

Postmodernism in Literature
Dr. Merin Simi Raj
Department of Humanities and Social Sciences
Indian Institute of Technology, Madras

Week – 06

Lecture - 17

“Is the Post- in Postmodernism the Post- in Postcolonial?”: Understanding Appiah

Good morning and welcome to today’s session of the NPTEL course Post modernism in literature. Our lecture is title is a post in postmodernism the post in postcolonial understanding Appiah.

As a title implies today we are discussing one of the important essays written by Kwame Anthony Appiah is the post in post modernism the post in post colonial; this is also one of a those essays in which we can find the intersection between post coloniality and post modernism.

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Kwame Anthony Appiah

- British born Ghanaian-American theorist
- Cosmopolitanism
- A critic of contemporary theories of Afrocentrism
- Appiah critiqued as 'Anti-African'

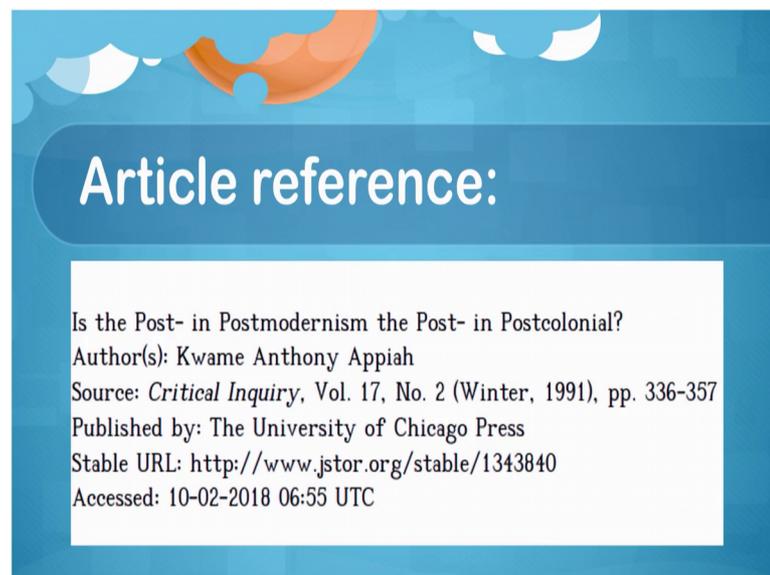
b.1954

Kwame Anthony Appiah was born in 1954; he is a British born Ghanaian American theorist and also considered as one of the leading post colonial theorists. Most of his works are in the area of co cosmopolitanism, he is considered as a critiqued of contemporary theories of Afrocentrism. After the same reason Appiah has also been very often critiqued as being anti African in his approaches and it is also significant to note that he is he is the first African to get a PhD in philosophy from the university of

Cambridge and he is also been described as our postmodern so, critiqued by the University of Stanford.

So, his ethic will standing is a pretty high in the contemporary given that he is considered as one of the leading philosophers and also the most one of the most important post colonial and postmodern theorists of the spirit.

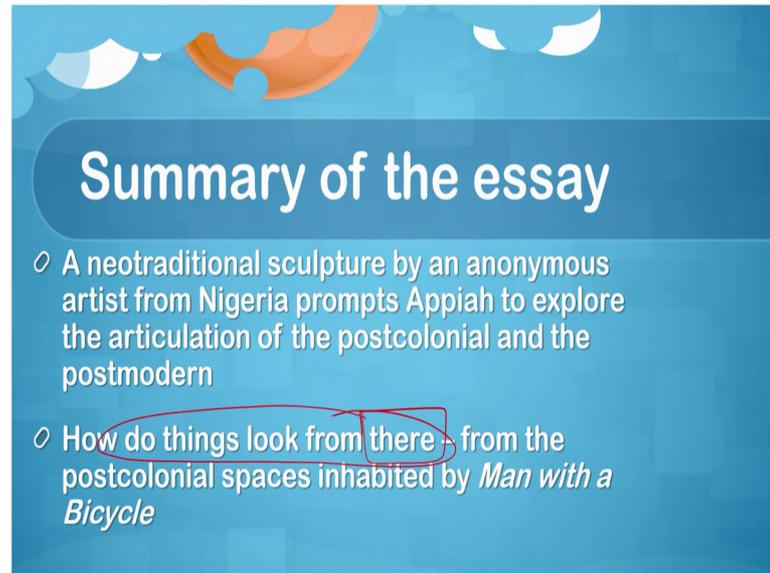
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The article that we are discussing today title is the post and post modernism the post in post colonial appeared in 1991 and this is the reference to the article that appeared in the journal critical inquiry.

I strongly encourage you to take a look at the article in order to get a better sense of the discussion that we are having today.

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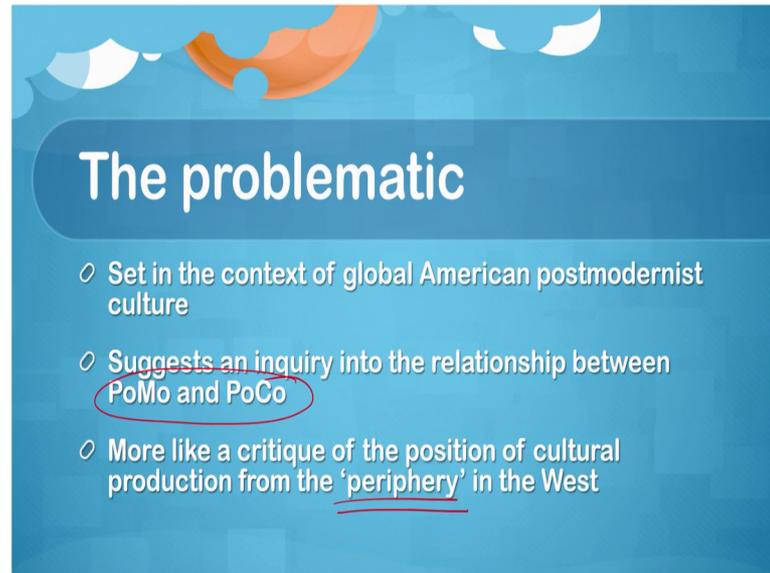


Before we begin talking about the essay it is important to situate it in the context of our course post modernism in literature. We are discussing Appiahs essay not to talk more about post colonialism, but to talk about the ways in which Appiah uses a postmodern categories to access to unpack and also to critically theorize certain aspects of post colonialism.

So, if we talk about the summary of the essay it is a it is an unpacking of a neotraditional sculpture by an anonymous artist from Nigeria this work also prompts Appiah to explore the articulation of the post colonial and the postmodern entering the essay from this anonymous sculpture with this title man with a bicycle a; Appiah seeks to look at how things look from their from the post colonial space is inhabited by a man with a bicycle.

So, we could even say that the objective of the essay is to understand how things look from there being the postcolonial space inhabited by the works is just a man with a bicycle. So, such an intervention is important in the contemporary because it is also important to theorize and retheorize the post colonial aspects from different vantage points including the point of a postmodern perspective.

