

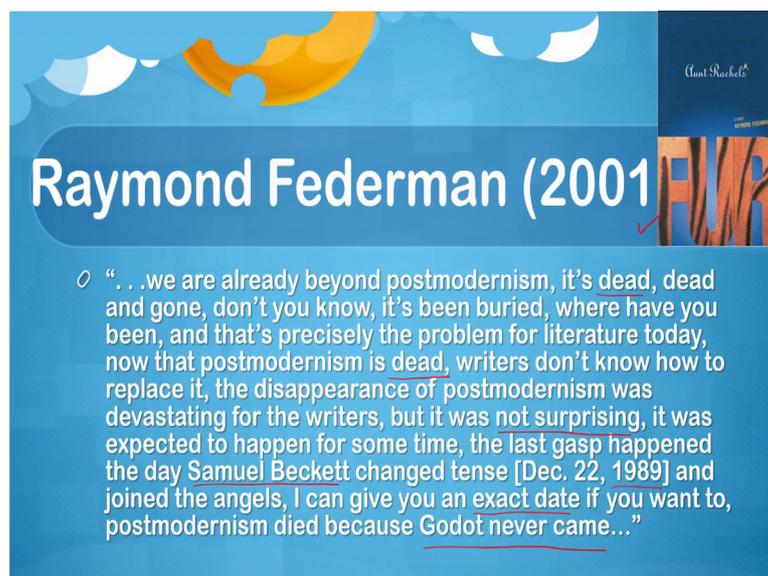
Postmodernism in Literature
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Lecture – 2a
The Genealogy of Postmodernism: Locating the starting points

Good morning everyone, welcome to today's session of the NPTEL course Postmodernism in Literature. In the previous session we started tracing the genealogy of postmodernism and we also realized that there is an indefinitely to understand and define and also trace genealogy of postmodernism unless you are sure of which kind of postmodernism one is tracing. And that also depends on the kind of modernism from which postmodernism departed on against which postmodernism is defined and located.

So, we began looking at the different kinds of modernisms which also led to the emergence of different kinds of contrasting are manifestations in the idea of the postmodern. So, in today's session we continue to locate this idea and to we continue to develop this idea, and see how the genealogy can be allocated or even when we cannot locate a particular kind of a genealogy.

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Raymond Federman (2001)

o “. . . we are already beyond postmodernism, it's dead, dead and gone, don't you know, it's been buried, where have you been, and that's precisely the problem for literature today, now that postmodernism is dead, writers don't know how to replace it, the disappearance of postmodernism was devastating for the writers, but it was not surprising, it was expected to happen for some time, the last gasp happened the day Samuel Beckett changed tense [Dec. 22, 1989] and joined the angels, I can give you an exact date if you want to, postmodernism died because Godot never came...”

Aunt Rachels Fur

I begin by drawing your attention to one of the novels by Raymond Federman and his work is published in 2001 his novel is entitled Aunt Rachels Fur.

So, in this novel which is also referred and quoted by Brian McHale and some of his works in this novel Raymond Federman has a protagonist who identifies himself as a postmodernist writer. And he approaches a particular producer and publisher for his work, and talks about how the novel perhaps does not fit into the current frameworks because it is postmodernist and that the postmodernist time has already gone and passed by.

So, Raymond Federman's character also makes this a very successful remark about the passage of postmodern times, and also refers to the postmodern as a historic period which has already died and gone by. So, here I read out to you. We are already beyond postmodernism it is dead. Dead and gone do not mean you know it is buried, where have you died and that is precisely the problem for literature today.

Now, that postmodernism is a dead writer does not know how to replace it the disappearance of postmodernism was devastating for the writers, but it was not surprising. It was expected to happen for some time the last gasp happened the day Samuel Beckett changed tense which was December 22 1989. Samuel Beckett changed tense and joined the angles I can give you an exact date if you want to postmodernism died because Godot never came.

So, there are a number of references to the absurdist writer Samuel Beckett and his play waiting for Godot. And also a very definitive categorical statement that postmodernism is dead and gone to go to Raymond Federman. So, when he tries to talk about postmodernism as a past phenomenon, it is also evident that if there is an end point maybe there is a starting point as well and if there is a way in which we can talk about postmodernism as a historic period which is already ended maybe there are frameworks which would also allow us to locate the starting points and not just the ending points. And in that sense let me also draw your attention to some of the previous ways in which historical periods have been located.

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On or about December 1910 human nature changed.... All human relations have shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature.

(Virginia Woolf)

About the arrival of Modernism

Calling our attention to the unprecedented experience of newness undergone at least by some people in Europe and America before the Great Wars

When marking the arrival of modernism Virginia Woolf wrote on or about December 1910 human nature changed. All human relations have shifted those between masters and servants husbands and wives parents and children. And when human relations change there is at the same time a change in religion, contact, politics and literature when Virginia Woolf talks about December 1910 locating a particular time period in history for a for the arrival of modernism one is not sure whether she is being really precise or whether she is employing the techniques of mock precision.

