of all kinds of ideologies and all kinds of schools of thoughts have celebrated, the arrival of post modernism or have completely embraced the anarchy and the absence of classification and we are and the resistance of definitions which post modernism talks about.

There have also been a range of criticisms a range of are all positions to figurations of post modernism, and the most important one the most important of these criticisms could be located from the Marxist perspective. So, in that sense maybe one of the important who works by way of criticism against post modernism that we shall be taking a look at is Fredric Jameson's. Post modernism or the cultural logic of late capitalism.

Fredric Jameson in now born in 1934 as an American literary critic and a Marxist a political theorist and in his work out post modernism or the cultural logic of late capitalism. He attempts a critique of modernism and post modernism from a Marxist perspective.

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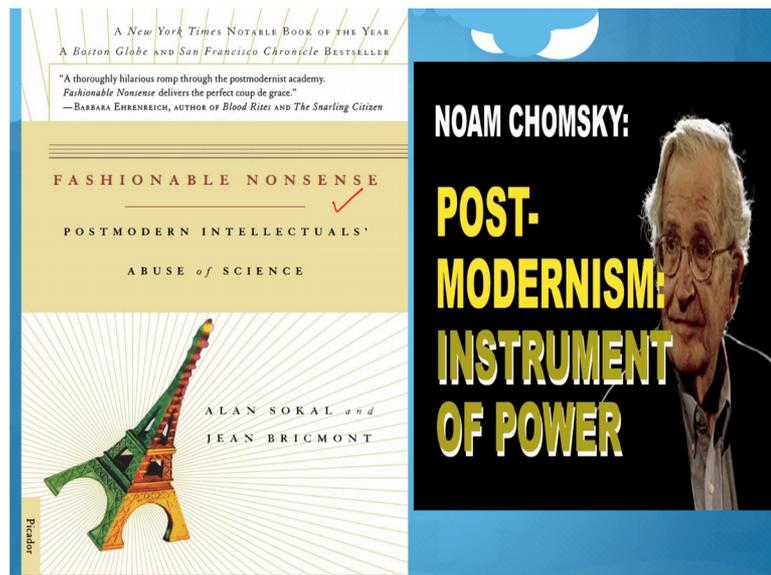
And there have also been a number of other readings and three readings from the Marxist perspective including Alex Callinicos against post modernism a Marxist critic, and the illusions of post modernism by Terry Eagleton who's also one of the leading Marxist on the tree are critical thinkers of the contemporary.

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And we should also be examining the idea of post modernism from a different or critical vantage point, from the ideas of race particularly we shall be increasing with excerpts from, postmodern literature and race authored by Len Platt and Sara Upstone. And here we shall also be taking a look at how the discourse of race gets situated within the postmodern is fierce, and how there are challenges inherent in the figurations of post modernism.

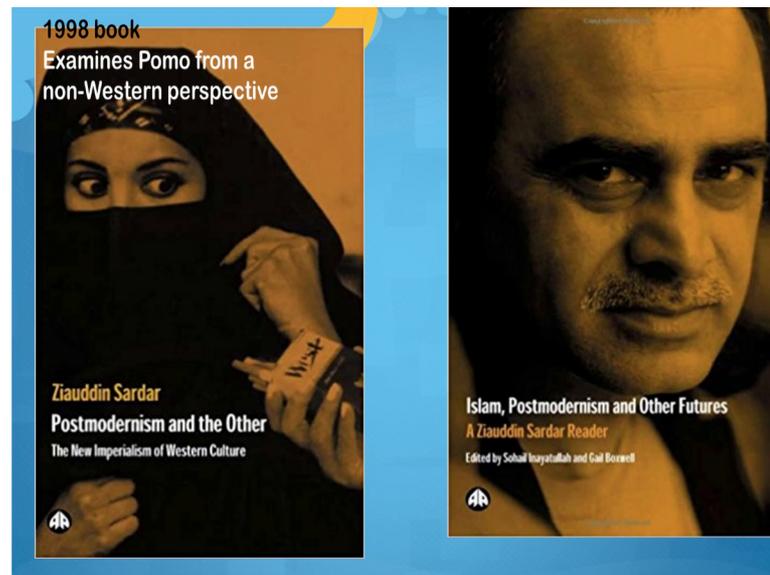
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And there have also been a lot of outright rejection of post modernism which we shall be briefly taking a look at particularly the work by Allen circle in title fashionable nonsense I will also the outright rejection of post modernism by Noam Chomsky and his lecture where he talks about post modernism as an instrument of power.

