

Literary Theory 1

Structuralism

What is Structuralism?

- A French movement of the 1950s closely associated with Russian Formalism, Prague School and Polish Structuralism (itself based on Stylistics)
- A departure from Humanism
 - Concerned with the underlying relations constituting language and all symbolic systems
- A way of thinking about the world predominantly concerned with the perceptions & description of structures
- Claims that the nature of every entity in any situation has no significance by itself, and in fact is determined by all the other entities involved in that situation
- Nothing can be understood in isolation
- Full significance of any entity cannot be perceived unless and until it is integrated into the structure of which it forms a part
- Contexts of larger structures do not exist by themselves. These are formed by our way of perceiving the world.
 - Meaning is attributed
 - All human activity is constructed (not natural or "essential")

Major Figures

- Ferdinand de Saussure
- Claude Lévi-Strauss
- Roland Barthes
- A. J. Greimas
- Jonathan Culler
- Roman Jakobson
- Vladimir Propp
- Terence Hawkes
- Gerard Genette
- Jean Piaget
- Louis Althusser

Ferdinand de Saussure (1857-1913)

- Roots of Structuralism
 - Lectures and theories of early 20th century Swiss linguist Ferdinand de Saussure at the University of Geneva

- Course in General Linguistics (1916)
 - Published posthumously from lecture notes in 1916 by Charles Bally and Albert Sechehaye
- The object of linguistics is not language, but LANGUE and PAROLE
 - Language exists beyond speech, beyond the individual, beyond things
 - Move away from historical study of language to structures, functions
 - Laid the foundations of Semiotics

Structuralism as a philosophical stance

- Structuralists are interested in the interrelationship between
 - UNITS (also called "surface phenomena")
 - RULES (the ways that units can be put together)
- In language
 - Units are words and the rules are the forms of grammar which order words
 - In different languages, the grammar rules are different, as are the words, but the structure is still the same in all languages: words are put together within a grammatical system to make meaning.

An Example

- Cinderella
- Characters: princess, stepmother, prince
- Plotline: a princess is persecuted by a stepmother and rescued (and married) by a prince
- Units: princess, stepmother, and prince
- Rules: stepmothers are evil, princesses are victims, and princes and princesses have to marry.
- Structuralist analyses of literature identify such underlying structures

Structuralist notions on units and rules

- Structuralists believe that the underlying structures which organize units and rules into meaningful systems are generated by the human mind itself, and not by sense perception.

- As such, the mind is itself a structuring mechanism which looks through units and files them according to rules.
- So, structuralism sees itself as a science of humankind, and works to uncover all the structures that underlie all the things that humans do, think, perceive, and feel

These structures are universal

- Every human mind in every culture at every point in history has used some sort of structuring principle to organize and understand cultural phenomena.
- Every human culture has some sort of language, which has the basic structure of all languages: words/phonemes are combined according to a grammar of rules to produce meaning.
- Every human culture similarly has some sort of social organization
- All of these organizations are governed, according to structuralist analyses, by structures which are universal.

Properties of a Structure

- Wholeness. This means that the system functions as a whole, not just as a collection of independent parts.
- Transformation. This means that the system is not static, but capable of change. New units can enter the system, but when they do they're governed by the rules of the system.
- Self-Regulation. This is related to the idea of transformation. You can add elements to the system, but you can't change the basic structure of the system no matter what you add to it. The transformations of a system never lead to anything outside the system.

Saussure's ideas on linguistics

I: THE NATURE OF THE LINGUISTIC SIGN

- Language is not a mere NAMING process, by which things get associated with a word or name. Instead of uniting a thing with a name, the linguistic sign unites a concept with a sound-image
- The linguistic SIGN (a key word) is made of the union of a concept and a sound image. A more common way to define a linguistic SIGN is that a SIGN is the combination of a SIGNIFIER and a SIGNIFIED. Saussure says the sound image is the SIGNIFIER and the concept the SIGNIFIED.

II: LINGUISTIC VALUE

- Thought is a shapeless mass, which is only ordered by language
 - No ideas preexist language; language itself gives shape to ideas and makes them expressible.
- The VALUE of a sign is determined, however, not by what signifiers get linked to what particular signifieds
 - But rather by the whole system of signs used within a community
 - VALUE is the product of a system or structure (LANGUE), not the result of individual relations (PAROLE).

III. SYNTAGMATIC AND ASSOCIATIVE RELATIONS

- The most important kind of relation between units in a signifying system, is a SYNTAGMATIC relation.
 - Basically, a LINEAR relation
 - In spoken or written language, words come out one by one
 - Because language is linear, it forms a chain, by which one unit is linked to the next.

Syntagms

- Combinations or relations formed by position within a chain are called SYNTAGMS.
- Language is constituted by strings of linguistic objects: words, phonemes or morphemes
 - Each object contrasts with the other objects
- The terms within a syntagm acquire VALUE only because they stand in opposition to everything before or after them. Each term IS something because it is NOT something else in the sequence.
- SYNTAGMATIC relations are most crucial in written and spoken language, where the ideas of time, linearity, and syntactical meaning are important.

Associative Relations

- Signs are stored in your memory, for example, not in syntagmatic links or sentences, but in ASSOCIATIVE groups.
- "Education" — "-tion": education, relation, association
- Similar associations: education, teacher, textbook, college.

- Random set of linkages: education, baseball, computer games, psychoanalysis
- ASSOCIATIVE relations are only in your head, not in the structure of language itself, whereas SYNTAGMATIC relations are a product of linguistic structure

Saussurean Theory

- Binary Oppositions (defining a unit of language against what it is not)
- SIGN—Signifier (Signifiant)/Signified (Signifié)
 - Saussure stressed that the relationship between the signifier and the signified was entirely conventional, completely arbitrary. Both terms are psychological in nature (sound-image and concept)
- Langue / Parole
 - Collective language system and individual use of that system; homogeneous and heterogeneous
 - Like competence & performance; base and superstructure; unconscious and conscious
- A speech community follows the same connections between a signifier and a signified
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- Synchrony / Diachrony
 - Contemporary state and historical dimension
- Paradigm / Syntagm
 - Similarity / Contrast
 - Selection / Combination
- Speech / Writing
- Speech guarantees subjectivity and presence (someone has to do the speaking)
- Writing is about absence, the absence of the speaker and what is signified by the written signifiers.
- Derrida calls the privileging of speech and presence logocentrism
- Three dictums
 - Meaning is arbitrary (Language isn't a reflection of the world)

- Meaning is relational (paradigmatic-syntagmatic axis, 8.25 Geneva to Paris express)
- Language constitutes our world (terrorist / freedom fighter, seasons)
- Many of Saussure's ideas were criticised in later times, and is not considered important today
- Controversial ending of Course: "Linguistics has as its unique and true object the language envisioned in itself and for itself"

Implications on literary criticism

- Anti-humanist view
- Individual human agency underprivileged
- Neither human beings nor social phenomena have essences
- Sharp divergence from the Romantic notion of the author as the source of meaning
- Emphasis shifted from authorial intention to broader impersonal linguistic structures in which the author's text "participates"
- Todorov, Greimas, reacted against Sartre's existentialism for its undue focus on the human being

Michel Foucault's This is Not a Pipe

- In this book, Foucault questions received notions of representation in art by engaging a number of artworks by Belgian surrealist painter René Magritte.
- Foucault's argument:
 - In Modernity, people are falsely positioned within a system of seeing that links reality with visual representation
 - In saying that an image resembles reality, one assumes the ontological superiority of the latter
 - Both Magritte and Foucault are in agreement with Ferdinand de Saussure in asserting the arbitrariness of the sign.

Saussurean Theory—Implications

- Cut across literature or humanities to give objective account of cultural practices
 - Literary work becomes text (play of component elements according to codes)
- Individual author / subject is a construct, dead
- The act of Reading (not author or even reader) central agency in criticism

Semiotics / Semiology

- Language must be studied in itself
- Charles Sanders Peirce and Saussure
 - Saussure suggests that the study of language must be situated within the larger province of semiology. i.e., Linguistics is a part of semiology
- Science of signs (what constitutes signs, what laws govern them)

Concepts

- A word's meaning derives entirely from its difference from other words in the sign system of language – rain not brain or sprain or rail or roan or reign
- All signs are cultural constructs that have taken on their meaning through repeated, learned, collective use
- Even when we try to define a sign, we are always forced to use another sign to translate it. The process of communication is an unending chain of sign production, which Peirce dubbed 'unlimited semiosis'
- wag (n) १. ठठीलिया, मसखरा, हंसोड
- wag (vti) १. हिलना, हिलाना, चलना, डोलना
- wage (n) १. मजदूरी, वेतन
- wage (vt) १. किराया करना, २. दांव पर लगना, होड बढ़ना, ३. हाथ में लेना
- Charles Sanders Peirce introduces the distinctions of symbolic, iconic, and indexical signs.
- Iconic "resembles its signified" (drawing of a dog; map) but still mediated
- "Indexical signs involve an existential link between the signifier and the referent: the sign relies on their joint presence in time" (smoke means fire; footprints means person)
- Symbolic—arbitrary linking through social/cultural convention.

Denotation and Connotation

- Concepts in Semantics
- Denotation is the first order of signification: the signifier is the image itself and the signified the idea or concept—what it is a picture of.
- Connotation is a second-order signifying system that uses the first sign as its signifier and attaches an additional meaning, another signified, to it.

- Barthes argues that connotation is the primary way in which the mass media communicate ideological meaning.