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The problematic

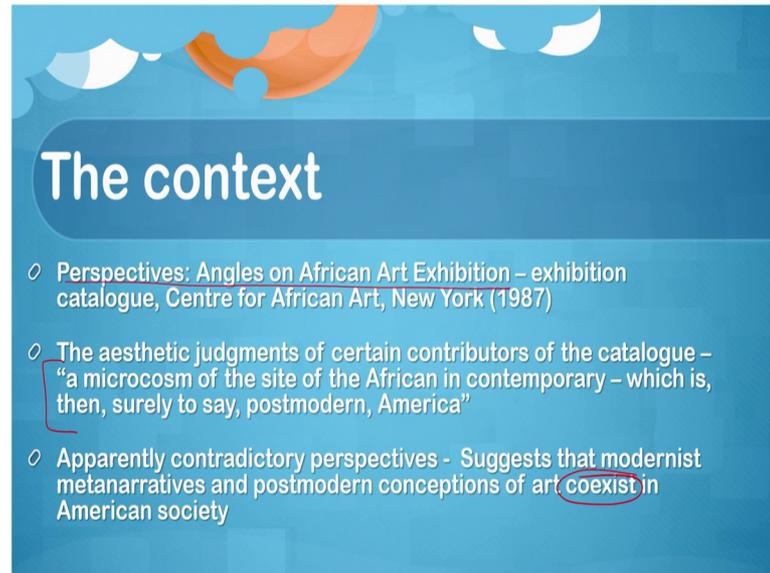
- Set in the context of global American postmodernist culture
- Suggests an inquiry into the relationship between PoMo and PoCo
- More like a critique of the position of cultural production from the 'periphery' in the West

The problematic of Appiah's essay is set in the context of global American postmodernist culture and most of the essays that to be we have been discussing in the context of postmodernism.

We have also noted that American mass culture plays a very significant role in aiding the process of theorization. And this essay particularly suggests an inquiry into the relationship between postmodernism and postcolonialism which is also the interest in terms of this course. Though this essay is allocated very broadly in the western context, it works more like a critique of the position of a cultural production from the periphery in the west.

So, this also leads us to the assumption to be convinced that there is a certain periphery in which certain cultural productions are located in the western scenario. And Appiah shows us how the postmodern vantage point gives us a way to access these peripheries and theorize; theorize on these peripheries from a twin perspective of that of postcolonialism and a postmodernism.

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The context

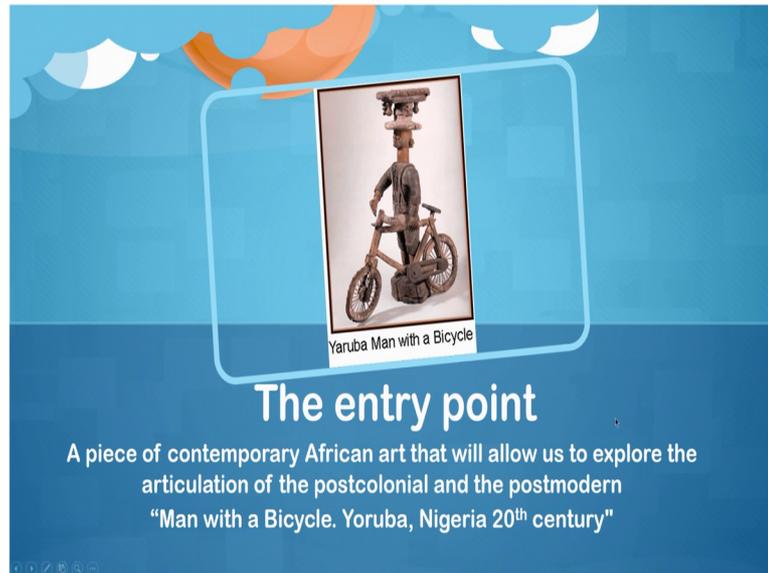
- Perspectives: Angles on African Art Exhibition – exhibition catalogue, Centre for African Art, New York (1987)
- The aesthetic judgments of certain contributors of the catalogue – “a microcosm of the site of the African in contemporary – which is, then, surely to say, postmodern, America”
- Apparently contradictory perspectives - Suggests that modernist metanarratives and postmodern conceptions of art coexist in American society

And detailing further on the context he begins by drawing it and drawing our attention to an exhibition catalogue which was published in 1987; it was an exhibition title back perspectives angles on African art exhibition. This was in the centre for African art in New York and he looks back at this catalogue produced in 1987 and this essay is written in 1991.

So, one of the major thing is that proms Appiah is to take a look at the aesthetic judgment of certain contributors of the catalogue. So, this exhibition was curated by a number of artists and a number of researchers were working in the area of African art in the western context. So, Appiah considers it an important thing to evaluate and also critically engage with the aesthetic judgments of certain contributors by the catalogue. And this catalogue Appiah argues; it operates as a microcosm of the site of the African in the contemporary, which is then surely to say postmodern America. So, he may also set out to examine the idea of the African in the contemporary especially win the context of postmodern America.

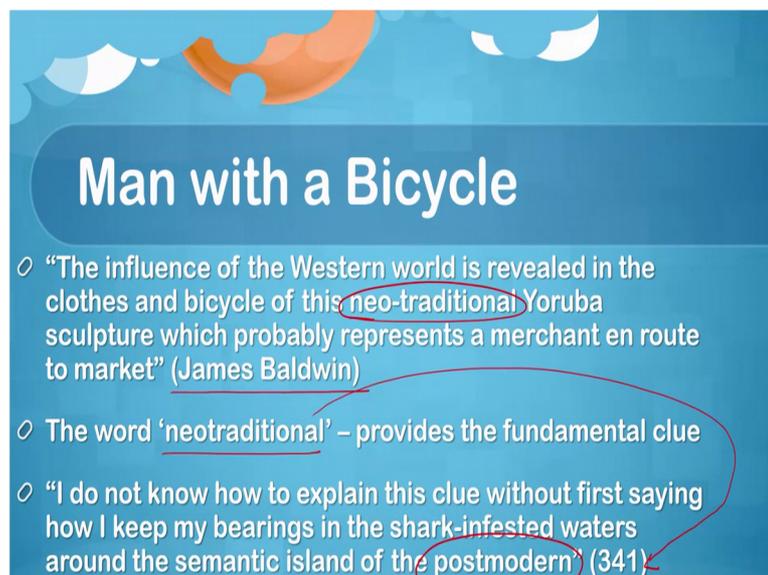
Appiah also draws our attention to certain contradictory perspectives which are existing in contemporary American view of art. And he suggests that the modernist metanarratives and postmodern conceptions of art coexist in American society, it is this very ambivalence that he seeks unpack and engage with in this essay.