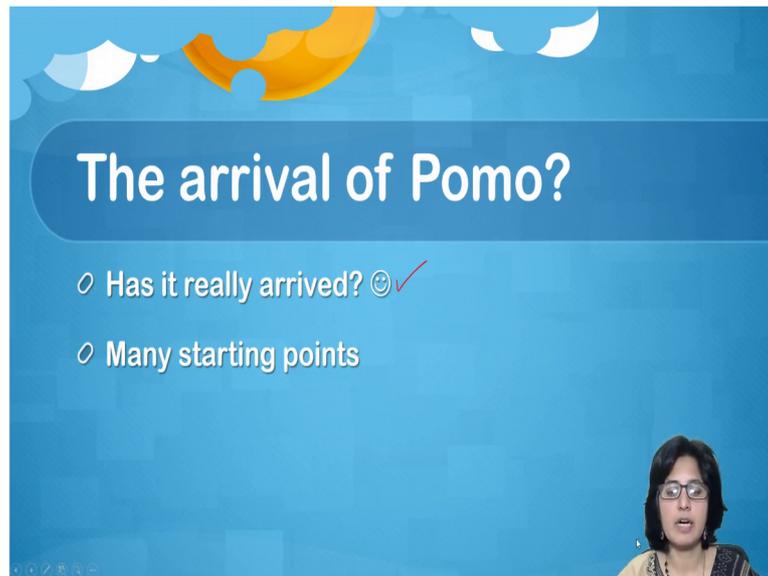
Regardless of what she means she also she also clarifies his position in the same apostle when he says, where she says that it is not as a something spectacular suddenly happened it is not as if she walked out of her room to see a flower blooming or a duckling eggs, but she is drawing her attention a call, but she is calling her attention to the unprecedented experience of newness undergone at least by some people in Europe and America before the great world was.

So, here is a reference at Virginia Woolf makes to draw our attention to the general condition during the modernist period, which also significantly marks the arrival of modernism. And here we also may notice that she does not use the term modernism at all, this is in fact a construct a creation in retrospect that other theories and cultural they that other writers and theorist of coined.

In that sense when we talk about the endpoint of a particular period or the starting point of a particular period there are ambiguities inherent. There are a lot of abstractions over there in

spite of the ways in which we try to locate it at a particular date or a particular time period. No matter how big it is even if there are certain starting points available for the location or the beginning of modernism as a period.

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Can we expect this is a similar kind of markers for the arrival of postmodernism? It is also a different matter that the number of philosophers and writers and theorists also hold the skeptical attitude and ask whether postmodernism has really arrived whether we are really in the postmodern age or not.

Lets now get into those more conflict and more problematizing questions, but it suffice it would suffice perhaps at the outset to say that there are many, many starting points for postmodernism. Just like the beginnings of modernism where debated perhaps from the late 19th century until about the early twentieth century in the same way there are many, many starting points that one could identify for the beginning of postmodernism.

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Charles Jencks - architect 1986

- The death of modern architecture
- On 15 July 1972 at 3.32 pm
- The day the Pruitt-Igoe Housing in St. Louis – a symbol of all that went wrong in Modernism – is demolished
- Everything has become Postmodernized

Is this 'precision' possible or even viable?

And we begin with some of the statements some of the observations made by Charles Denk Jencks who is primarily an architect, in his work what is postmodernism which was published in 1986. He locates the beginning of postmodernism or the beginning of postmodern architecture to be precise with the moment of death of modern architecture. And interestingly unlike the mock procession that Virginia Woolf employed by locating December 1910 as the moment of arrival of modernism here we find Charles Jencks being more or less very seriously locating a very, very precise state, as precise as it can get 15 July 1972 at 3:32 pm.

So, is this kind of a procession possible or even viable it is a different question that we need to engage with, but what prompted Charles Jencks to identify 15 July 1972 3:32 pm, as the moment which marked the end of a modern architecture and also the birth of postmodern architecture. And this date is significantly worse at a when Pruitt Igoe housing in Saint Louis in America, which was a symbol of everything that went wrong in terms of modernist architecture. The modernist cons concepts of urban planning and housing and it was demolished. And Jencks also argues in his work what is postmodernism that everything after this precise moment after 15 July that everything in had that happened in various societies and even in the minds of people everything has become post modernized.

So, according to Charles Jencks this is a historical moment, there is no way in which one could go back from this moment, but everything post this moment has only one option, but to be post modernized.

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An icon of failure of urban renewal and of public policy planning
Public joint urban housing projects (33 buildings) first occupied in 1954. But by late 1960s the complex became internationally infamous for its poverty, crime and racial segregation

So, what was his Pruitt Igoe? A housing project, this in fact even today in urban studies this is considered as the icon of failure of urban renewal and of public policy planning. And this initially was a complex of 33 buildings put together it was a originally conceived as a public joined urban housing a project it was first occupied in 1954, but over a period it only became the number of the occupants is deteriorated it was mostly n unoccupied for a long time and by the 19 by the late 1960s it also came to the attention of the authorities that this complex had only become internationally infamous for it is poverty, the crime scene and the racial segregation that it was promoting.