Myth Criticism: Influence

- Structuralism as a movement developed in the 1950s
- Challenged New Criticism
- Anticipated by Northrop Frye's Myth Criticism (1940s-mid-60s)
- Other Myth Critics: Richard Chase, Leslie Fiedler, Daniel Hoffman, Philip Wheelwright

Myth Criticism

- Drew upon anthropological and psychological bases of myths, rituals & folktales to restore the spiritual content to the alienated, fragmented world ruled by scientism, empiricism and technology.
- Regarded creation of myth (with its associations with magic, imagination, dreams...) as integral to human thought
- Literature emerges out of a core of myth
- Literature is a "system" based on "recurrent patterns"
- Myth is a collective attempt of cultures to establish a meaningful context for human existence

Frye's Anatomy of Criticism (1957)

- Continued the formalist emphasis of New Criticism
- Insisted even more strongly that criticism should be a scientific, objective and systematic discipline
- Literary history is a repetitive and self-contained cycle (where basic symbolic myths recur: deluge myth, trickster)

Structuralist Narratology

- A form of structuralism espoused by Vladimir Propp, Tzvetan Todorov, Roland Barthes, and Gerard Genette that illustrates how a story's meaning develops from its overall structure (its langue) rather than from each individual story's isolated theme.
- To ascertain a text's meaning, narratologists emphasize grammatical elements such as verb tenses and the relationships and configurations of figures of speech within the story

Claude Levi-Strauss & Structuralist Anthropology

- Linguistics one of the key social sciences
- Based on the idea that people think in terms of binary opposites—high / low, inside / outside, life / death
- Every culture can be understood in terms of these oppositions
- Levi-Strauss' approach arose from the philosophy of Hegel who explains that in every situation there are two opposing things and their resolution; he called these "thesis, antithesis, and synthesis"
- showed, for example, how opposing ideas would fight and also be resolved in the rules of marriage, in mythology, and in ritual

Claude Levi-Strauss

- Taught in Brazil
- Field-trips among peoples of the Amazon
- Resented Sartre's existentialism (which was humanist—the belief that human beings create their own meanings and essence)
- Analyzed cultural phenomena including mythology, kinship and food preparation
- Applied the principles of *langue* and *parole* in his search for the fundamental mental structures of the human mind (structures that form the "deep grammar" of society originate in the mind and operate in us unconsciously)
- Myths seem fantastic and arbitrary, yet myths from different cultures are similar. Hence he said there must be universal laws that govern myths (and all human thought).
- Myths consist of (1) elements that oppose or contradict each other and (2) other elements that "mediate", or resolve, those oppositions (such as Trickster / Raven / Coyote uniting Herbivores and Carnivores)
- Mythemes: the smallest component parts of a myth. By breaking up myths into mythemes, those structures (mythemes) may be studied chronologically (diachronically) or synchronically/relationally

Bricoleur and Engineer (The Savage Mind)

Related to Poststructuralism

- Bricoleur—works with hands in devious ways
- Puts pre-existing things together in new ways

- Makes do with whatever is at hand
- Savage Mind
- Bricolage is the characteristic of mythological thought
- Levi-Strauss argued that the "savage mind" had the same structures as the "civilized" mind and that human characteristics are the same everywhere. [
- Derrida extended this to all discourses
- Engineer—true craftsman
- Deals with projects in entirety, taking into account the availability of materials and tools
- Creates new tools and materials
- Scientific Mind
- In *The Savage Mind*, structuralist anthropologist Claude Lévi-Strauss characterized two modes of thought, the mythical and the scientific. Mythical thought is grounded in observation of the sensible world, whereas scientific thought is grounded in the imperceptible (Lévi-Strauss, 1968). Lévi-Strauss drew an analogy between mythical thought and bricolage, a French word with no precise English equivalent but similar to our notion of tinkering, of dabbling. The bricoleur is a skillful handyman, a jack-of-all-trades who uses convenient implements and ad hoc strategies to achieve his ends. Unlike the engineer, the scientific thinker who strives to construct holistic, totalizing systems from the ground up, the bricoleur performs his tasks from spare parts, from odds and ends.
- In his critique of Lévi-Strauss's (1968) reliance on scientific thought as a production of universalism, Jacques Derrida (1967/1980) showed that even the engineer is a bricoleur himself, a myth.

Bricolage: Levi-Strauss

- In Levi-Strauss's concept of bricolage, what is important is that signs already in existence are not used for purposes that they were originally meant for. When a faucet breaks, we insert a cloth in it, so that it does not leak. The cloth is not actually meant for stopping the leak. In using it for this purpose, we transform it into a different object, by making it function in a different way altogether.
- Unlike us, the engineer would have taken into consideration the possibility that the tap might

break off from the sink and he would have had either a spare faucet for this eventuality or all the spanners and bolts necessary to repair the tap.

- What Levi Strauss tries to prove is that the Savage Mind has the same features as the Scientific Mind.
- Mythology functions more like a bricoleur, whereas modern western science works more like an engineer. In Levi-Strauss's writings, the status of modern western science is ambivalent. On the one hand he endorses scientific approaches to the material under study, on the other he suggests that modern western science in contemporary societies has more or less the same status and function that mythology had in primitive societies.

Bricolage: Derrida

- Derrida argues in "Structure, Sign and Play" that the opposition of bricolage to engineering is far more troublesome than Levi-Strauss admits. In the first place it is simply a myth to suppose it is possible for anyone "to construct the totality of his language, syntax and lexicon" or to be "the absolute origin of his own discourse". But it is precisely such control of theory and method Levi-Strauss attributes to the engineer, which would seem a very strange attribution for a structuralist to make.
- "The engineer is a myth produced by the bricoleur" because the bricoleur would not be as exciting and inventive if the engineer were not so unimaginative and dreary. "As soon as we cease to believe in such an engineer, and as soon as we admit that every finite discourse is bound by a certain bricolage, and that the engineer and the scientist are also species of the bricoleurs, then the very idea of bricolage is menaced and the difference in which it took on its meaning breaks down.
- From this, it is also clear how a binary opposition produces the myth of a privileged term by producing the myth of an absolutely opposing term. In every case, the opposing term has absolutely none of the qualities of the privileged term.

Roland Barthes

- Work embodies transition from structuralist to poststructuralist perspectives
- Certain works have a Marxist perspective

- Extended structural analysis and semiology to broad cultural phenomena
- Confronted the limits of structuralism

Barthes: Works

- Early works derived inspiration from Saussure, Sartre, Brecht
 - Writing Degree Zero (1953)
 - Mythologies (1957)
- Structuralist works
 - Elements of Semiology (1964)
 - "Introduction to the Structural Analysis of Narrative" (1966)
 - "Death of the Author" (1968)
- Poststructuralist works
 - S/Z (analysis of Sarrasine, 1970)
 - "From Work to Text"
 - The Pleasure of the Text

Roland Barthes

- In Mythologies
- Ideological critique of products of mass bourgeois culture
 - soap, advertisements, images of Rome...
 - attempt to discover a "universal nature" behind this
 - This is explained using the concept of "myth"

Barthes' notion of "myth"

- Myth is a language, a mode of signification
- Reiterates Saussure's view that semiology comprises three terms: signifier, signified and sign
- "Sign" is a relation
- The structure of myth repeats this tridimensional pattern (Myth is a second-order signifying system illustrated by the example of the young Negro)

The Young Negro

- Orders of signification
- An idea Barthes adopted from Danish linguist Louis Hjelmslev
- First-order signification (linguistic level): the French are militaristic
- Second-order signification (mythological level): France is a great Empire, and all her sons, without any colour discrimination, faithfully serve under her flag; the zeal shown

by this negro in serving France shows that the allegations against colonialism are all false)

- Democracy, freedom, American imperialism etc are all such myths, wrenched from their historical contexts to mean and naturalize peace, world order and security
- The very principle of myth is “to transform history into nature”
- Ideology and culture, as kinds of propaganda, work best when they are not recognized as such because they contribute to the construction of what people think of as “common sense”
- “The whole of France is steeped in this anonymous ideology: our press, our cinema, our theatre, our popular literature, our ceremonies, our Justice, our diplomacy, our conversations, our remarks on the weather, the crimes we try, the wedding we are moved by, the cooking we dream of, the clothes we wear, everything, in our everyday life, contributes to the representation that the bourgeoisie makes for itself and for us of the relationships between man and the world.”

Death of the Author (1968)

- Deconstructionist, anti-humanist theory
- Author, symbolically male and end of all meaning, is now deposed.
- The Death of the Author is followed by the Birth of the reader; not just the reader, but the scriptor or writer.
- The writer is an agent or medium created in language rather than existing before or after it, who mixes writings, counters one with the others, never to rest on any one of them.

Roland Barthes

- In S/Z (study of Balzac's “Sarrasine”):
 - Readerly (lisible) text (specific meanings—close meaning; conventions of 19th century Realism; console the reader; fulfills expectations; pleasure)
 - Writerly (scriptable) text (galaxy of signifiers—encourages reader to be producer of meanings; conventions of Modernism; disturb the reader; resists closure; presents plurality; jouissance)
- In The Pleasure of the Text:

- Comfortable plaisir (pleasure) of conventional texts; comes from culture and does not break with it
- jouissance (bliss) of uncontrolled play of signifiers; imposes a state of loss, defamiliarizes and unsettles the reader's historical, cultural and psychological assumptions (a modernist or avant-garde text)

American Structuralists of 1960s

- Roman Jakobson
- Jonathan Culler (Structuralist Poetics), etc
- In the field of semiotics
- C. S. Peirce
- Charles Morris
- Noam Chomsky

Poststructuralism

Beginnings

- Structuralism perceived that its own system of analysis was somehow essentialist
- Post-structuralists hold that in fact even in an examination of underlying structures, a series of biases introduce themselves
- At the root of post-structuralism is the rejection of the idea that there is any truly essential form to a cultural product, as all cultural products are by their very nature formed, and therefore artificial

Some Intellectual Precursors

- Nietzsche's critique of Judea-Christian values and the concept of genealogy
- Marcel Mauss's The Gift: Forms and Functions of Exchange in Archaic Societies (1925)
- George Bataille's The Accursed Share: An Essay on General Economy (1949)
- All these works are examples of theory disrupting an order by turning its concepts against its own discourse

Context

- Cultural context of the 1960s
- A pivotal moment in 1966—Derrida's paper “Structure, Sign and Play in the Discourse of the Human Sciences” delivered at Johns Hopkins University

Roland Barthes

- Death of the Author
- Concept of “metalanguage” [Elements of Semiology (1967)]
 - A systematized way of talking about concepts like meaning and grammar beyond the constraints of a traditional (first-order) language
 - Barthes exposes how orders of language rely upon a metalanguage by which it is explained, thus exposing all languages and discourse to scrutiny.