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Appiah has a very interesting entry point of this essay and which is this sculpture by an anonymous artist and the catalogue it is titled man with a bicycle Yoruba Nigeria twentieth century and Appiah uses this as an entry point and also has a piece of contemporary African art that will allow us to explore the articulation of the post colonial and the postmodern.

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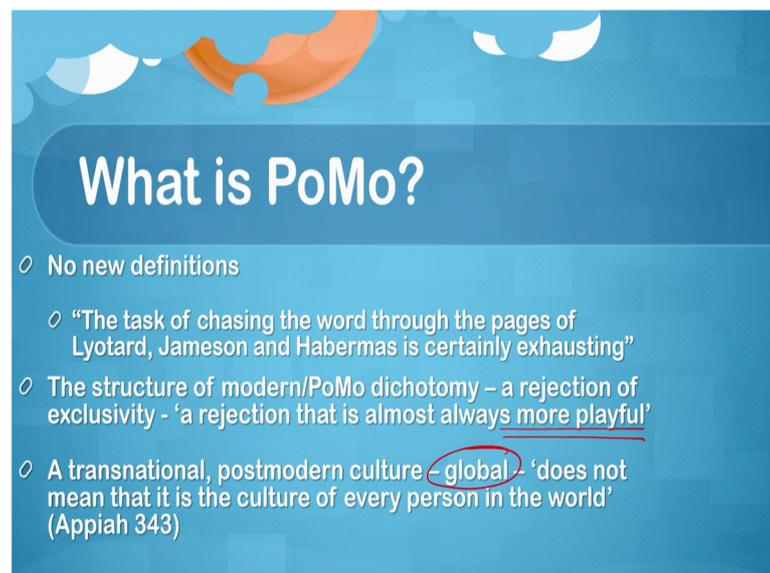
And this is the entry that you find in the catalogue given by James Baldwin and this is his description of this work man with a bicycle. The influence of the western world is

revealed in the clothes and bicycle of this neo traditional Yoruba sculpture which probably represents a merchant en route to market.

Appiah latches onto the word neotraditional and he argues that this word neotraditional provides a fundamental clue in entering the essay in understanding post colonialism from a postmodern vantage point. And in his own words I do not know how to explain this clue without first saying; how I keep my bearings in the shark infested waters around the semantic island of the postmodern.

So, he uses the term neotraditional and he also uses this term as a as a clue which he thinks could be understood better through an understanding of the term postmodern. And this is how he locates the intersection of post colonialism with that of the postmodern.

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Also very briefly Appiah takes us through this question of what post modernism is he does not provide any new definitions for postmodern.

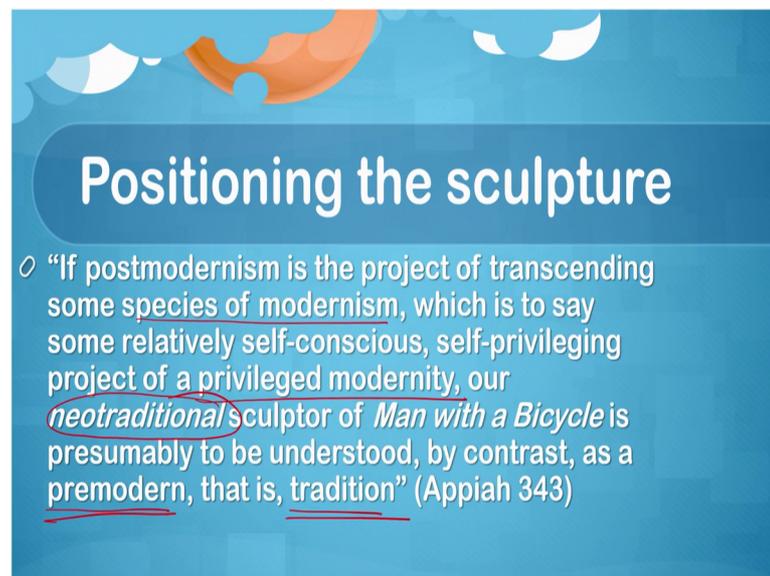
But he also confesses that the task of chasing the word through the pages of Lyotard, Jameson and Habermas is certainly exhausting. And we also get a sense that he very broadly subscribes to many of the definitions put forward by these postmodern theorists. And he also talks about the consensus which exists in terms of the definitions of post modernism such as the structure of a modern, postmodern dichotomy, a rejection of

exclusivity and a rejection of everything that is considered authentic and legitimate. And this sort of rejection Appiah says is always almost always more playful as well.

So, he talks about post modernism from the perspective; from the point of view of a set definitions which also have consensus in the our contemporary scenario. However, this does not essentially mean that Appiah is entirely uncritical of the ideas of post modernism. And he also draws certain attention to this idea of a transnational postmodern culture which is also global in nature.

And he makes this statement it does not mean that it is a culture of every person in the world. So, right at the outset when while engaging with the definitions of post modernism while talking about the ways in which he is in agreement with the dominant here is put forward by Lyotard, Jameson and Habermas Appiah is also telling us that this does not mean that it is a very inclusive category or an inclusive definition. Because a global culture a postmodern global culture cannot be and is not the culture of every person in the world.

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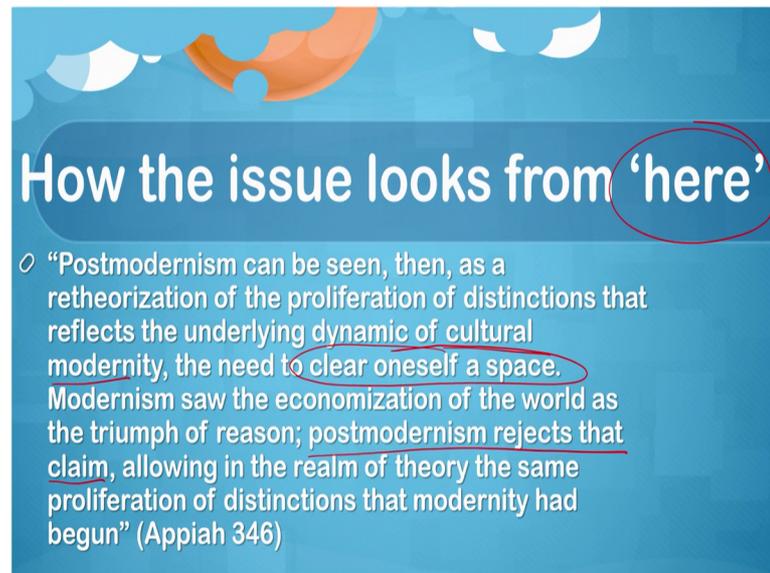


It is from such a moment that he tries to position the sculpture title a man with a bicycle.

To quote to Appiah if post modernism is a project of transcending some species of modernism which is to say a some relatively self conscious, self privileging project of a privileged modernity our neotraditional sculpture of a man with a bicycle is presumably

to be understood by contrast as a pre modern that is tradition; he is also clearing with the words in a very postmodern way. He latches upon the word new tradition and also tries to contrast it with words it is pre modern and our tradition and this is also one of the starting points to enquire about the possibilities of unpacking post colonialism from a postmodern vantage point.