So, in 1972 at this precise moment and Jencks site at the Pennon 1970 15 July 1972, the army was employed to completely demolish these buildings. So, this image is also very, very symbolic of the total breakdown of the modernist project, and also the inability of the modernist project to achieve it is goals through the through the various media of progress and technology that it initially had professed.

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Double-coding

- Buildings, art works appeal to two audiences simultaneously
- An audience of insiders ✓
- A popular audience ✓
- Eg: Disney animated films – slapstick and cuteness for kids / pop-culture allusions and double entendres for adults

So, Jencks also in this context talks about everything being post modernized because he also believed that every single art object every single cultural a practice also was double quoted. And in by that he meant that buildings and mostly artworks architecture art works everything had the power to appeal to 2 audiences simultaneously post this moment post 1972. So, the 2 audiences being one an audience of insiders, who also know the nuances of particular art form or a particular kind of an architectural structure who can appreciate it for the techniques and the kind of forms and the sort of structures which are being employed.

And secondly, a popular audience who only know how to respond to a particular work on basis of whether they are being entertained or not whether they like it or not whether that is suiting they are suiting their sensibilities and their preferences and their attitudes in some form of the other. I want the examples that we could cite could be in the Disney animated films, we also know that in most of the Disney animated films with a primarily meant for a children. there will be realize that the movie actually caters to 2 kinds of audiences, the first one being children who are truly entertain to this use of slapstick and cuteness in those works and also it appeals to the adults, because there are a number of pop culture allusions and also number of double enterndres a number of pun intended usages which would make it entertaining for the adults as well.

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Andreas Killen – cultural historian

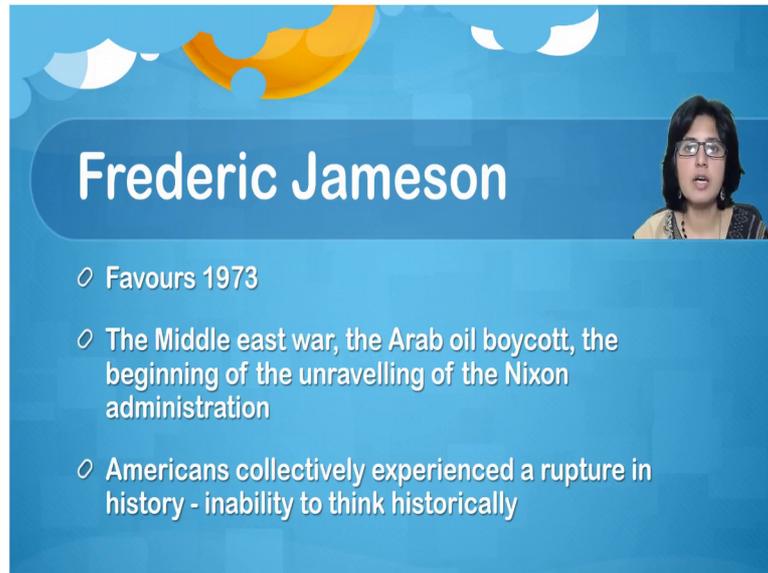
- Jencks is off by a year!
- The demolition wasn't finally completed until 1973. So, the year zero of Pomo is 1973
- A cultural watershed – Architecture, American cinema, Andy Warhol, pomo literary landmarks
- Gravity's Rainbow, Crush, Great Jones Street

So, coming back to our task of allocating a starting point. Charles Jencks was not the only one who identified a sort of a starting point for this moment of postmodernism. Andreas Killen the cultural historian he disagreed with Charles Jencks and argue that Jencks is perhaps off by a year. And he mockingly made this argument that the demolisher was not finally, completed until 1973 so far Killen the year 0 of postmodernism is 1973. So, what makes 1973 as a more appropriate date for the beginning of postmodernism compared to 1972? And Andreas Killen argues that this was the year which a witness a cultural watershed in American culture and history, in terms of architecture, in terms of cinema and also Andy Warhol by this time emerges as our cultural institution. In fact, Andy Warhol was a leading fingerprint pop art in America and he also popularized what is now known as silkscreen paintings and you realize that he becomes extremely successful and becomes a sort of a cultural icon a cultural pop art icon by the 1970s.

So, in that sense 1973 becomes important according to Andreas Killen and there are also a number of postmodernist literary landmarks which were published in 1973 a number of texts that we now consider as canon of postmodernism though the though the though (Refer Time: 12:33) is a very contested notion.

So, those sort of important works which are which are tagged with the label of postmodernism such as Gravitys Rainbow a by Thomas Pynchon a series of novels crush great Jones street all of them we produce in 1973. So, for Andreas Killen it is not 1972, but 1973 which could perhaps qualify as the starting point the starting year of postmodernism.