Derrida: An Introduction

- Algerian-born French-Jewish philosopher
- Associated with the Tel Quel group of literary and philosophical theorists
 - Tel Quel, a French avant-garde literary magazine associated with nouveau roman, Surrealism, and later, Marxism
- Attacked systematic, quasi-scientific pretensions of structuralism
- Anti-foundationalism, anti-essentialism
- Notion of structure presupposes centre which escapes structurality

Structure, Sign and Play

- “Structure, Sign and Play in the Discourse of the Human Sciences” presented at a conference titled “The Language of Criticism and the Sciences of Man” in Johns Hopkins University in Baltimore, in 1966
 - Introduced the concept of Deconstruction
- Organized by Richard A. Macksey for the newly founded Humanities Center, and sponsored by the Ford Foundation
- Notable French thinkers including Paul de Man, Roland Barthes, Jean Hyppolite and Jacques Lacan attended
- Announces an Event or Rupture in the history of metaphysics
 - A radical decentring of the structure/centre
- The structure has a centre that
 - Limits free play

Deconstruction of the Centre

- “The centre is at the centre of the totality, and yet, since the centre does not belong to the totality (is not the part of the totality) the totality has its centre elsewhere. The centre

has its centre elsewhere. The centre is not the centre.”

Poststructuralism: Overview

- Primacy of theory
- Decentring of the subject (critique of humanism)
- Reading, texts, writing
- Discourse (text—all modes of significatn, local, provisional, pertaining power relationships)
- Hermeneutics of suspicion (Ricoeur)—deconstructing sub-texts

A Comparison

STRUCTURALISM

- Origins in linguistics (belief in objective knowledge)
- Tends towards abstractions, generalizations
- Reality constructed through language

POSTSTRUCTURALISM

- Origins in philosophy (scepticism about objectivity)
- Tends to be emotive, urgent, euphoric
- Construction of reality a continual yet postponed process

Key Figures

- Frederich Nietzsche
- Sigmund Freud
- Martin Heidegger

Jacques Derrida

- Born in 1930 in Algeria, into a Sephardic Jewish family
- Algeria at this time was a French colony
- Many of his writings are auto-biographical
- Time when a remarkable generation of philosophers and thinkers was coming of age: Deleuze, Foucault, Althusser, Lyotard, Barthes
- The Fifties in France was the time of phenomenology, and Derrida closely studied and did a Masters thesis on Husserl
- Derrida led to a Hegelian reading of Husserl
- The 1960's is a decade of great achievement for this generation of French thinkers
- 1961—Foucault’s Madness and Civilization
- In 1967 (at the age of thirty-seven), Derrida has his “annus mirabilis” (wonderful year), publishing three books at once: Writing and

Difference, Speech and Phenomena, and Of Grammatology

- In all three, Derrida uses the word “deconstruction” in passing to describe his project
- The word catches on immediately and comes to define Derrida's thought
- In the 1960's Derrida taught in France
- From the '70's, Derrida held many appointments in American universities, in particular Johns Hopkins University and Yale University
- In the '80's founded the International College of Philosophy in Paris
- In the 1990's, Derrida's works went in two simultaneous directions that tend to intersect and overlap with one another: politics and religion (as seen in Spectres of Marx)
- Derrida died of pancreatic cancer on October 8, 2004

“Structure, Sign and Play in the Discourse of the Human Sciences”

- Lecture presented at Johns Hopkins University in Baltimore on 21 October 1966
- Delivered in French; first published in English in 1970
- At the conference titled “The Language of Criticism and the Sciences of Man” (18-21 Oct 1966)
- Organized by Richard A. Macksey for the Humanities Centre
- Others at the conference: Paul de Man, Roland Barthes, Jacques Lacan
- Later published as a chapter in Writing and Difference (1967)
- Inaugurated post-structuralism

Key Points

- The concept of structure in philosophy and social sciences
- De Saussure's idea of how phonemes and words gain meaning only through their relationship within a system
- Structuralist discourses hold on to the notion of centre, such as God, being, presence, or man
- This model of structure has to come to an end

- “Perhaps something has occurred in the history of the concept of structure that could be called an event...”
- The event denotes changes in Structuralism, in “the structurality of the structure”
- The centre is not a centre
- The result of the event must be that it leads to freeplay within the structure
 - Against the idea of a fixed centre
 - Against the notion of presence
 - Dissemination into multiple, contradictory meanings
- The essay illustrates Derrida's method of critiquing metaphysics while relying on it
 - He critiques Nietzsche, Freud and Heidegger
 - These philosophers are his greatest influences
 - But they are trapped with a destructive tendency of denunciation
- The essay focuses on the work of Levi-Strauss
 - Particularly the opposition between nature and culture
 - Discusses bricolage
 - We are all bricoleurs, creative tinkerers who must work with whatever tools we have
 - Concludes by reaffirming a change within Structuralism

Major Works

- Of Grammatology
- Writing and Difference
- Speech and Phenomena
- Dissemination
- Margins of Philosophy
- Glas
- Spurs: Nietzsche's Styles
- The Truth in Painting
- The Post Card: from Socrates to Freud and beyond
- Of Spirit: Heidegger and the Question
- Who's Afraid of Philosophy?
- "Circumfession," in Jacques Derrida
- Spectres of Marx
- The Gift of Death
- Politics of Friendship

- Body of Prayer
- The Work of Mourning
- Acts of Religion
- The Animal That therefore I Am

Derridean Theory

- Critique of concepts and hierarchies that define traditional Western ideas of identity, truth, reality
 - These ideas / concepts achieve their status by repressing other elements (which are turned into un-thought)
 - This centralizing of certain concepts and repression of others constitute Logocentrism.
- Against Logocentrism (Phonocentrism)
 - Critiqued Metaphysics of presence
- Centrality of the Logos
 - Logos means Word
 - Word of God, God
 - Rationality, Wisdom
 - Metaphysics of Presence
 - privileging presence over absence
 - Phonocentrism
 - spoken text, because of the physical presence of the speaker, is assumed to be directly related to thought; and hence superior to writing
- Undermines Logocentrism from within
- Does not seek to eliminate logocentric assumptions
 - It recognizes their inescapable function
 - The Centre is problematized or put under erasure
 - Allows us to read what it wipes out
 - Centre

Derridean Theory

- Advocated Traces of meaning
- Meaning is disseminated (effect of meaning, dispersed meanings, negating specific meaning)
- Multiple meanings (polysemism)
- Meaning characterized by Differance (Differance+Deferment)
- Practised Deconstruction

Differance

- Key term in Derrida's engagement with the philosophy of Edmund Husserl in Speech and Phenomena
- difference + deferment (differed space & deferred time)
- Meaning is infinitely deferred (postponed)
- Meaning is always under erasure because any text is always in an argument with itself
- Meaning exists in "traces"
- Flight of an Arrow (Zeno's paradox, Culler)
 - The arrow is static at every point, but always in motion
 - Present state is marked with the traces of past and future
 - What is happening at a given instant requires reference to other instants which are not present

Play

- "Free play" following the decentring of man from philosophical discourses.
- "Freeplay is the disruption of presence."
- "Freeplay is always an interplay of presence and absence."
- "Presence" is centre, logic, truth, God, etc. and freeplay leads to contradictory meanings that clash and cancel each other, leaving a void at the centre.
- All structures desire "immobility" beyond free play, but this can never be.
- Acc to Derrida, there is no structure that does not involve some play. A "fixed structure" is a myth, albeit a powerful one.

Trace

- Trace is the absent part of a sign's presence; what it differs / defers from.
- A sign leaves behind a trace
- All presences contain traces of absences.

Logocentrism

- Logos is Greek for word, speech or reason, terms which can connote law or truth. Derrida sees Western culture as inherently logocentric in that it revolves around a central set of truths which are purported to be universal principles.
- Against Logocentrism, Derrida advocates "decentring"

- The Centre to be “decentred”: in theology, God; in philosophy, Truth; in society, Man; in the text, core meaning.
- Phallogocentrism refers to the perceived tendency of Western thought to locate the centre of any text or discourse within the logos and the phallus (a representation of the male genitalia).
- Logocentrism is a belief that spoken words faithfully represent objects, concepts and meanings in the real world. Derrida's inference is that knowledge of the world is inevitably mediated, an idea developed by many philosophers over the past 300 years, including Saussure.
- Derrida appropriates Saussure's terms ‘signifier’ and ‘signified’ but extends the function of the signified to embrace the role of signifier. Thus "distinction between signified and signifier", as Derrida foresees, becomes "problematical".

Metaphysics of Presence

- The deconstructive interpretation holds that the entire history of Western philosophy has emphasized the desire for immediate access to meaning, and thus built a metaphysics around the privileging of presence over absence.
- Deconstructive thinkers describe their task as the questioning or deconstruction of this metaphysical tendency in philosophy.

Supplement, Originary Lack, Invagination

- If speech is present, writing is its supplement.
- The supplement seeks to efface the originary lack in presence.
- Thus speech and writing exist simultaneously, as an example of invagination

Écriture

- Translated as writing
- Any system of signs, any institution, any orientation
- writing as *différance* as opposed to the illusory authenticity of speech
- Refers to all systems inhabited by *différance*.
- Écriture is anti-logocentric
- *Archi-écriture*, refers to writing as an ultimate principle, rather than as a derivative of logos

(speech). Whereas the Western logos encompasses writing, *archi-écriture* encompasses the logos

- Speech can be thought of as a form of writing: writing on air waves, or on the memory of the listener or recording device, but there is no fundamental dominance at work.

Transcendental Signified

- Logocentrism is described by Derrida as a "metaphysics of presence," which is motivated by a desire for a "transcendental signified" or "centre". A "transcendental signified" is language-independent
 - A signified which transcends all signifiers, and is a meaning which transcends all signs.
 - A "transcendental signified" is also a signified concept or thought which transcends any single signifier, but which is implied by all determinations of meaning.
 - Final signified—God, Presence, Platonic forms, Cartesian cogito (It doesn't exist, or we can't know it)

Ethnocentrism

- Derrida critiqued phonocentrism. This critique supported his interrogation of ethnocentrism which he sees as epitomised in the Western world's, especially Saussure's, preference of speech over writing.
- Saussure thought that historically the Western world had privileged writing over speech, perhaps because of its permanence and the status which literature held in developed civilisations.
- To Derrida, Saussure's mind was 'ethnocentric' since it focused attention on developed cultures with an extensive tradition of writing, and ignored the rest.