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And a first of all before a Appiah begins to show us how the issue looks from there from the post colonial spaces he draws our attention to how things the issue the postmodern issue look from here. Here being the dominant or western critical framework again to quote Appiah.

Post modernism can be seen then as a retheorization of the proliferation of distinctions that reflects the underlying dynamic of a cultural modality that a the need to clear oneself a space. This interestingly is a phrase that he repeatedly uses modernism saw the economization of the world as a triumph of reason.

Post modernism rejects that claim allowing in the realm of theory the same proliferation of distinctions that modernity had begun many other critiques of Appiah also hop upon this phrase about clearing a space for oneself and also locates post modernism is an act which is also part of this clearing space.

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The objective

The Postmodern issue

How does it look from the postcolonial spaces inhabited by Man with a Bicycle? (p.346)

Having shown as how the postmodern issue looks from here from the western a point of view; he takes this to the primary objective of the essay to show how the postmodern issue looks from the post colonial spaces inhabited by works such as man with a bicycle.

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the artist, culture and theory

- o African cultural production in postmodern American society - The artist is not concerned with issues of cultural imperialism or cultural autonomy
- o He/she produces to survive – the buyers are largely western tourists, he produces them without worrying about the politics or aesthetics of his activity – African art is a commodity
- o This international cultural transaction – can be understood by a Postmodern theory – but the producer does not understand the terms of that theory

And with this entry point by talking about the artistic piece man with a bicycle Appiah invites is to be a part of the discussion in which he brings together the artists culture and theory.

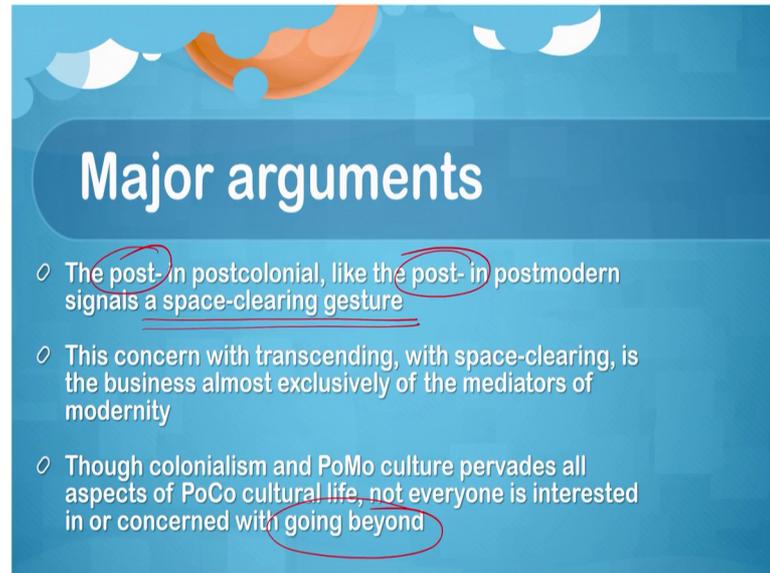
Appiah talks about African cultural production in postmodern in in postmodern American society. And he also tells us that the artist is not concerned with issues of cultural imperialism or cultural autonomy. By this he is also trying to differentiate between the aspects of theory and practice also by showing us that the producer of the art; the artist is not really concerned with and perhaps is also ignorant about the ways in which culture and theory operates within the post colonial webs.

According to him he or she the artists are they produces to survive the buyers are largely western tourists and the artist also produces these works without worrying about politics or aesthetics. And his activity in that sense is devoid of any conscious of play of a post colonialism or post modernism. In fact, here the artist is only producing art as a commodity he is also drawing her attention to the ways in which the theorization of African art being produces commodity is discussed in a number of frames.

And a this sort of an international cultural transaction which Appiah draws their attention to the process of transaction through which an artist from Africa is able to sell certain exotic post colonial goods to a predominantly western tourists consumer.

This act can be analyzed using theory, but this international cultural transaction Appiah tells us it can be understood by a postmodern theory perhaps, but the producer or the artist does not understand the terms of that theory. And this is one of the problematics of a Appiah argument that the artist whose producing a certain kind of cultural commodity for a sale; he is not really aware of the theoretical plain underpinnings or the ramifications of various discourses which operate within the postmodern sphere.

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Major arguments

- The post- in postcolonial, like the post- in postmodern signals a space-clearing gesture
- This concern with transcending, with space-clearing, is the business almost exclusively of the mediators of modernity
- Though colonialism and PoMo culture pervades all aspects of PoCo cultural life, not everyone is interested in or concerned with going beyond

And in which domain does such a discussion exist? According to him man with a bicycle are the artistic piece produced by an by an anonymous Nigerian artist is not the result of a space clearing gesture; though it can be theorized in multiple ways using the postmodern theory the act of producing this piece of work itself cannot be seen as an as a desire for space clearing. And this is and such a concern with going beyond going beyond this understanding of space clearing; Appiah tells us it makes sense only in a domain where the distinction between high culture and mass culture operates.

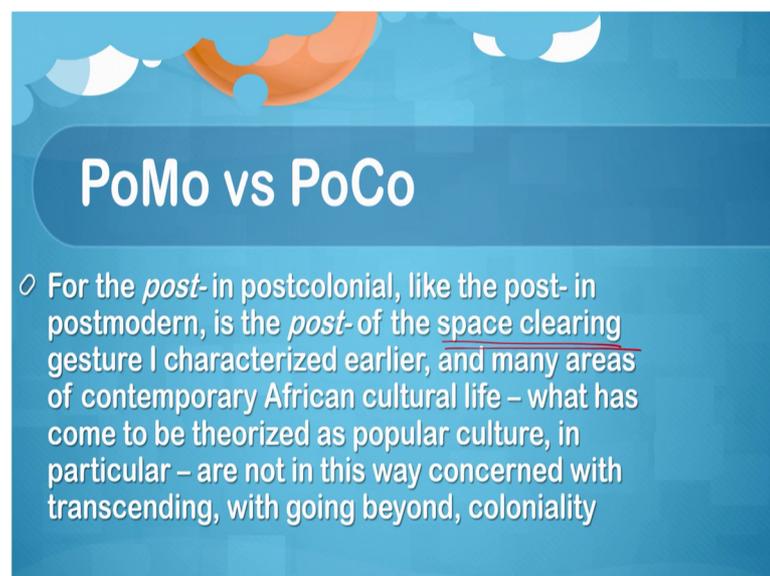
And this certifies domain is also a domain occupied and dominated by the western educated intelligentsia. And here he is also drawing our attention to certain limitations of postmodern theories and how it fails to connect with some of the ways in which artistic productions operate. And also that we the mode in which particular kinds of art is produced need not always be entire lock with the discourses with the intellectual discourse produced by these domains dominated by a western into western educated intelligentsia.