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Frederic Jameson

- Favours 1973
- The Middle east war, the Arab oil boycott, the beginning of the unravelling of the Nixon administration
- Americans collectively experienced a rupture in history - inability to think historically

And Frederic Jameson also interesting favors a 1973 and he has more he has a number of things to add to the list from the international history from the international scene he talks about the Middle East war which happens in 1973 the Arab oil boycott, the beginning of the unraveling of the Nixon administration what you get scandal.

So, a number of things are a number of things are identified in the year 1973 which Jameson believes that also ma, Jameson believes that also signaled and marked the beginning of a new era which is not a modernist at all, but perhaps would postmodernist in nature. And Frederic Jameson his work postmodernism the cultural logic of late capitalism he also argued that the Americans by 1973 also collectively experienced a rupture in their understanding of history. And they also entirely lost the ability to think historically due to a series of events happening not just within their nation, but also in the international scene.

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Brian McHale

- 1966 – the zero year of Postmodernism
- Avant garde tendencies converged with popular culture; European art cinema; American underground cinema; countercultural fiction; rock music; cultural practices and products; key literary events
- “1966 Nervous Breakdown: or When did Postmodernism Begin” (2008)

Continuing with this much contested idea of locating a starting point Brian McHale makes a very succinct argument at a later point in years 2008 essay entitled in a very interesting way 199, 1966 nervous breakdown or when did postmodernism begin. So, he identifies 1966 as the 0 year of postmodernism. And he in his essay the nervous breakdown or when did postmodernism begin, he lists out to number of events and argues it out in an almost successful fashion that 1966 is better qualified to be the starting point of postmodernism vis-a-vis 1972 or even 1973.

So, he put it in the nutshell McHale argues that a lot of Avant garde tendencies converged with popular culture in 1966 this was the beginning of a different kind of European art cinema and also the emergence of American underground cinema. And there are a lot of countercultural fiction which gets published during the spirit this is also the time of a rock music. And also the consolidation and the self-conscious productions of Beatrice also reaches its peak in 1966 and also a number of cultural products and practices which could be associated with America and also mostly the western hemisphere it could also be located in the year 1966 and also a number of a key literary texts Brian McHale discusses in the context of postmodernism and also the ones which were primarily published in 1966.

So, Brian McHale almost successfully argues in 1966 qualifies undoubtedly as the year when postmodernism began, but how long he and Andreas say with this mocking note that he is only being as serious as a Virginia Woolf was, when she spoke about December 1910 being the year when human character changed. So, he is saying I am not arguing for anything more

or anything less I am already being as serious as Virginia Woolf was when she is spoke about to be arrival of Modernism.

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The slide features a blue background with a decorative top border containing white and yellow abstract shapes. A semi-transparent blue banner at the top contains the title 'Many framings' in white. Below the banner, two bullet points are listed in white text. In the bottom right corner, a dark blue callout box with a red border contains the text 'Periods in cultural history are constituted retrospectively' in white. A small, semi-transparent image of a woman's face is visible in the upper right background.

Many framings

- Pomo exists only as a category that we construct
- Pomo is an uneven development

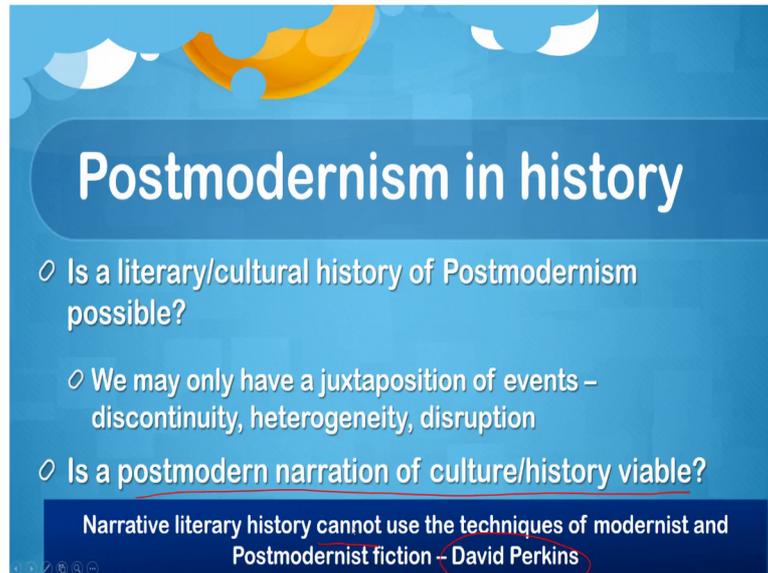
Periods in cultural history are constituted retrospectively

So, altogether at that point that I am trying to highlight is that postmodernism has got many framings and accordingly there are many, many starting points. And it perhaps exists only there is a category that we construct there is no definite way of penning down a starting point and saying postmodernism began then or now, but only a certain way in which we can look back at it and construct it in different way as possible. And there is also an uneven development associate with postmodernism unlike Charles Jencks who believe that everything has become post modernized the current understanding is also that everything has not become evenly postmodernist, there are perhaps even many, many sites which continue to remain continue to remain rather loop from the idea of postmodernism for various reasons it would be economic, it would be historical, it would be political.