What is Deconstruction?

- Derrida said he can't say for sure. All his essays are attempts to define it.
- Objectives:
 - To dismantle structures of meaning so as to expose the foundations upon which they are built. (Structure: “contradictory coherence”)
 - To show that conflicting forces within the text itself serve to dissipate the seeming definiteness of its structure and meanings

- To reveal the concepts of objectivity and linguistic autonomy as constructs.
- To show that a text is characterized by disunity rather than unity.

Derrida's Procedures

- Subverting binary oppositions (destabilizing hierarchies or paradoxes on which texts are founded)
 - Presence / Absence; Speech / Writing; Inside / Outside
- Undermining an attempt to establish a determinate margin to a text so as to determine what is "inside" and "outside"
- Reliance on rhetorical figures & figurative language
 - Metaphors cannot be reduced to literal meanings
 - Literal terms are metaphors whose metaphoric nature has been forgotten
- Derrida never lays out his concepts; allows them to emerge from "double readings" of passages

The Deconstructive Practice

- Critique of language and representation
- Seeks to identify power relations
 - As represented in the text
 - As a precondition to certain responses to the text
- There is nothing outside the text
 - There is nothing inside the text either
 - There is nothing outside context
 - There is no presence inherent in language
 - There is no presence to which language refers
 - Readers can't get beyond verbal signs to things in themselves
- The play of linguistic meanings is "undecidable"
 - Meaning is not the spontaneous expression of ideas
 - Signifier and signified owe their identities not to inherent features, but to their differences from other speech sounds, written marks, etc.
 - The features that signify meaning are never present in their positive identity, neither

are they absent. Instead, they exist as "trace" or effects of meaning.

Deconstructive (Double) Reading

- First provisional reading of determinate meaning (fixed meaning)
- Second critical reading results in APORIA
 - "Insuperable deadlock or contradictory, undecidable meanings
 - Aporia is the Greek term for the state of helplessness—the inability to proceed—that ends all of Plato's early dialogues. Through his pointed questioning, Socrates succeeds in showing that his interlocutors have no appropriate definition for the topic under consideration
 - In drama, when characters are in an irresolvable logical difficulty (as in "To be or not to be" soliloquy, for eg.)
- At this stage, deconstruction happens—text deconstructs itself by undermining its own supposed unity, by dispersing itself into contradictory means

Deconstruction: A Revision

- Read the text against itself
- Show that the text is characterized by disunity rather than unity
- Read so intensively that language explodes into multiplicities of meaning
- Look for shifts, breaks, fault-lines in the text

Other Deconstructionists

- Yale School
 - Paul de Man, Geoffrey Hartman, J. Hillis Miller, Harold Bloom
 - They, along with Derrida, contributed to the major work, *Deconstruction and Criticism*
 - Bloom later distanced himself from deconstruction
 - Influenced by Jacques Derrida and the post-structuralist dimension of deconstruction as opposed to its phenomenological dimension.
 - Distanced from the 1990s-preoccupation of deconstruction with political and ethical questions
- Gayatri Spivak
- Jonathan Culler
- Barbara Johnson

Critics of Deconstruction

- On various grounds, these critics and others have critiqued Derrida and deconstruction:
 - Michel Foucault
 - Jurgen Habermas
 - John Searle

Roland Barthes (1915-1980)

- Educated in France, Romania, Egypt
- Research in lexicology and sociology
- One of the first critics to apply the study of structuralist ideas of Ferdinand de Saussure to literature
- In Structuralist phase
 - Preoccupied with how ideologies and value-systems are coded in languages and social usages
 - Applied Structural linguistics on signifying systems like fashion
- Poststructuralist phase (1970s)
 - Emphasis on subjectivity and physical experiences of the body

Major Works

- Structuralist Works
 - Writing Degree Zero (1953)
 - Mythologies (1957)
 - Elements of Semiology (1964)
 - "Introduction to the Structural Analysis of Narrative" (1966)
- "The Death of the Author" (1968) marked the end of Structuralism
- Poststructuralist Works
 - S/Z (1970)
 - Analysis of Balzac's Sarrasine marked the transition from Structuralism to Poststructuralism
 - "From Work to text" (1971)
 - The Pleasure of the Text (1973)
 - Image-Music-Text (1977)

Analysis of Balzac's Sarrasine

- Balzac analysed Sarrasine according to five codes: hermeneutic, semic, symbolic, proairetic, cultural)
 - Barthes identified 561 meaning units which were categorised into these 5 codes, all working together in a narrative

- A ball is going on at Monsieur de Lanty's mansion; the narrator is sitting away from the guests, looking at the garden from the window
- de Lanty's family is strangely devoted to an intriguing old man in the house
- The narrator's friend Mme Beatrix Rochefide is sitting next to the old man and she touches him; the narrator takes her away and the next day tells her about the old man

Sarrasine

- Ernest-Jean Sarrasine was an artistic boy who had problems in school and became the protege of the sculptor Bouchardon
- Sarrasine's sculpture wins a competition and he goes to Rome where he sees a theatre performance of Zambinella
- He falls in love with her; attends all her performances, and feels she is the ideal woman. But she hints some danger in their relationship
- There is a party at the French embassy and Sarrasine wants to abduct Zambinella from there. Then Zambinella's patron, a cardinal, tells him she is a castrato. Sarrasine abducts her anyway.
- Zambinella confirms that she is a castrato
- When Sarrasine is about to kill, the cardinal's men barge in and kill Sarrasine
- The old man in the house is Zambinella
- Mme Rochefide expresses her distress and the story ends

Barthes's Analysis

- In S/Z Barthes analysed Sarrasine, a prototypical readerly text according to the five codes:
 - Proairetic code refers to the regular patterns or the sequence of events and the reader's expectation of the narrative
 - Hermeneutic code relates to the reader's interpretation and the questions raised that create suspense or enigma, carrying the narrative forward
- Reversible codes
 - Cultural code is the elements of common knowledge shared by the readers regarding the narrative

- Semic code is the code of signifiers or the common set of stereotypes that the readers already know (similar to cultural code)
- Symbolic code is similar to semi code but constitutes a deeper understanding of binaries like male/female, day/night, good/evil, etc
- Barthes focused on
 - Lexia, or blocks of signification or units of meaning (like a byte)
 - Connotation and denotation
 - Fragmentation at linguistic, structural and character levels
 - The complexity of the character of Zambinella
 - Multiple meanings

Poststructuralism & Postmodernism

- Postmodernism seeks to identify a contemporary state of the world, the period that is following the modernist period. Postmodernism seeks to identify a certain juncture, and to work within the new period.
- Post-structuralism, on the other hand, can be seen as a more explicitly critical view, aiming to deconstruct ideas of essentialism in various disciplines to allow for a more accurate discourse

Postmodernism

What is Postmodernism?

- The period term for cultural forms of the 1960s onwards
- Common characteristics of reflexivity, irony, mixing of high art and low art
- Began in architecture and moved on to other arts and cultural forms
- Characterized by diverse approaches

Reaction to Modernism

- The term postmodernism presupposes an era that preceded it, modernism
 - Modernism itself was a reaction against the pre-modern, which considered God as the centre
- A reaction against
 - The modern age that began in western Europe (late 17th century to the 1960s), which sought unity, wholeness, and totality

and was optimistic about human potential (the human being was the centre)

- Modernist movement (of the early 20th century), which is regarded as sterile and totalitarian

Against 18th C Enlightenment

- Belief in an objective reality
- Belief in Science which deals with Truth
- Belief that Reasons and Logic can lead individuals and societies to a better life
- Belief in the Universality of rational and intellectual traditions
- Belief in universal human nature
- Belief that language reflects Reality
- Belief that human beings can know Truth
- Belief in general, "totalizing" systems of thought

Modernism

- "On or about December 1910 human nature changed. All human relations shifted, and when human relations change there is at the same time a change in religion, conduct, politics, and literature." —Virginia Woolf, "Mr. Bennett and Mrs. Brown" 1924
- God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives: who will wipe this blood off us? What water is there for us to clean ourselves? What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it? — Nietzsche

The Angel of History

- "A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one perceives the angel of history. His face is towards the past. Where we perceive a chain of events, he sees one catastrophe, which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is

blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. —Walter Benjamin, Theses on the Philosophy of History

Modernism

- The broad literary and cultural movement that spanned all of the arts and even spilled into politics and philosophy
- Like Romanticism, Modernism was highly varied in its manifestations
- The dates when Modernism flourished
 - Its genesis perhaps being before 1860 and going up to World War II
- Modernist art initially began in Europe's capitals— London, Milan, Berlin, St. Petersburg, and especially Paris
 - Spread to the cities of the United States and South America after World War I
 - By the 1940s, Modernism had taken over the American and European academy
 - Here it was challenged by Postmodernism in the 1960s
- Modernism's roots
 - Rapidly changing technology of the late nineteenth century
 - Theories of such late nineteenth-century thinkers as Freud, Marx, Darwin, and Nietzsche
- Modernism influenced painting first
 - Impressionism and Cubism are forms of Modernism
- In the decade before World War I writers like Ezra Pound, James Joyce and others translated the advances of the visual arts into literature
- By the late 1930s characteristically modernist techniques as stream-of-consciousness narration spilled into popular writing and became standard
- Modernism's concerns
 - The accelerating pace of society toward destruction and meaninglessness
- In the late 1800s many of society's certainties were undermined

- Marx demonstrated that social class was created, not inherent
- Freud boiled down human individuality to an animalistic sex drive
- Darwin provided evidence that the Bible might not be literally true
- Nietzsche argued that even the most deeply-held ethical principles were simply constructions
- Modernist writers attempted to come to terms with where humanity stood after its cornerstones had been demolished
- They tried to find something valuable in the past that could inspire construction of a new society.

Relation to Modernism

- Postmodernism is at once a continuation of and a break away from modernism.