To come to some of the major arguments that Appiah is leading us to in his essay; first of all he claims that the post in the post colonial like the post in postmodern it signals a space clearing gesture. And as mentioned before the idea of space clearing has also been used by a number of other post colonial as well as postmodern theorists. And this concern with transcending with space clearing; Appiah suggests if the business almost

exclusively of the mediators of modernity and it is through a mediation of modernity one is also able to cross over and engage with post modernism this is also something that we have taken a look at in some of the earlier sessions.

And a historically speaking Appiah also tells us though colonialism and postmodern culture; though both these aspects provide all aspects of post colonial cultural life not everyone is interested or in concerned with going beyond. Because this idea of going beyond this; this signalling of a space clearing gesture it also happens only within the domain of only within the domains dominated by western educated intelligentsia.

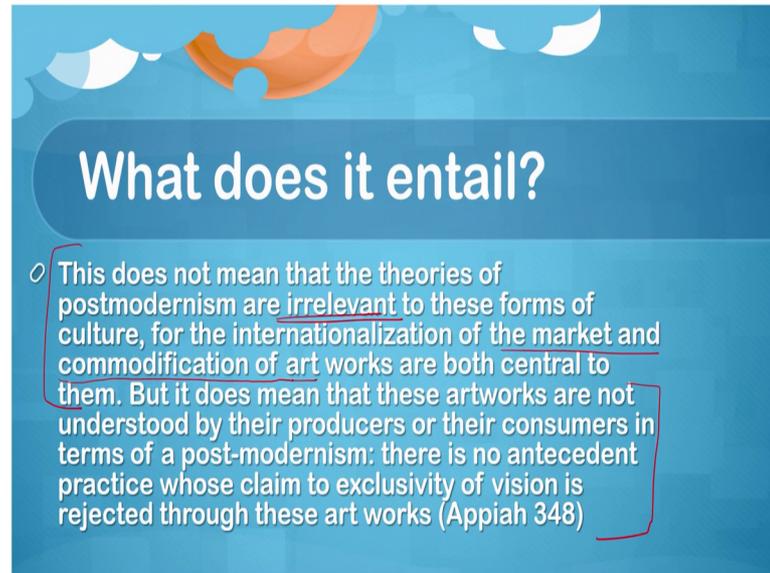
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So, in that sense if we try to compare post modernism with post colonialism; it could be said that. For the post in post colonial like the post and postmodern is the post of the space clearing gesture; I characterized earlier.

And many areas of contemporary African cultural life what has to be come to be theorized as popular culture in particular. And not in this way concerned with transcending, with going beyond a coloniality. And here is identifying certain ways in which post modernism intersects with post colonialism and also drawing our attention to the ways in which they depart from each of them.

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What does it entail?

- This does not mean that the theories of postmodernism are irrelevant to these forms of culture, for the internationalization of the market and commodification of art works are both central to them. But it does mean that these artworks are not understood by their producers or their consumers in terms of a post-modernism: there is no antecedent practice whose claim to exclusivity of vision is rejected through these art works (Appiah 348)

So, what is this kind of an understanding until we need to go back to Appiah essay again unquote extensively from him. Appiah tell us this does not mean that the theories of post modernism are irrelevant that is not his objective at all to prove that the theories of post modernism are irrelevant. On the contrary is arguing that the theories of post modernism are this does not mean that the theories of post modernism are irrelevant to these forms of culture. For the internationalization of the market and commodification of art works are both central to them.

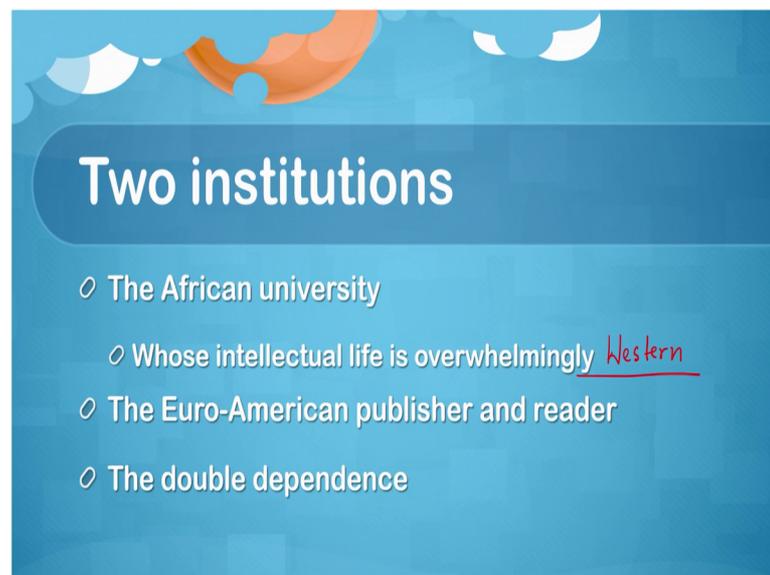
So, he is drawing attention to two major ideas around which postmodern theorization works the internationalization of the market and commodification of art, but it does mean that these art works are not understood by their producers or their consumers in terms of a post modernism. There is no antecedent practice whose claim to exclusivity of vision is rejected through these art works. So, there are two parts to this the in to this passage in the first part Appiah was drawing our attention to what he does not seek to do his objective is not to prove that theories of post modernism are irrelevant to these forms of culture.

On the contrary he is also encouraging us to be alert to the fact that there is no antecedent practice whose claim to exclusivity of vision is rejected through these artworks. While post modernism in post colonialism at length they reject certain dominant practices they said as they reject a certain legitimating metanarratives. But the a artist or the consumer

they need not be aware of this rejection which is being manifested mostly in the theoretical realm.

And again when we go back to the to the artistic piece man with the skirt man with a bicycle; the artist is not self consciously aware of the ways in which he or she is rejecting a certain dominant meta narratives through this act of producing a neotraditional work.

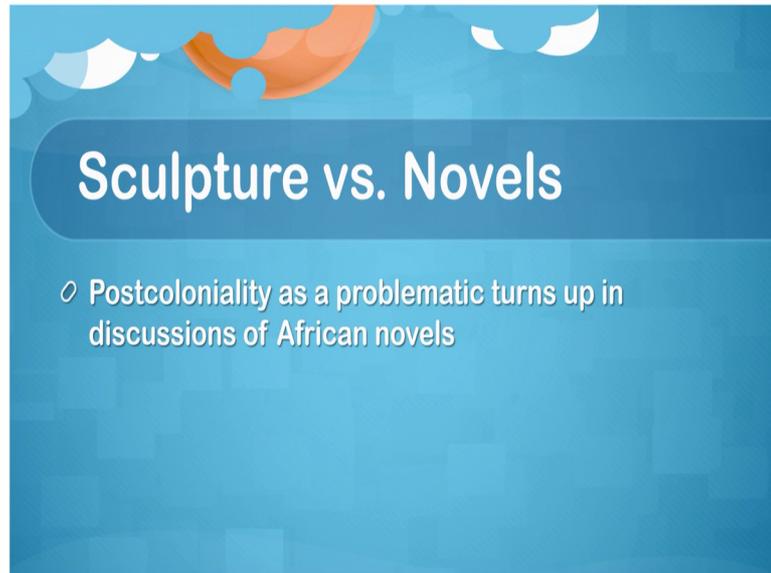
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And while talking about how this domain is dominated by the western educated intelligentsia yeah Appiah draws our attention to two major institutions within which certain kind of a legitimate mission happens within the African academia as well. Firstly, he draws our attention to the African university whose intellectual life is overwhelmingly western.