So, there is an uneven development associated with postmodernism regardless of the egalitarianism and liquor regardless of the total rejection of the modernist elitism that it had brought about. And in this context we also need to draw your attention to the fact that periods in cultural history or literal history are constituted retrospectively.

So, this is a point that we need to engage with in order to be able to also engage with this inability and the failure to locate a particular starting point for postmodernism.

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Postmodernism in history

- Is a literary/cultural history of Postmodernism possible?
- We may only have a juxtaposition of events – discontinuity, heterogeneity, disruption
- Is a postmodern narration of culture/history viable?

Narrative literary history cannot use the techniques of modernist and Postmodernist fiction – David Perkins

In terms of identifying postmodernism within a historical framework, we also need to ask this question whether literary and cultural history of postmodernism is even possible. As we have already noted even in the discussion of 3 major theories that we have looked at James Jameson and Brian McHale, there is only a possibility of a juxtaposition of events and this is also fraught with discontinuity, heterogeneity and disruption. We cannot even focus on a single genre or a single kind of events to talk about the genealogy of postmodernism and or to locate the starting points or to locate the trajectory.

So, in that sense this leads us to this question whether a postmodern narration of cultural history is even viable or possible. It is also useful to remember that a David Perkins one of the leading theorists of theories of literary historiography, he was also the author of the work is literary history possible. And he in fact very categorically stated that narrative literary history cannot use the techniques of modernist and postmodernist affection, that narrative literary history has to follow a more linear trajectory.

Whether this is possible or not is perhaps a different question that we need to engage with and we shall come back to this at a later point when we talk about history and historiography in the postmodernist period.

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What is Modernism?

- Harry Levin, 1960
- Looks backward from the perspective of 1960 at the modernist writings of 1922 – Ulysses, The Waste Land, Brecht's first play, death of Proust (a forty-year time lag)
- Modernism is history – turns it into a 'historical period' – no longer 'now'
- Periodizes and canonizes Modernism
 - Locates it in the canon of literary-historical periods – after Neoclassicism, Romanticism, Victorianism
 - Identifies the writers who deserve to belong in the canon of modernist literature

In this context it is perhaps useful to take a look at how literary and cultural periods be constructed during the modernist period. So, how was modernism framed as a literary or historical period or as a cultural movement? And for this we take a look at Harry Levin's as what is modernism published in 1960.

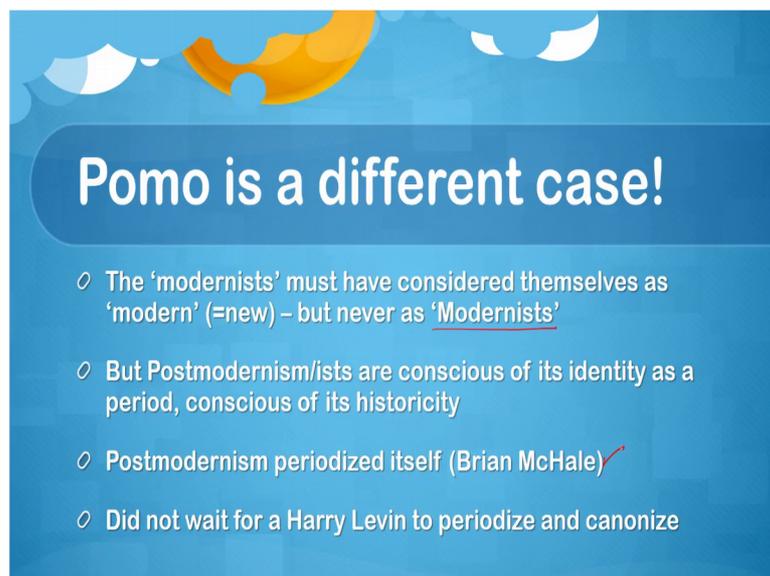
So, in this essay, Levin undertakes task to locate the history to map the history of modernism. And he looks backward from the perspective of 1960 at the modernist writings of 1922. He chooses 1922 because there are very, very specific reasons with it that was the year when James Joyce's Ulysses was published and it is Waste Land and also the performance of Brecht's first play was premiered, and Marcel Proust also died in the same year 1922 and also there is a almost of 40 year time lag between 1922 and 1960. So, he chooses to look back at a period after 40 years. And when he does that Levin is doing certain things also inadvertently he is turning modernism into history in that sense modernism ceases to be now modernism ceases to be the contemporary in 1960 is looking back at a historical period.

So, in this process modernism gets constructed frame as a historical period with definite beginnings or definite trajectory and definite end. So, he not only periodizes modernism in that process he ends up canonizing modernism as well. So, how does he do it? There are 2 ways in which Levin approaches this framed and frame set. Firstly, he locates it in the canon of literary historical periods. And so, in that sense he has got a definite V definite map a route or trajectory in place where romanticism followed neoclassicism and Victorianism followed romanticism so on and so forth.