Modernism is against Objectivity

- Emphasis on impressionism and subjectivity.
- Not about WHAT is objective reality, but it is about HOW the individual subjectively perceives it.
 - For e.g. Stream-of-consciousness
- Move away from objectivity
 - Away from omniscient third person narrator, fixed points of view, clear-cut moral positions.
 - For e.g. Faulkner

Modernism is about Fragmentation

- Blurring of distinction between genres
 - poetry prose (Eliot, e e cummings)
 - prose poetry (Woolf, Joyce)
- Emphasis on fragmented forms, discontinuous narratives, collages
 - For e.g. The Waste Land

Modernism is reflexive and minimalist

- Tendency towards reflexivity, self-consciousness about the production of a work of art
- Rejection of elaborate formal aesthetics in favour of minimalist designs, spontaneity and discovery

Modernism & Postmodernism

Similarities

- Both schools
 - Reject rigid genre distinctions
 - Emphasize parody, pastiche and playfulness
 - Favour reflexivity, fragmentation, ambiguity
 - Place emphasis on the decentred, dehumanized subject
- Voice the insecurities of the
 - 20th century Western world.
 - lost colonies in the Third World
 - world torn apart by two major World Wars
 - new social theories and developments such as Marxism and postcolonial migrations
 - new technologies
 - power shift from Europe to the United States

Modernism & Postmodernism

Differences

- Modernism
- Fragmentation is tragic
- Laments the loss of unity
- Art can provide unity
- Modernism
- Rationality and order are important, and possible
- The dominant centre represents Order, the powerless periphery is Disorder

Modernist Motifs

- Myth—is simply a way of controlling, or ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history (Eliot, "Ulysses, Order and Myth")
- Metropolis—"Unreal City," Modernist city, torn apart by social pressures and reconstituted through myth and the power of language
- Cubism, Picasso, Les Femmes d'Alger (O.J. no. 119). Modernist art, esp this painting, influenced by African sculpture for its fresh motifs and simplicity and originality of expression
- Re-examination of folk art, esp African American, under the influence of Harlem Renaissance
 - Avant-garde

- Opposed to kitsch (Adorno, Greenberg) refers to sentimental, imitative art.
- Social alienation
- Experimentation
- Art for Art's sake
- Anti-art
- Jazz, noise music

Some Intellectual Influences

- Baudelaire (who along with Mallarmé and Verlaine formed the Decadents)
- Anger, darkness, corruption, negated conventional morality
- Argued in favour of artificiality, newness, stepping outside constraint and convention
- Dyed his hair green and rumours about his eating babies' brains!
- Was a Dandy (all aesthetes were): one who emphasized physical appearance, refined language, and leisurely hobbies. Baudelaire defined Dandy as one who elevates aesthetics to a living religion
- Henri Bergson's Creative Evolution.
- Bergson saw reality as a constant state of dynamic flux in which past, present and future formed a single continuum.
- He insisted that the time of consciousness existed on multiple interrelated levels.
- To Bergson, memory was synonymous with consciousness, an unending flow rather than a succession of discrete instants

Postmodernism & Poststructuralism

- Both schools recognize that it is impossible to have a coherent centre
- Centre is constantly under erasure
- Centring and decentering are continually postponed (différance)
- So, there is NO centre OR there are MULTIPLE centres

The Rise of Postmodernism

- Two World Wars
 - Confidence in human progress and autonomy is shattered
 - Auschwitz and the Soviet gulags
 - The failure of the metanarratives of Nazism, Marxism, scientism, or rationalism
- The rise of postmodernism was signalled by

- The fall of the Berlin Wall (1989) exactly 200 years after the storming of the Bastille (1789)
 - The storming of the Bastille in Paris (1789) is often considered the shift to modernism
- The fall of communism
- The rise of a global, American, suburban culture

Berlin Wall

- The Berlin Wall was erected by East Germany in 1961
 - East Germany (GDR) was part of the Eastern Bloc during the Cold War period and was one of the Soviet Satellite states
- They claimed that the Wall is to protect their socialist state from fascist elements
- In practice, the Wall prevented emigration into East Germany as well as defection (desertion) by East Germans

Use of the Term

- The terms postmodern / postmodernism
 - In use in the late 19th century
 - Became common in the early 20th century
 - Took on the present meaning only by the 1950s
- Jean-François Lyotard
 - In *La Condition postmoderne* (The Postmodern Consciousness, 1979)
- Charles Jencks
 - “The Rise of Postmodern Architectures” (1975)

An Early Event

- The assassination of John F. Kennedy in 1963
 - Sometimes regarded as the starting point of postmodernism
 - Not because of the tragic content of the event
 - The nation was tied together by television for the first time
 - The event was highly “mediated”

Ihab Hassan

- An Egyptian-American critic
- Major postmodernist theorist
- The Dismemberment of Orpheus: Toward a Postmodern Literature (1971)

- The Postmodern Turn: Essays in Postmodern Theory and Culture (1987)

The Myth of Orpheus

- Orpheus, the greatest musician
- Orpheus fails to bring back his wife Eurydice from Hades
- He becomes withdrawn, and his once beautiful songs turn to songs of grief
- The Maenads, female devotees of Dionysus, came upon him in the forest
- Refusing their drunken revelry, they tore him to pieces
- His dismembered head, still singing, was thrown down the river, where it floated to the Isle of Lesbos
- Orpheus introduces a new style to his music as a result of dismemberment

The Dismemberment of Orpheus

- Orphic dismemberment and regeneration is Ihab Hassan’s metaphor for a radical crisis in art and language, culture and consciousness, which prefigures postmodern literature
 - Early use of the term Postmodern
 - Analyzes Hemingway, Kafka, Genet, and Beckett as prefiguring Postmodernism

Literature of Exhaustion

- Title of a 1967 essay by John Barth
- Considered the manifesto of Postmodernism
- Explores the idea that realism has ended
- Postmodern novels imitate the form of the novel, and Postmodern authors imitate the role of the Author
- Discusses how art has been kept alive in the age when God and Author are dead
- Upholds Jorge Luis Borges as an example
- Controversial for predicting the death of literature
- A follow-up essay came in 1980: “The Literature of Replenishment”

Anti-Oedipus

- Term developed by philosopher Gilles Deleuze and psychoanalyst Felix Guattari
- In the French work *Capitalism and Schizophrenia*, which as two parts, *Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980)

- Based on Lacanian ideas, argue that Freudian psychoanalysis suppresses and controls human desire and indirectly perpetuates capitalism
- As part of what they call “materialist psychiatry”, the study of how desire is related to reality and capitalism (denoted by the term “desiring-production”)
- Bodies are desiring machines

Anti-Oedipus

- Instead of traditional psychoanalysis, advocated the technique of “schizoanalysis” which (instead of simplifying complexities) enhances complexity and heterogeneity
- The book is written in a difficult style embracing Marx, Nietzsche, Freud, anthropology, history, literature, and so on
- Marks the end of patriarchy, the end of hierarchies, the rise of new subjectivities, the power of negative thinking
- Reflects the dramatic changes in cultural theory in the post-1968 era

Against Interpretation

- Title of the first (1966) essay collection by Susan Sontag
 - Includes the essays “On Style” and “Against Interpretation”
- In the essay “Against Interpretation”, Sontag argues that new interpretations of art focus not on spirituality but on intellectual aspects
 - The focus is more on abstractions like form and content than on the sensuous aspects and the transcendental power of art

An Excerpt

- “The old style of interpretation was insistent, but respectful; it erected another meaning on top of the literal one. The modern style of interpretation excavates, and as it excavates, destroys...”
- “Interpretation is the revenge of the intellect upon art. Even more. It is the revenge of the intellect upon the world. To interpret is to impoverish, to deplete the world — in order to set up a shadow world of “meanings.” It is to turn the world into this world. (“This world”! As if there were any other.)”

Michel Foucault (1926-84)

- Attacked modern theory for its totalizing and essentializing character
- Rejected the label of postmodern
- Foucault’s concept of Discourse is central to Postmodernism
 - A dynamic form of social practice which constructs the social world, individual selves, and identity
 - Nothing has meaning outside of discourse
- Foucault related postmodernity to Power/Knowledge relationship
- Foucault’s Concept of Power
 - Power is dispersed and ubiquitous (everywhere)
 - Challenges the idea that power is wielded by some people using coercion
 - The term Power / Knowledge signifies that power is constituted through accepted forms of knowledge, scientific discourses and ‘truth’

An Excerpt

- ‘Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its “general politics” of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned; the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true’

Michel Foucault

- How discourses come into being
- Discursive Formations: the general enunciative principle that governs a group of verbal performances which follow the same patterns of concepts, themes and perspectives
- Discourse Analysis links power to the formation of discourse
- Discourse is production of knowledge through language and then practice
- The discourse that is characterized by the way of thinking or the state of knowledge at any one time in history is called episteme

- Biopolitics
 - The strategies and mechanisms through which human life processes are managed under regimes of authority over knowledge, power, and the processes of subjectivation
- Panopticon
 - A building as well as a system of control designed by Jeremy Bentham in the 18th century
 - Bentham follows the principle that power should be visible and unverifiable
 - The subjects begin to regulate their own behaviour
 - Foucault shows that this is how disciplinary societies subjugate their citizens

From Discipline and Punish: The Birth of the Prison

- “He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection.”

Jean-Francois Lyotard (1924-98)

- Discourse, Figure (1971)
 - Influenced by Lacan
- The Postmodern Condition: A Report on Knowledge (1979)
 - Analyzes knowledge in postmodern society as the end of 'grand narratives' or metanarratives
 - Uses Language Games theory of Wittgenstein
- Modernism
 - Relies on metanarratives
- Postmodernism
 - Criticizes metanarratives; focuses on mini-narratives

Meta- and Mini-narratives

- Metanarratives
- a story a culture tells itself about its beliefs and practices
- Hides instabilities and differences inherent in any social system

Modernism & Postmodernism Language

- Modernism
- Language a rational tool to represent reality
- Signifiers always point to signifieds

Jean Baudrillard (1929-2007)

- Simulacrum (a system of simulations) is something that replaces reality with its representation
- Contemporary world is a simulacrum, where reality has been thus replaced by false images, “loss of the real”
- we have lost the capacity to discriminate between the real and the artificial

Baudrillard's Simulacrum

- Simulations are false images that stand in for the real.
- The sign reaches its present state of emptiness in four stages.
- FIRST STAGE OF SIMULATION: sign represents a basic reality.
Example L.S. Lowry's paintings represent the monotony and repetitiveness of life in mid-20th c. Britain
- SECOND STAGE OF SIMULATION: sign misrepresents or distorts the reality behind it.
Example Victorian artist John Atkinson Grimshaw's paintings of Liverpool and Hull. Life in these cities were grim and dull, but the paintings show romantic and glamorised images.
- THIRD STAGE OF SIMULATION: sign disguises the fact that there is no corresponding reality behind it.
Example work of Surrealist artist Rene Magritte. What is shown beyond the window in the painting is not reality, but simply another sign, which has no more reality or authority than the painting within the painting.
- FOURTH STAGE OF SIMULATION: sign bears no relation to any reality at all.
Example a completely abstract painting, which is not representational at all, like the paintings of Mark Rothko.