And he also highlights the fact that the euro American publisher and reader also play a significant role in consolidating this western educated legitimating dominant narrative. And it is in this double dependence that we need to locate the understanding of the post colonialism from the vantage point of post modernism.

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To take his argument a further he is also comparing the sculpture particularly in this case a man with a bicycle with certain post colonial post modern novels.

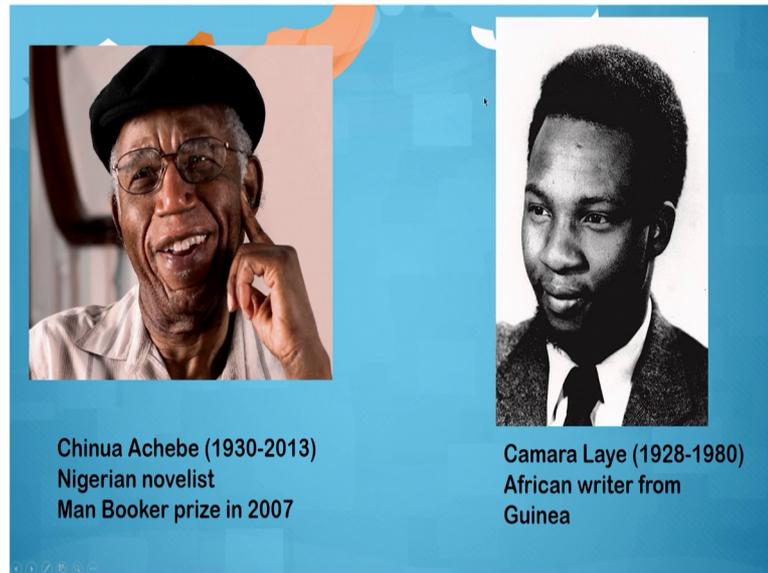
And he tells us how right from the beginning post coloniality as a problematic turns up in the discussions of an African novels.

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He gives an example of first generation novels by citing by illustrating two major and writers Chinua Achebe and Camara Laye.

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And Achebe was born in 1930 and he died in 2013; he was a Nigerian novelist he also won the man booker prize in 2007; Camara Laye who lived 1928 to 1980 is an African writer from a Guinea.

Both of these writers have been seen as the representative writers of a post coloniality and these first generation novels and in this case Appiah particularly talking about achieve these things fall apart and a Camara Laye's *Lenfant noir* which is a French which was originally written in French and it was translated as *The African Child*. And a these first generation novels Appiah tells us they celebrate narratives of the nation and realist legitimations of nationalism.

And in that sense they have been seen as considered as celebratory novels which also use the realist technique. And in these novels we also can find an imaginative recreation of a common cultural past sort of a return to the traditions. And here we also find that Achebe's and Laye's novels; they also recognize it demands of the rationalized modernity.

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Yambo Ouologuem
(1940-2017)

Bound to Violence
Yambo Ouologuem

A Francophone
novel - 1960s

Second generation novels

Deconstruct precisely those legitimising narratives
"After colonialism, the modernizers said comes rationality; that is the possibility
that the novel rules out"
An assault on realism, nativism
Post-nationalist, Post-realist, post-nativist

And on the other hand; he is also drawing our attention to a set of novels which he refers to a second generation novels in the context of post coloniality.

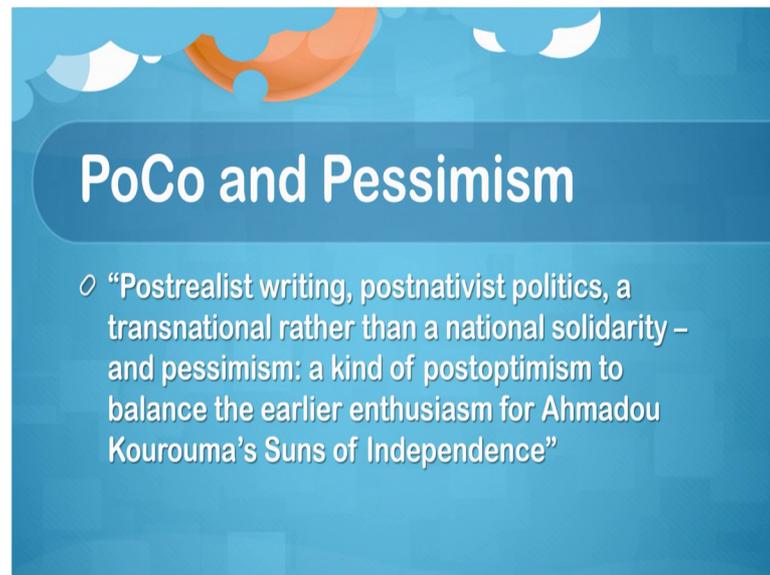
He particularly mentions Yambo Ouologuem work bound to violence it is also a francophone novel published in the 1960s which was originally written in French and later translated into many other languages these novels such as Ouologuem's novel bound to violence, they deconstruct precisely the legitimating narratives which were part of the first generation of post colonial novels.

So, the celebration of the nation and nationalism which were part which is part of these first generation writers; they completely disappear when it comes to the second generation post colonial writers who are also postmodern. And in Appiah's own words after colonialism the modernizers set comes rationality that is the possibility that the normal rules out.

So, not just from a theoretical standpoint, but also through the narrative writers it is Yambo Ouologuem they completely reject the possibility the possibilities which is celebrated and legitimated by the first generation novelist. And in this case Appiah also tells there is an assault on realism and nativism which are predominantly seen in these narratives. And in that sense they could also be considered as post nationalists post realist and post nativist and these are also the terms interestingly that one could use to talk about post modernism as well.

So, it is very fascinating to note the ways in which he plays with the term opposed how Appiah uses the prefixed the prefix opposed to talk about a various things which could be brought together under the rubric of post modernism. And this sort of a writing which is largely post nationalist, post realist and post nativist.