So, there is an already available framework within which he tries to sit to it modernism also has a continuity. So, in this process then through this process he successfully locates modernism as a literary historical period and. Secondly, the task is to identify the set of writers who deserve to belong to the canon of modernist literature. So, there is a continuity that he builds it through the identification of particular literary historical periods and through the identification of particular writers or particular sites who deserve to be as part of the discussion.

So, in this essay by looking at modernism by looking back at modernism rather Levin is not just trying to define modernism, but he is also trying to periodize and canonize a modernism. So, how is this different from whatever we are trying to do currently with postmodernism?

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Pomo is a different case!

- The 'modernists' must have considered themselves as 'modern' (=new) – but never as 'Modernists'
- But Postmodernism/ists are conscious of its identity as a period, conscious of its historicity
- Postmodernism periodized itself (Brian McHale) ✓
- Did not wait for a Harry Levin to periodize and canonize

Post with postmodernism it is truly different case. The modernists must have considered themselves as modern which means new, but in never refer to themselves as modernist the term they used for themselves please note who was modern and not modernist, modernist was a construction which a co image which came in retrospectively, but on the contrary the postmodernist are very, very conscious of their own identity as postmodernist. The postmodernism as a period is also conscious of it is identity as a period it is conscious of it is historicity conscious that the period though we are perhaps event they living within this period that it has a beginning and it can have an end whether if the end has already come on or that is a different question, but the very consciousness that one is living within a period,

which is already beginning which may soon end or has already entered, makes the postmodernism a totally different category compared to modernizer to quote Brian McHale's words postmodernism periodized itself. It did not wait for a Harry Levin to come over and look back at a later point and then periodize and canonize this is perhaps the advantage and the greatest challenge that postmodernism poses before us.

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Brian McHale

Modern to Postmodern

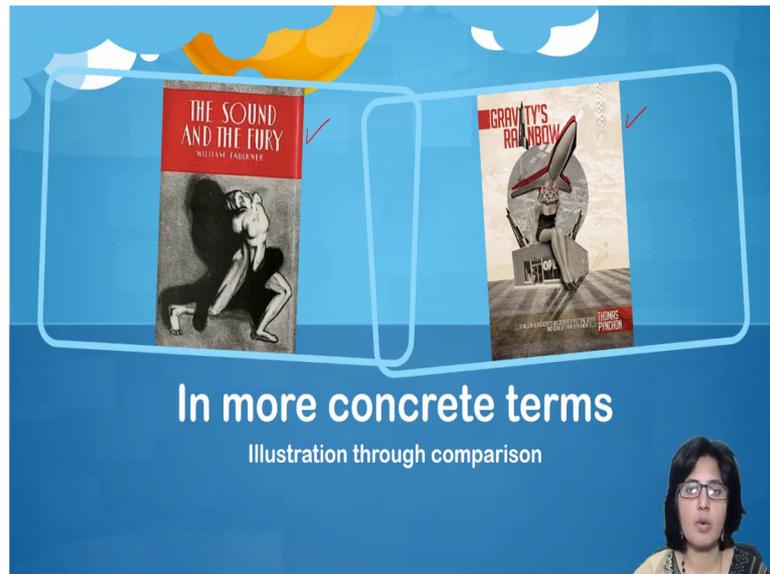
- Nothing new entered the picture
- A reshuffling of the deck, a shift of dominant
- What was backgrounded in Modernism becomes foregrounded in Pomo and vice versa

And Brian McHale also takes his arguments forward and says that perhaps in this transition during this transition from the modern to the postmodern may be nothing new really entered the picture, maybe only a reshuffling of the deck has taken place and shift of the dominant. For example, Brian McHale talks about how what was background in modernism becomes foreground in postmodernism and vice versa what was foreground in modernism becomes backgrounded a postmodernism.

So, maybe there are multiple reasons for this inability to historicize postmodernism because it has already historicized itself, and there is an inability to look back at postmodernism because one is not too sure whether the period has already entered whether it is whether there is sufficient time lag like the 40 year period that Levin had whether there is a sufficient time lag that we now have to look back and a periodize and canonize postmodernism. And so for we have only been talking about modernism postmodernism and the various characteristics and the various aspects of it is genealogy and it is framing mostly in abstract terms. And Brian

Mchale becomes accurately conscious of this in year 2008 essay; he makes an attempt to engage with postmodernism in more concrete terms.

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And he also tries to illustrate through comparison he talks about 2 major works William Faulkners Sound And The Fury which is that typically modernist novel, and Gravitys Rainbow by Thomas Pynchon which is a typical postmodernist novel. And both could be considered as canons from their respective periods and Brian Mchale takes a certain kind of an illustration to compare the modernist text with the postmodernist text.