Fredric Jameson (b. 1934)

- Market Capitalism — Realism
 - Steam-driven motor

- Monopoly Capitalism—Modernism
 - Electric & internal combustion motors
- Consumer Capitalism—Postmodernism
 - Nuclear and electronic technologies
 - Focus on marketing, consumption (not production)
 - Essay “Postmodernism, or the Cultural Logic of Late Capitalism”
 - Postmodern culture is one of “depthlessness” and suffers from a crisis in historicity

Richard Rorty (1931-2007)

- Attacked modern theory for its totalizing and essentializing character
- Questioned the fundamental notion of Western philosophy that knowledge is a “mirror of nature” (or correct representation of reality)

Jurgen Habermas (b. 1929)

- German philosopher associated with Frankfurt School and Critical Theory
- Not a Postmodernist, but there is overlap
- Prominent critic of Postmodernism
- Like Postmodernists, he critiques rationality and subjectivity that define modernity
- Developed the concept of “Communicative rationality” referring to how knowledge is used in communicative action (interpersonal communication or debate)
- This refers to a social view of rationality than to a knowing subject
- Communicative rationality is related to Habermas’s concept of “Public Sphere”
- Public sphere
 - Defined as “a society engaged in critical public debate”
 - An area in social life where individuals can come together to freely discuss and identify societal problems, and through that discussion influence political action
 - “A virtual or imaginary community which does not necessarily exist in any identifiable space “
 - A regulatory institution against the authority of the state
 - Public sphere theory holds that the government's laws and policies should be

steered by the public sphere and that the only legitimate governments are those that listen to the public sphere

Historiography

- Studies the processes by which historical knowledge is obtained and transmitted.
- Examines the writing of history and the use of historical methods
- Key terms: authorship, sourcing, interpretation, style, bias, and audience
- Theorists: Michel Foucault, Edward Said, Clifford Geertz, etc

Parody and Pastiche

- Fredric Jameson claimed that “the general effect of parody is -- whether in sympathy or with malice -- to cast ridicule”
- For Jameson, pastiche or “blank parody” is more significant within postmodernism
 - The fragmentation of literature has eliminated “the very possibility of any linguistic norm in terms of which one could ridicule private languages and idiosyncratic styles.”
 - If there is no norm, then what he describes as the “satirical impulse” must be absent, and the textual imitation exists without the necessary intention to produce humour.
- Pastiche lacks the “ulterior motive” of parody, which is to inspire laughter in the reader.
- Like Jameson, Linda Hutcheon seeks to differentiate pastiche and parody
- In her definition of the two forms, she agrees with Jameson that parody’s “ulterior motive” is absent in the “empty realm of pastiche”
- But she holds that “parody is transformational in its relationship to other texts; pastiche is imitative”
- For Hutcheon, pastiche becomes parody when the simulation is significantly changed from that which has been simulated.
- Linda Hutcheon indicates that “parody is unavoidable for postmodernism”
 - But the reverse would also appear to be true—that certain aspects of postmodernism are always present in works of parody.

- The intertextual nature of both parody and pastiche situates them firmly within the infinite text
- All forms of intertextual repetition, including pastiche and parody, are by definition postmodern

Self-Reflexive Fiction

- Concept propounded by Raymond Federman (1988)
- A troublesome, exasperating, irritating form of narrative with its gimmicks, its playfulness, its narcissism, its self-indulgence
- Federman also coined the term "Surfiction"
 - In rejection of "metafiction" and "experimental fiction"
 - Defined as the kind of fiction that constantly renews our faith in man's imagination and not in man's distorted vision of reality--that reveals man's irrationality rather than man's rationality

Historiographic Metafiction

- A term originally coined by literary theorist Linda Hutcheon (b. 1947)
- According to Hutcheon, in "A Poetics of Postmodernism", works of historiographic metafiction are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages"
- Historiographic metafiction is a quintessentially postmodern art form, with a reliance upon textual play, parody and historical re-conceptualization
- Michael Ondaatje
 - Running in the Family
 - In the Skin of a Lion
 - The English Patient
 - Coming Through Slaughter
- Salman Rushdie
 - Shame
 - Midnight's Children
- Umberto Eco
 - The Name of the Rose (the book becomes the labyrinth)
- Peter Ackroyd
- Thomas Pynchon
- Angela Carter

Influences on Postmodern Literature

- Mixing of high and low cultures
- Experience of temporal disorder
- Paranoia related to cold war
- Fiction where the world and the text cannot be separated
- Politicization of culture

For Google Search

- Check out "Sokal Affair" in Wikipedia
- Check out the Mazda MX5 car
 - A contemporary recreation of the English sports car of the 1960s
 - An example of postmodern retro styling and design with a self-consciousness about the past
- Google search and read on Psychiatry and Postmodernism
- Google search and read on Electronic Communication and Postmodernism
- Google Search on Italian Neorealism and French New Wave

Articles to Read

- Read the article "Architecture of the body: cosmetic surgery and postmodern space" by Meredith Jones
- Read the article "Fashion phenomena and the post-postmodern condition: Enquiry and speculation" by Marcia Morgado
- Read the article "Fitness and the Postmodern Self" by Barry Glassner
- Check out the article: "Explaining Postmodernism Through Batman" in the website roedogsmedia

Modernist Architecture

- Modernist architecture emphasizes function. It attempts to provide for specific needs rather than imitate nature.
- Little or no ornamentation
- Factory-made parts
- Man-made materials such as metal and concrete
- Emphasis on function
- Rebellion against traditional styles

Modernist Furniture

- Modernists believed that the shape of furniture should be determined by its function and by the materials used
- They stripped furniture down to its basic elements, using a minimum of parts and eschewing ornamentation of any kind
- Even color is avoided
- Made of metal and other other high tech materials, Modernist furniture is black, white, and gray.

Postmodernist Architecture

- Combining new ideas with traditional forms, postmodernist buildings may startle, surprise, and even amuse.
- Familiar shapes and details are used in unexpected ways.
- Buildings may incorporate symbols to make a statement or simply to delight the viewer.

Basic tenets of Postmodernism

- Constructivism
- Relativism
- Subjectivity
- Local and specific, rather than universal and abstract
- Deconstruction

Demerits

- Negates social and personal realities
- Fosters a deep cynicism about culture and its future
- Generates a feeling of lack and insecurity essential for the sustenance of a capitalistic world order
- Puts peripheral power under erasure

Key Figures in Postmodern Literature

- Writers of the 1950s Beat generation can be considered forerunners to the contemporary. Such writers include Jack Kerouac (*On the Road* [1957]), Allen Ginsberg (*Howl* [1956]), and Richard Brautigan (*Trout Fishing in America* [1967]).
- John Barth (b. 1930) is considered to be the leading figure in postmodernism. The classic statement of postmodernism is his 1968 short story, "Lost in the Funhouse," which is also the title story to an influential collection of stories.

He is also the author of novels such as *The Floating Opera* (1956), *The End of the Road* (1958), *The Sot-Weed Factor* (1960), and *Giles Goat-Boy* (1966).

- Thomas Pynchon (b. 1937) is a mysterious figure in contemporary lit. Though few claim to have ever met Pynchon or spoken with him, he is nevertheless lauded for such postmodern classics as *V.* (1963), *Gravity's Rainbow* (1973), and *The Crying of Lot 49* (1966).
- Donald Barthelme (1931-1989) is another leading contemporary who critiques the breakdown of modern society, with particular emphasis on manipulation by the media and government. His works include *Snow White* (1967), a contemporary retelling of the fairy tale, and a collection of short stories entitled, *Unspeakable Practices, Unnatural Acts* (1968).
- Norman Mailer (b. 1923) and Truman Capote (1924-1984) were pioneers in the blurring of genres, particularly in their creation of "factions" such as *The Armies of the Night* (1968) and *In Cold Blood* (1966).
- Poets whose work might be considered postmod/contemp to some degree include John Ashbery, John Berryman, and James Merrill.
- Other writers whose work seems to straddle postmodernism and science fiction include Kurt Vonnegut and William Gibson. Gibson's recent novel *Neuromancer* is considered a classic of the emerging cyberpunk movement.
- British writers who work within what might be considered a postmodern mode include John Fowles (*The French Lieutenant's Woman* [1969] and *The Magus* [1966]), Margaret Drabble (*The Waterfall* [1969]), and Doris Lessing (*The Golden Notebook* [1962]).

Literary Theory 2

Psychoanalytic Theory

Psychoanalytic Criticism

- Literary criticism influenced by the tradition of psychoanalysis begun by Sigmund Freud.
- Involves psychoanalytic “reading” of the author or a character (treating the human subjects as texts).
- Concepts of psychoanalysis may be deployed with reference to the narrative structure itself.
 - Literary texts (like dreams) express the unconscious desires / neuroses of the author
- Understands the unconscious as the ultimate source and reason for human thought and behaviour
 - This problematizes all of the notions on which philosophy, theology, literary criticism, etc was rooted

How exactly is that done?

- The text is read as if it were a kind of dream.
- This means that the text represses its real (or latent) content behind obvious (manifest) content.
- The process of changing from latent to manifest content is known as the Dream Work.
- It involves operations of Condensation and Displacement.
- The critic analyzes the language and symbolism of a text to reverse the process of the Dream Work and arrive at the underlying latent thoughts.