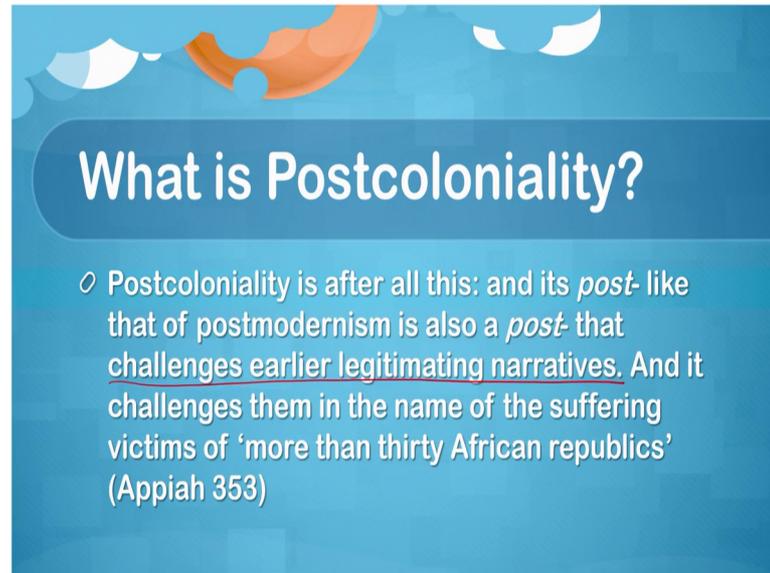
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Appiah argues it is also leading to a certain kind of an intersection between post colonialism and pessimism to quote Appiah post realist writing post nativist politics a transnational rather than a national solidarity and pessimism. A kind of post optimism to balance the earlier enthusiasm, for Ahmadou do Kouroumas suns of independence it is also a leading post colonial novel.

So, when it comes to the post colonial period characterized by post realism, post nativism and the transnational solidarity rather than a national solidarity; Appiah feels that it all it also leads to a certain kind of a certain kind of a production of pessimism. Because it is post nationalist and it was also post optimistic. So, post colonialism is being identified with a certain post optimistic feeling which he designates as being pessimistic.

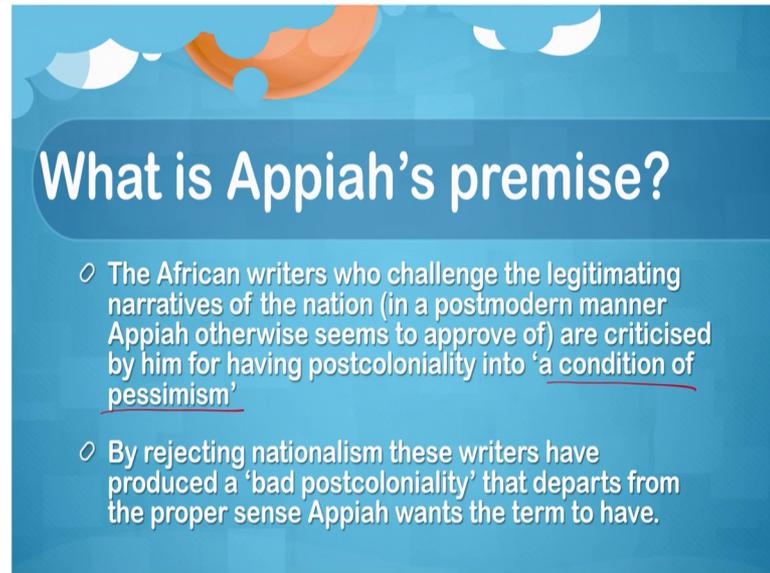
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So, according to Appiah how does he define post coloniality? And post coloniality he says comes after all this and its posed like that of a post modernism is also a post that challenges earlier legitimating narratives. And it challenges them in the name of the suffering victims of more than 30 African republics. So, here Appiah is talking about post colonialism in similar ways in which post modernism has been defined as a post which challenges earlier legitimating narratives.

But the we cannot entirely say that they are one in the same because we have also discussed about the ways in which post modernism is largely considered as being apolitical while post coloniality is also apolitical position.

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What is Appiah's premise?

- The African writers who challenge the legitimating narratives of the nation (in a postmodern manner Appiah otherwise seems to approve of) are criticised by him for having postcoloniality into 'a condition of pessimism'
- By rejecting nationalism these writers have produced a 'bad postcoloniality' that departs from the proper sense Appiah wants the term to have.

So, what is Appiah's premise when he talks about the intersection of post colonialism and post modernism? according to him the African writers who challenged the legitimating narratives of the nation in a postmodern manner that Appiah otherwise seems to approve of for example, for instance at the beginning when Appiah begins talking about the post in post colonialism and post modernism; he seems to be in agreement with Lyotard when he talks about the rejection of meta narratives.

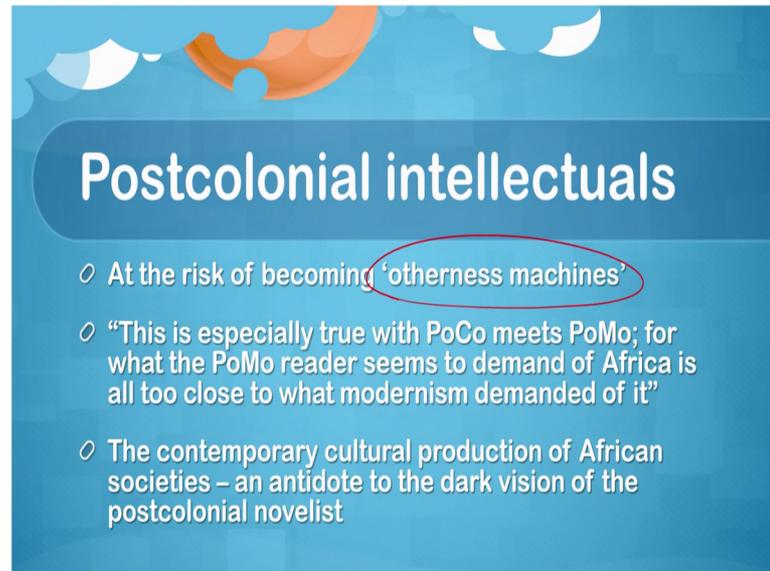
But these the ways in which he approve of this challenge on meta narratives is found a bit problematic when he come to comes to the post colonial postmodern novels. Instead of celebrating the challenge on meta narratives he seems to not approve of a certain a post coloniality which also leads to a condition of pessimism.

So, in this also one of the critiques raised against Appiah's premise Appiah's arguments that by rejecting nationalism; Appiah feels that these writers have produced a bad kind of post coloniality and it this also departs from the proper sense of the term that Appiah wants to have for the term post colonialism. And again many have felt that there is no way in which one could talk about the good post coloniality and bad post coloniality.

And talking about Appiah's arguments one of the things that has come up in many of the critiques against Appiah is that while he seems to be with the with their questioning of the legitimating narratives in the postmodern scenario; he completely fails to see the

possibility of the second generation post colonial writers questioning or even the constructing and rejecting the idea of nationalism.

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Appiah feels that such a position which also leads one to produce pessimistic narratives about nation about the condition of post coloniality; in this condition the post colonial intellectuals they also face the risk of being face a risk of becoming otherness machines.