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Faulkner	Pynchon
<ul style="list-style-type: none"> Interior monologues, Dislocation of time Notoriously difficult to read Read between the lines, fill in the gaps, link up dispersed details, solve puzzles, distinguish solid clues from red herrings – like a detective novel? <u>The detective is the Reader!</u> an epistemological novel – about the difficulty of knowing anything for sure 	<ul style="list-style-type: none"> Immediate aftermath of WW II, Cold War - Multiple quests for knowledge – particularly two A number of characters are trying to find out what happened at the last launch of V-2 An American lieutenant is trying to find out what was done to him in his infancy by a behaviourist psychologist The 'detective' is also the object Proliferation of alternatives and possibilities, ambiguity and uncertainty, secondary worlds and sub-worlds, characters' hallucinations and fantasies – often without knowing! The reader moves in and out of movies, staged performances, plays-within-play – difficulty in knowing which episodes might be fantasies Quests for knowledge succumb to the proliferation of worlds, questions of epistemology to <u>questions of ontology</u> "Which world is this? What is to be done in it? Which of my selves is to do it?"

we will become looking at Faulkner's sound with the Fury sound with the fury makes use of intuited monologues. In fact, each chapter could be considered as a monologue by different character including a character who is also mentally retarded. And this is also a dislocation of time for example; the first chapter begins at one particular date and the second chapter on the previous day, and another chapter in 1910 when Virginia Woolf also instantly located the beginning of modernism.

So, there is a dislocation of time in these number of interior monologues which totally challenge the aspect of readability and also there is an engagement and experimentation with non-linear narration. So, due to these various aspects this text is also considered as a notoriously difficult text to read. And there are a number of references and secondary material available to access the text in the current scenario. And what this text entails is what this text demands is to read between the lines to fill in the gaps to link up dispersed details to solve puzzles to distinguish solid clues from red herrings this may begin to seem like the solving of a detective puzzle, which essentially it is because there is also a crime scene involved in *Sound and the Fury* which that in there is expected to eventually be solved.

So, if this reads more like a detective novel with which we cannot be blamed because the modernist novel and detective novel it and it had fairly coexisted and some had even referred to the detective novel as a notorious twin brother of the modernist fiction.

So, here the only difference is that in this novel in *Sound and the Fury* even while the author Faulkner is presenting a series of such situations for the reader to decipher and the further reader to solve the reader is emerging as a detector. The author is not providing any particular solutions, he is only giving clues to the reader to access the clues and put them all together and then act like a detector.

Here we also realized that there is a breakdown in the conception of the reader and the conception of novel itself because in the Victorian in the romantic periods and the previous periods novel was also meant to be read for (Refer Time: 27:47) it was a pastime activity it was about engaging in less intellectual activity.

So, by the modernist period this entire conception is being challenged. In the previous period perhaps it was more about emotion the novels appealed to move to the emotion move to the feelings, but in the modernist period the reader had to be intellectually alive intellectually

aware and intellectually connected with the various things being foregrounded in the text in order to make sense of the entire novel.

So, the sound fury is categorized could be categorized as an epistemological novel because it is about the difficulty of knowing anything for sure. The author does have a story in mind the author would be gives a certain clues and this challenge of knowing it lies with the reader it is the readers task to read and understand, if the reader did not understand it the author does not make any kind of intervention. So, this in that sense is an epistemological novel like most, most typical modernist novels are it is about the difficulty of drawing.

Now, we come to Thomas Pynchons work at the Gravitys Rainbow. So, this a novel is set in the immediate aftermath of second world war and the cold war period. There are multiple quests for knowledge within this novel within this plot narrative structure. There are particularly 2 which the novel deliberately 4 grounds one is a number of characters trying to find out what happened at the last launch of V 2 this is a during the cold war period after the second world war and. Secondly, there is a story language revolves around an American Lieutenant who is trying to find out what was done to him during his infancy when he was handed over to for a for certain experiment to behaviorist psychologists.

So, there are also others who are interested in knowing what happened to this American Lieutenant during his infancy. So, there are multiple characters in quest of different kinds of knowledge Lieutenant different kinds of private and public knowledge. So, here the difference is that in Faulkner text in sound in the fury the detective was a reader, but in this text the detective is not essentially the reader the detective is also the object it is the same character who is trying to understand about his own infancy and what happened to the series of events which happened there.