Sigmund Freud (1856-1939)

- Austrian neurologist born to Jewish parents in Moravia (now in Czech Republic)
 - Authoritarian Father; Friendly Mother
- Educated in Vienna
- Influence of the Bible, Darwin
- Interest in Nature led him to study medicine
 - Felt ostracized at the University of Vienna
 - Influence of Josef Breuer who laid the foundations of psychotherapy
 - Influence of Jean-Martin Charcot’s studies on hysteria

- Realized that neuroses may have psychological origins

- Freud and Breuer published Studies on Hysteria (1895)
- Married Martha Bernays; had 6 children including Anna Freud
- Father of psychoanalysis; Structuralist

Freud’s Work

- Psychoanalyst
 - Relied on electrotherapy and hypnosis; free association
 - Transference (intense emotional relationship between patient and analyst)
- Most important contribution
 - The idea of the unconscious mind, of thoughts occurring “below the surface”
 - Neurotic symptoms are created by repressed instincts / impulses in the unconscious
 - His work turned to recovering the repressed impulses and replacing them with conscious acts of judgement

Freud’s Subversion

- Freud challenges the central ideas of the Enlightenment and 19th century
 - The Cartesian view of the human subject as autonomous and rational
 - The idea of human progress
 - The idea that the external world and nature can be subjugated intellectually and materially
 - Human beings can understand themselves and the environment. (Positivism)

Freud: Major Works

- The Interpretation of Dreams (1900)
- Totem and Taboo (1913)
- On Narcissism (1914)
- Beyond the Pleasure Principle (1920)
- The Ego and the Id (1923)
- Civilization and Its Discontents (1929)

The Unconscious Mind

- Dreams are the royal road to the unconscious
- Ancient cultures gave importance to dreams

- The logic of dreams was different from the logic of the conscious mind.
- Analyzed latent dream thoughts (or dream distortion as against manifest content of dreams)
 - Dream-work is the process by which latent dream thoughts are converted to manifest content
 - Condensation, Displacement and Dramatization
- For Freud, the ideals of the Enlightenment, positivism and rationalism, could be achieved through understanding, transforming, and mastering the unconscious, rather than through denying or repressing it.

Mechanism of Dream Work

- Freud called it the “essence of dreaming”
- The logic of dreams
- Condensation: One aspect of manifest content may represent a number of latent elements (and vice versa)
- Displacement: Emotions towards one person or object may be displaced towards another person or object
- Dramatization: Representation of repressed emotions in visual images to cheat the ego
- When you wake up and inaccurately recollect dreams, there is secondary elaboration. Secondary elaboration is your attempt to make your dream meaningful by rationalising it.

Condensation

- Two images laid over one another
 - The face in your dream can resemble two people at once
- A feature common to two unlike elements
 - Hitler and Gandhi were both vegetarians
- Mixing up of two words
 - I’m slad (sad+glad)

Displacement

- The manifest content of the dream can be about one thing, but the latent content is about something else
- The emotion associated with one experience gets detached from it and is attached to something else

Examples of Dream Symbols

- Phallic symbols
 - Guns, snakes, neckties
- Vaginal symbols
 - Doors, tunnels, windows
- Sexual acts
 - Climbing or descending stairs

Repression

- Repression is crucial to the operation of the unconscious.
 - Foucault in the 1980s rejected the Western belief that history of sexuality has been the history of repression.
- Painful thoughts and experiences are banished from consciousness by means of repression.
- The unconscious was for Freud both a cause and effect of repression.
- Eventually Freud developed the idea of Ego, Super-ego and Id (Conscious, Unconscious, Preconscious)

Ego, Super-ego and Id

- Id (fully unconscious) contains the drives and natural impulses repressed by consciousness
- Ego (mostly conscious) deals with external reality (reality principle) and mediates between id and super-ego.
- Super-ego (partly conscious) is the conscience or the internal moral judge (moral principle) as well as the ideal self
- Defense mechanisms are the method by which the ego can solve the conflicts between the super-ego and the id.
- Unresolved conflicts can lead to “fixation,” etc

Freud’s Theory of Psychosexual Development

- To prove the universal validity of his theory, Freud used mythology and contemporary ethnography.
- Studied the conflict between the subjects’ sexual impulses and their resistance to sexuality from as far back as their childhood
 - The seeds of nervous disorder are laid in childhood
- Theory: human beings repress their desire for incest (Oedipal Complex)
- Through the defense mechanism of sublimation, the libido (sexual desire) of the

individual changes its object, and turns to other outlets.

Stages of Psychosexual Development

- Five Stages
 - Oral stage, 0-1
 - Anal Stage, 1-3
 - Phallic Stage, 3-6
 - Latency Stage, 6-Puberty
 - Genital Stage, Puberty-Adulthood

Oral Stage

- Birth-1 year
- Only Id; Super-ego and Ego undeveloped yet
- Stage of auto-eroticism
- Can lead to Oral fixation
 - Chewing on things like pens
 - Smoking, eating, etc too much
 - Passive or manipulative personality

Anal Stage

- 1-3 years
- Toilet training Stage
- Id (that makes the child want to defecate) conflicts with Ego and Super-ego (that prevents and impulse and causes embarrassment)
- Too much focus on this stage leads to a child who is Anal retentive or Anal expulsive or obsessed with cleanliness

Phallic Stage

- 3-6 years
- Focus on the genitals
- Boys begin to feel competition with their father for the affection of the mother
 - Leading to Oedipus Complex and Castration Anxiety
- Fixation in Phallic (Oedipal) Stage leads to aggressive, jealous adults
- In girls, there is Electra Complex
 - Competition with mother for father's attention
 - Penis envy (Controversial and sexist idea)
 - Fixation leads to dominant or passive females
- Both these Complexes are repressed

Pleasure and Reality Principle

- Before gender or identity is established, there is only the pleasure principle in the child
- The reality principle takes the form of the Father who threatens the male child's Oedipal desire for the mother with the punishment of castration

Latent Stage

- 6 years to Puberty
- No conflicts at this stage
 - Hobbies, Friendships
 - Abnormalities if any are due to earlier Stages

Genital Stage

- Puberty to Adulthood
- Psychological detachment from parents
- Attempts to resolve the conflicts due to earlier stages

A phallogocentric theory

- The unconscious always desires the phallus (penis)
- Males are afraid of castration, of losing their masculinity to another male
- Females always desire to have a phallus, an unfulfillable desire.
- Freud understood the human being as innately bisexual.
- Some of these ideas changed later.

Eros and Thanatos

- Developed in later works
- Humans are driven by two conflicting central desires:
 - the life drive (Eros) (incorporating self-preservation and the sex drive)
 - the death or destruction drive (Thanatos).
- Eros and Libido includes all creative, life-producing drives.
- The Death Drive represents an urge inherent in all living things to return to a state of calm, or, ultimately, of non-existence.

Other Ideas

- Uncanny: A Freudian concept of an instance where something can be familiar, yet foreign at the same time, resulting in a feeling of it

being uncomfortably strange or
uncomfortably familiar

- Parapraxes or Freudian slips: Nothing in the psyche happens by chance; and the mental and physical behaviour is determined by prior causes. Thus random thoughts, the inability to recall a familiar word or idea, saying or writing the wrong words, self-inflicted injuries, dreams, and neurotic symptoms all have unconscious causes. This principle is known as psychic determinism, and these erroneous actions are called parapraxes.

Freud and Literature

- Used two texts to illustrate his ideas
 - Oedipus Rex and Hamlet
- Oedipus
 - Expresses a universal law of mental life
 - Fate in Oedipus is the representation of an internal necessity
- Analyzed Da Vinci's Madonna

Freud on Hamlet

- The play is based upon Hamlet's hesitation in accomplishing the task of revenge assigned to him
 - The text does not give the cause or the motive of this hesitation, nor have the manifold attempts at interpretation succeeded in doing so.
- Hamlet is unable to take revenge upon the man who killed his father and took his father's place with his mother -- the man who shows him in realization the repressed desires of his own childhood.
 - The loathing which should have driven him to revenge is thus replaced by self-reproach
- The sexual aversion which Hamlet expresses in conversation with Ophelia is perfectly consistent with this deduction
- The same sexual aversion which during the next few years was increasingly to take possession of the poet's soul, until it found its supreme utterance in Timon of Athens
- It can only be the poet's own psychology with which we are confronted in Hamlet

Carl Jung (1875-1961)

- Swiss psychiatrist who became friends with Freud but later quarrelled after Jung criticised Freud's theory of infantile sexuality and Oedipus complex

- Had an approach to psychology very different from that of Freud
- Dreams are a continuous mental activity
 - Surfacing in sleep
 - Not complementary to conscious life, but compensatory. That is, not to hide latent repressed wishes, but to bring them to attention, to express and create
- Focus not on individual unconscious but on collective unconscious

Jung's Contributions

- Unlike his contemporaries, believed that all elements of an individual's nature are present from birth
 - It is the environment that brings them out
 - Jung's contemporaries believed that the environment creates a person's nature
- Influenced by Eastern thought
 - Hindu, Buddhist, Taoist cultures, yoga
 - This made Jung unpopular in the West to some extent

Jung's Concept of Archetype

- A model of a person, personality or behaviour
- Archetypes have been present in mythology and literature for hundreds of years.
 - The wise old man, the child, the mother, etc
 - 4 basic archetypes in all humans: The Self, the Persona, the Shadow, and Anima in man and Animus in woman
- Jung identified the anima as being the unconscious feminine component of men and the animus as the unconscious masculine component in women
- Every person has both an anima and an animus
- Jung stated that the anima and animus act as guides to the unconscious unified Self

Examples

- Animus is of various types and in different stages of development, displaced or fully integrated
 - The seven dwarfs in Snow White story are the incarnations of animus
 - Mahatma Gandhi the man who brought spirituality (an androgynous element)
 - Christ, Muhammad or the Buddha (spiritual incarnation of the masculine)

- Anima (based on the boy's image of his mother)
 - Shirley Temple (pre-sexual feminine)
 - Marilyn Monroe (fully developed sexual diva)
 - Mother Teresa (highly evolved feminine embodying spiritual transcendence)
 - Virgin Mary (the fully transcendent iconic female)