These are some of the works that we shall be engaging with to talk about the limitations and challenges in this and these discourses related to post modernism.

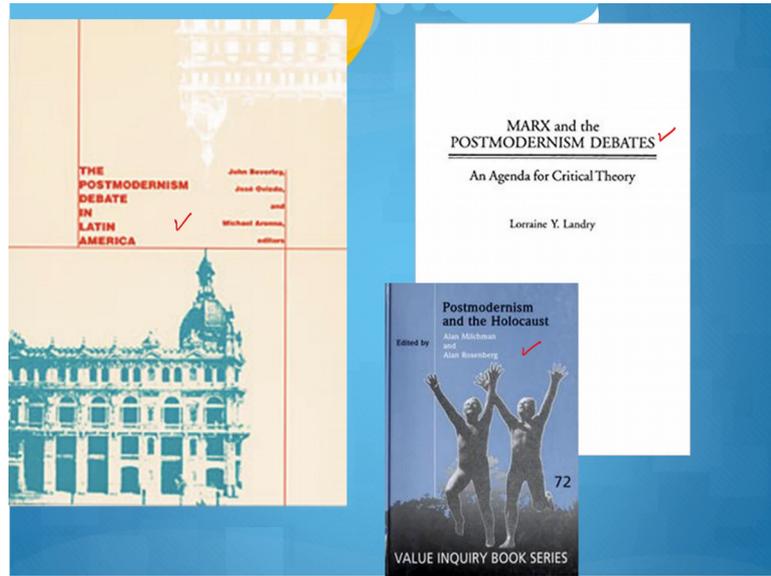
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I though a post modernism in the seen as a predominantly western concept, which is more effective, which is a more reflected in capitalist societies it is also important to take a look at post modernism from a non-western perspective, which is precisely 1998 book by Ziauddin Sardar, it us in post modernism and the other the new imperialism of western culture.

They are also a set of other essays by Ziauddin Sardar which would enable us to take a look at post modernism from various alternative critical vantage points.

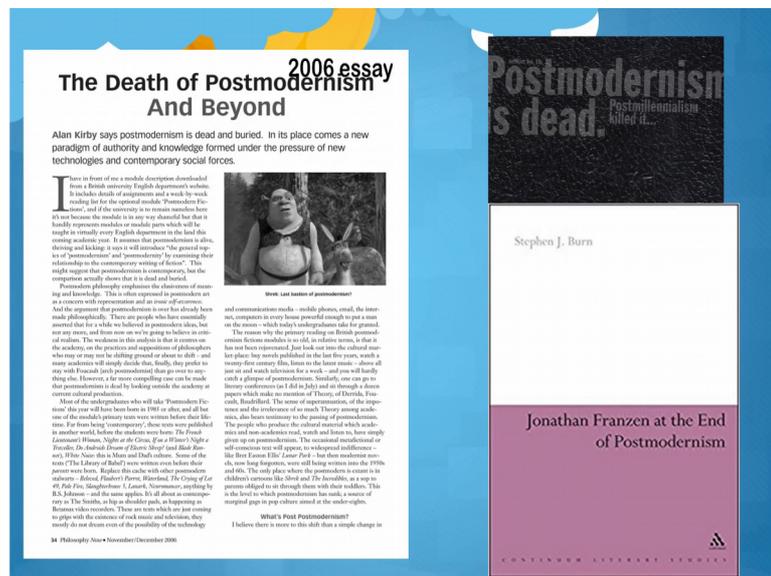
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Post moderns are being a condition an idea which is in a state of flux which is also given rise to a number of debates from various intellectual context, and we shall be taking a look at excerpts from the first modernism debate in Latin America, Marx and the post modernism debates and post modernism.