In his own words this is especially true when post colonialism meets post modernism; for what the postmodern reader seems to demand of Africa it is too close to what modernism demanded of it. This brings us to a key argument that Appiah for (Refer Time: 26:10) that the post colonial intellectual writing in the postmodern period he or she seems to be closer to the demands of modernism than the demands of post modernism.

This is why he considers it important to compare the sculpture the artistic piece man with the bicycle which with the post colonial novels produced also by the intellectuals of a western educated institution. And in works it is man with a bicycle Appiah argues the contemporary collection cultural production of African societies; it can work as an antidote to the dark vision of the post colonial novelist.

Appiah seems to lament the fact that the post colonial writers of the contemporary of the postmodern period, they fail to go beyond the production of a pessimistic narrative by rejecting the idea of the nation and the idea of nationalism.

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And I am grateful to James Baldwin for his introduction to the *Man with a Bicycle*, a figure who is, as Baldwin so rightly saw, polyglot—speaking Yoruba and English, probably some Hausa and a little French for his trips to Cotonou or Cameroon, someone whose “clothes do not fit him too well.” He and the other men and women among whom he mostly lives suggest to me that the place to look for hope is not just to the postcolonial novel, which has struggled to achieve the insights of Oulougem or Mudimbe, but to the all-consuming vision of this less-anxious creativity. It matters little whom the work was made for; what we should learn from is the imagination that produced it. *Man with a Bicycle* is produced by someone who does not care that the bicycle is the white man's invention: it is not there to be Other to the Yoruba Self; it is there because someone cared for its solidity; it is there because it will take us further than our feet will take us; it is there because machines are now as African as novelists . . . and as fabricated as the kingdom of Nakem.²¹

And to quote extensively from Appiah and I am grateful to James Baldwin for his introduction to the man with a bicycle a figure who is as Baldwin. So, rightly saw polyglot speaking Yoruba and English probably some Hausa and a little French for his trips to Cotonou and Cameroon someone whose clothes do not fit him too well.

He and other men and women among whom he mostly lives suggests to me that the place to look for hope is not just to the post colonial novel which has struggled to achieve the insights of Oulougem or Mudimbe, but to the all consuming vision of this less anxious creativity.

It matters little whom the work was made for what we should learn from is the imagination that produced it man with the bicycle is produced by someone who does not care that the bicycle is the white man's invention; it is not there to be the other to be Yoruba self; it is there because someone cared for its solidity it is there because it will take us further than our feet will take us; it is there because machines are now as African as novelists and as fabricated as a Kingdom of Nakem.

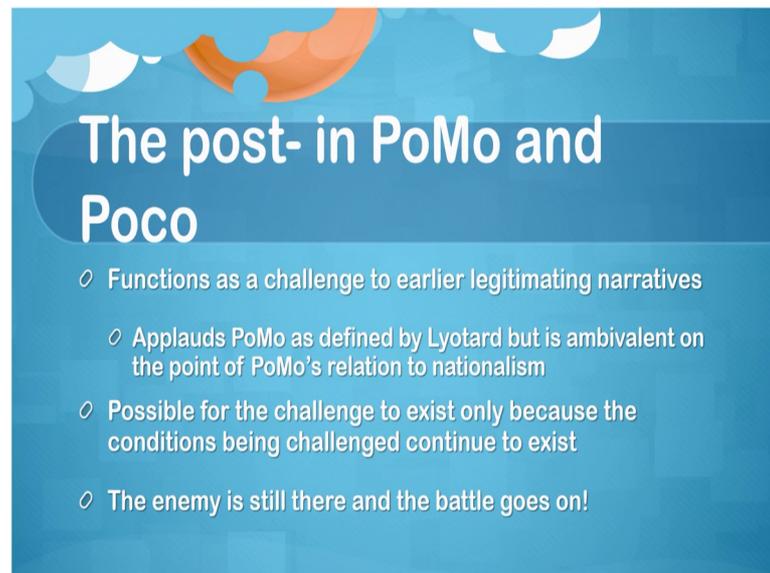
This is a very important sum up that Appiah brings us too and he also believes that he also argues that the postmodern artistic production such as the neotraditional sculpture man with a bicycle; there is more room for imagination there is more room for possibility in comparison to the postmodern. In comparison to the post colonial novel and it he also identifies a certain kind of an anxious creativity in the post colonial postmodern novels

which he also feels is absent in this pose modern neotraditional production man with a bicycle.

And he also perhaps are arguing that it is important to move beyond those restricting limitations within which post colonial postmodern novel works. And how it also leads to releases to a pessimistic narrative and he eulogizes in that sense the production such as a man with a bicycle, where this anxiety is relatively lesser and almost absent and where the imagination of the machine, the imagination of modernity is taken along is taken to an idea of progress in the way that post colonial novel has not been able to do. And this is a kind of problematic which lies at the heart of the discussion of Appiah's essay.

And he is also for critiqued Appiah has also been critiqued heavily for being unkind to the post colonial novelist for being for seeing them as more pessimistic than seeing them as new possibilities or as new opportunities in the postmodern moment.

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So, how do we now begin to look in the post in post modernism and post colonialism? Both post modernism and post colonialism function as a challenge to early legitimating narratives Appiah also seems to highlight this consensus. And he also applauds post modernism as defined by Lyotard, but the problem arises when Appiahs ambivalent on the point of postmoderns and relation to nationalism.

He also draws their attention to the fact that the possible for challenge; it becomes possible for the challenge to exist only because the conditions being challenged continue to exist. So, as long as the enemy is still there in the form of meta narratives in the form of grand narratives the battle goes on the challenge against the meta narratives the challenge against these dominant positions that will continue to go on.

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And to sum up Appiahs arguing for a space clearing that allows post colonial discourse a figurative flexibility. And at the same time he is also reaffirming its radical locality within historical exigencies. And this essay is particularly important for us to access post colonialism through the vantage point of post modernism, because it also talks about the discrete and form segregation of the post colonial from the postmodern.

In certain ways he seems to be more comfortable with the articulations of the postmodern in the in works it is man with the bicycle than with the articulations of postmodern in the second generation post colonial novels. Appiah is also pointing out the need to have a different entry point to talk about art from a post colonial space to talk particularly about postmodern art from a post colonial space.

And this essay as we had indicated in the beginning the objective of this essay; the objective of this discussion is not to engage in a discussion of a post colonialism or post coloniality, but to show how post modernism could be used as a category could be used as an entry point to unpack certain kinds of post colonialisms which are displayed in the

contemporary. And Appiahs essay certainly shows how the intersection is being made possible and how one could talk about post colonialism in different ways; when we access it with the tools provided by postmodern theorists.

So, with this we come to the end of today's lecture and again encourage you to take a look at Appiahs original essay to understand some of the ways in which the intersection is being made possible.

Thank you for listening and I look forward to seeing you in the next session.