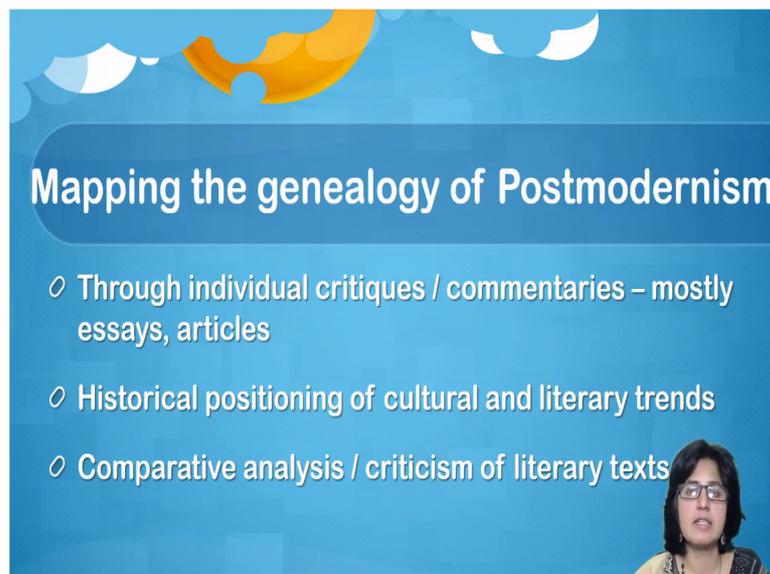
So, here unlike the clues that the modernist text offers there is a proliferation of alternatives and possibilities, there is ambiguity and uncertainty, there are also the presentation of secondary worlds and sub worlds and totally in ability to differentiate between a differentiate one world from the other. We are also being introduced to a number of hallucinations and a fantasies by the character at some point we even cease to understand whether we are inside the characters hallucination or whether we are being whether the story is being narrated to us. And often without knowing we also participate in a number of events inside the text such as movies which are being narrated within the text there are staged performances, the reader sort

of moves in and out of these various sites and various contexts and there is an absolute difficulty in knowing which episodes might be fantasies and which could be real.

So, this is the epistemological challenge within which the reader operates. And here in fact what becomes more important are as not the epistemological concerns it is not about the challenges about knowing, but it is about the questions of ontology, that the challenge is about being itself. So, here we find that in Thomas Pynchons work by the time we reach the postmodernist a narration the quest for knowledge succumb to the proliferation of words and questions for epistemology and questions of epistemology succumb to questions of ontology.

So, for example some of you ontological questions that would emerge in Pynchons novel would be; which world is this, what is to be done in it and which of my selves is to do it. So, there are multiple levels of confusions and a plurality of experiences that are being present to us, which makes this transition from the epistemological aspect to the ontological question from modernism to postmodernism. I present this illustration to you because maybe the way ahead for us in trying to map questions of genealogy, the questions of understanding postmodernism is also through a series of illustrations, also through by engaging with a series of text like Brian Mchale does.

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Mapping the genealogy of Postmodernism

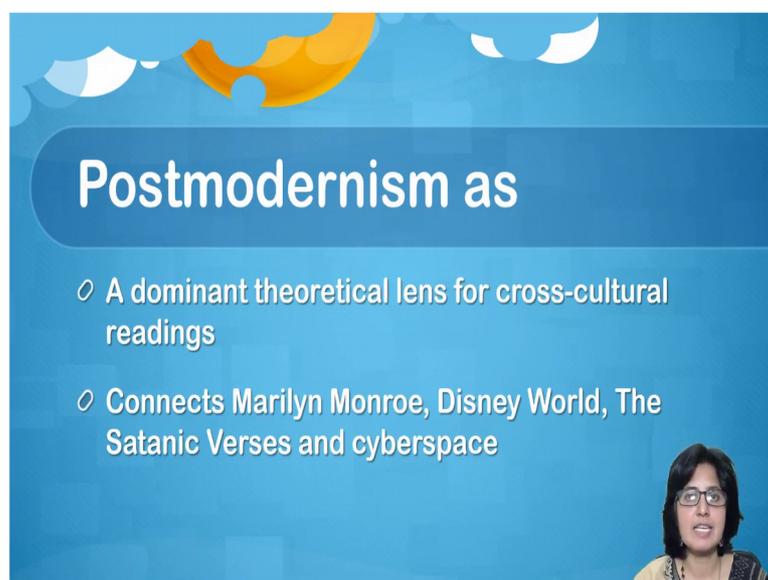
- Through individual critiques / commentaries – mostly essays, articles
- Historical positioning of cultural and literary trends
- Comparative analysis / criticism of literary texts

So, when we try to map the genealogy of postmodernism we are also trying to journey through traverse through individual critiques and commentaries mostly essays and articles, which we shall begin to do from next week session onwards. And we also try to position the

cultural and literary trends within a historical framework within a certain definite principles within certain definite framework. So, that it is easy to present it is easy to access, and you will also be doing a comparative analysis and literary criticism of various literary text about a fiction post fiction and different other genres which are available to us.

So, as I wind up this session where we began talking about the genealogy of postmodernism which, where we started to locate the starting points of postmodernism and also engaged with the various difficulties inherent in this task.

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We also wind up by reiterating that postmodernism is perhaps a only a theoretical lens the dominant theoretical lens available for us for cross cultural readings. As the graphic guide postmodernism would put it this is the only theoretical framework which would connect to Marilyn Monroe, Disney world, The Satanic Verses and Spy Cyberspace in a same framework.

So, with this we come to an end of this session from the next section onwards we shall begin looking at particular texts and trying to understand them within the framework of postmodernism.

Thank you for listening, and look forward to see you in the next sessions.