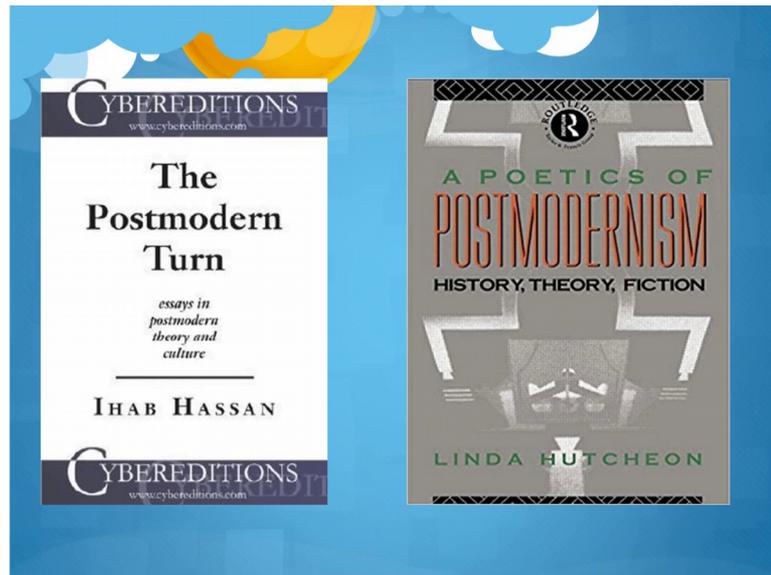
And the who look or though we shall though we should not be engaging with these are texts with a grade in greater detail. The understanding of these frameworks is very important for us when we talk about post modernism and literature.

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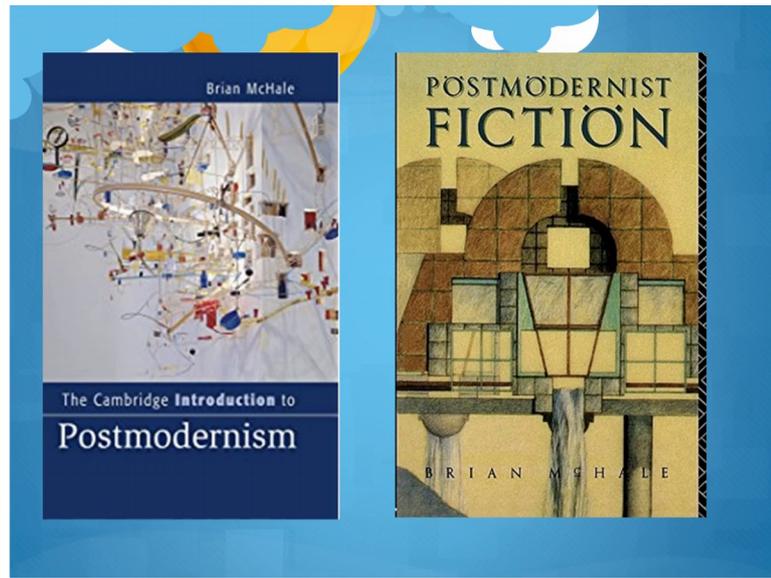
Amidst all these charged discussions related to post modernism, there are also a number of critics who believe that post modernism, the age of course; modernism has already come to an end. This is 2006 essay by Allen Kirby where title in the death of post modernism and beyond, and are there also a number of other literatures and critics who have spoken and Leslie about the end of postmodern period.

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And in order to get a comprehensive idea of a number of these concepts number of these ideas, particularly within the sphere of literature history and our culture, which is also our primary focus we shall be looking at a range of text by Ihab Hassan, and Linda Hutcheon for also leading theories of post modernism.

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We should also be taking a look at a range of works by Brian McHale, because it provides as a detail inside a number of novel insights to the idea of post modernism and how it gets reflected in the contemporary literary practices. Though these range of text may not provide you a comprehensive list of how to engage with post modernism.

I believe this is a useful framework for this of course, maybe we should be engaging with a number of ideas from different discourses and from different critical paradigms, and we shall be using all of these paradigms all of these critical practices in order to engage with particular kinds of literary texts and contexts. And in the next couple of weeks we also hope to be able to cover these texts one by one in a systematic way.

And also calling out the important theoretical frameworks the important critical practices which we shall be using at a later point; when we engage with particular novel and particular forms of literary articulations; And I hope this also has given you an overview of how we approached the idea of post modernism, how we attempt to cover the ground of post modernism in literature through a chronological and through a and ideological are literal critical practice.

It is all we have in this lecture, thank you for listening, and we look forward to seeing you in the next session.