Personality Types

- Archetypes can be used to analyse personality
- Personality Types are
 - Based on thinking and feeling (rational functions) and sensation and intuition (irrational functions)
 - Of two categories: Extroverted and Introverted
 - Various combinations of these create 8 personality types
 - Extroverted thinking type, Extroverted feeling type, etc

Collective Unconscious

- Unlike Freud, Jung distinguished the collective unconscious from the personal unconscious particular to each human being
- Jung believed that the human mind consists of the ego, the personal unconscious and the collective unconscious
- The collective unconscious is also known as "a reservoir of the experiences of our species", a universal psyche
- An inherited collection of knowledge, memories and images
 - Every human being has from birth but is not aware of it
 - Common to mankind as a whole
 - Expressed through archetypes / universal ideas that influence an individual's feelings and actions
- The idea of Collective Unconscious influenced Expressionism

Archetypal Criticism

- Inspired by Jung
- The collective unconscious has themes and myths that all human beings inherit
- Believes that literature is based on such cultural and psychological myths or archetypes

- A text is interpreted based on recurring myths or archetypes (plot lines, symbols, characters) in the narrative
 - For example, the Hero archetype (epitome of goodness, struggles against evil) in Beowulf or The Count of Monte Cristo
 - The Innocent Youth archetype (inexperienced character with weaknesses who comes of age)—Pip in Great Expectations or Emma in Emma

Gestalt Theory

- Developed in Austria-Germany
- Gestalt emphasizes the whole rather than the parts
 - "The whole is more than the sum of its parts"
 - Believe that organisms perceive entire patterns rather than parts
- Dreams are regarded as existential messages we send to ourselves
- Employ the technique of Playing the Part of the characters in the dream

Object-Relations Theory

- Became prominent after the death of Freud
- Studies the development of the subject in childhood in relation to the objects it grows up with
- Object-Relations Theory envisages a perfectly satisfying and harmonious relationship between the subject and the object (between the subject's need and the object that satisfies it)
- Lacan later objected to this and believed that such harmony never exists

Jacques Lacan (1901-1981)

- French psychoanalyst
- New focus on Freudian concepts ("Return to Freud")
- The centrality of language in psychoanalysis
- Interdisciplinary connections with linguistics, philosophy, mathematics
- Associated with Surrealist and Dadaist Movements
- Association with Rudolph Lowenstein
- Disruptive experience of II World War and engagement with military psychiatry

- His magnum opus *Ecrits* (1966) came after the War
- Only book published in lifetime (rest were lectures/articles)

Return to Freud

- In 1951, Lacan criticized the contemporary revisions that had taken place in psychoanalysis and exhorted a “return to Freud” which means a close reading of Freud’s texts
 - Lacan was expelled from IPA in 1963!
- Lacan’s Freudian reading primarily involves the realisation that the unconscious is to be understood as intimately tied to the functions and dynamics of language
- Lacanian reading attempted to correct the flaws of Freudian theory, especially the privilege that it accords to the ego in self-determination
- To Lacan, what is most important in Freudian theory is not that the unconscious exists, but that it has a structure.
- Freud: How the subconscious is created and how it can be subordinated to the I
- Lacan: how the I is created by the subconscious
- The central pillar of Jacques Lacan’s psychoanalytic theory is that “the unconscious is structured like a language”.
- Lacan has been called the French Freud

Unconscious is structured like a language

- This is an idea most basic to Lacanian psychoanalysis and is deeply rooted in Lacan’s writings such as “The Insistence of the Letter in the Unconscious, or Reason Since Freud”
- With this statement Lacan wanted to show that the unconscious is not just a primitive, archetypal part of the mind; but something that is continually formed, and its formation is as complex as that of consciousness itself
- According to Freud, the unconscious is situated in the psyche
 - For Lacan, the unconscious is situated in the inter-subject relationship and is a signifier with no signified behind it
- The unconscious, with its underlying desires, works like a chain of signification

- Another reason to regard the unconscious to be like language is that, like the linguistic sign, the subject is internally divided from the Mirror Stage onwards
- Also, like Freud and Roman Jakobson have also pointed out, the human mind (the unconscious) works through the linguistic processes of condensation and displacement, and works metaphorically as well as metonymically
- Last but not the least, with this statement, Lacan also highlighted the essential dependence of modern societies on language.

The Purloined Letter

- In one of his Seminars, Lacan talked about Edgar Allan Poe’s short story “The Purloined Letter”
 - Translated into French by Baudelaire
 - An unnamed narrator talks about how he saw the detective C. August Dupin solve another case, of a stolen letter

The Story

- Auguste Dupin, a detective from France.
- In the story, a letter goes missing and is being used to blackmail an unnamed woman.
- After the Prefect of the Police informs him about the case, C. Auguste effortlessly solves it and, at the end of the story, reveals his particular method to recovering the letter.
- The letter was retrieved from Minister D’s house where it was kept in plain sight.

Whatsup with the Purloined Letter?

- This simple mystery is not one of action but of the way the analytical mind works
- The whole story is about the letter
 - What concerns us is not the content of the letter but its relationship with the characters
 - The letter is a signifier as well as a character that sets into motion a signifying chain
- The story also shows that the subject is divided

Derrida’s Critique

- Derrida criticised Lacan’s reading of this story
 - In the essay “The Purveyor of Truth”
 - Lacan’s reading and Derrida’s response constitute a tortuously complicated and rather unintelligible debate

The Psychic Structure

- The Real, Imaginary and the Symbolic
 - Terms used to describe the triadic elements of the psychic structure.
 - All three have an interplay in our psyche
 - The Real, the Imaginary and the Symbolic
- A baby is born in the Real Stage, a life driven by needs and lived in unity with the mother.
- Then it enters the "Mirror Stage" (the Imaginary stage) in which the baby separates from the mother and see its mirror image as itself (still incapable of realizing that the mirror image is actually different from the self)
 - At first Lacan defined it as a moment
 - Later he as an ongoing state of subjectivity
- Then it enters the Symbolic stage in which it (mis)recognizes the other and develops a self, a self that is created in the realm of language or the signifier

The Real

- The state of nature from which the adult has been severed due to his entry into language
 - It is the pre-Mirror Stage
- The world as it exists before the mediation of language
- The Real can never truly be grasped or engaged with
 - It is continually mediated through the imaginary and the symbolic.
- The Real resists representation

The Imaginary

- The Imaginary constitutes Lacan's version of the ego
- The self moves from primal needs to demands
- The structured and narcissistic conception of identity, beginning with the Mirror Stage
- Fluid desire; Lacan wittily refers to the child in this stage as an omelette (or egg)
 - Homelette = homme (man; h silent) and omelette
- The imaginary depends on a division between self and "other," but this division already relies on reference to the Other.

The Mirror Stage

- Presented at the International Psychoanalytic Association Conference at Marienbad in 1936

- Ernest Jones, President of IPA stopped his presentation midway
- The point in an infant's life when it identifies with the outside image of "himself" in a mirror, and thus attains the first realization of its bodily autonomy.
- This is the start of a lifelong process of identifying the self in terms of an outside image, the Other.
- The infant posits that prior to this moment, its body was "in bits and pieces," and recognizes the danger of returning to that previous stage.
- The Mirror image constitutes
 - Not recognition, but misrecognition
 - A whole, stable, autonomous self
 - For the infant, this is an ideal image of him- or herself
 - This image does not correspond with the infant's experiential reality
- By identifying with this ideal image, the infant enters a lifelong quest to correspond wholly with this Other or Ideal-I
 - According to Lacan, this quest can never be fulfilled
 - Human existence is in essence a striving for a never-attainable perfection
 - Thus the self is internally divided
 - This process lays the foundation for forms of psychic distress such as anxiety, neurosis, and psychosis.

The Symbolic

- The Big Other, in this triad, is contained in the Symbolic
- Refers to the ordering structures of language and grammar in which the Imaginary self-formulates.
- Real is about need; Imaginary is about demand; Symbolic is about desire
- If Imaginary is about identification; Symbolic is about representation (in language)
- Lacan gave increasing importance to the Real as an impossible contradiction within the Symbolic order

Lacan and Saussure

- Lacan, in adapting Saussurean theories, sought to highlight the primacy of the signifier in the psyche

- He rewrote Saussure's model of the sign in the form of a quasi-algebraic sign in which a capital S (representing the signifier) is placed over a lower case and italicized s (representing the signified), these two signifiers being separated by a horizontal bar
- This shows how the signified inevitably slips beneath or slides under the signifier, resisting our attempts to delimit it.

Lacan's example

- For two children, what do these doors mean?
- The doors signify two kinds of restrooms, but the signification is much more than that.
- This shows that signifiers do not completely match with the signifieds.
- Signification is always incomplete.

Floating Signifier

- The idea that signification is never complete leads to Levi-Strauss's idea of a Floating signifier or Empty signifier
 - A signifier without any solid meaning
 - Examples would be words like race or gender, where the concept itself is unstable or fluid, but the signifier is concrete
 - The Symbolic and the Subject
- Within language, the subject vainly tries to represent itself. The subject is an effect of the signifier, put into language. Language becomes a mask to disguise the impossibility of desire.
- The concept of desire is central to Lacanian psychoanalysis. The objective of psychoanalysis is to help the analysand recognize and to name his/her desire.

Lacan's Concept of Desire

- "Desire is the desire of the other"
 - We desire for recognition from the other
 - We desire what the other desires (or lacks)
 - Drawn from Hegel
 - Plays on the French preposition de
 - Refers to the idea that the fundamental desire is the desire for the (M)other
 - Desire originates in the unconscious (or the Other)

The Subject

- In psychoanalytic theory, the term "subject" refers to the sum of the physiological and psychological operations that sustain a human

individual as a "person". The human subject has both mental and bodily dimensions.

- Psychoanalysis is critical of the Cartesian vision of the subject as a centered, autonomous "I" whose self-awareness can be taken as a foundation for philosophical inquiry.
- For psychoanalytic theorists like Freud and Lacan, the subject's autonomy and self-awareness are constantly undermined by impulses from the id and steered by the pressures of the superego.
- In this sense, "individual" is an inaccurate synonym for "subject" because the Freudian model of the subject is divided into at least three conflicting parts.

Other (A) / other (a)

- Lacan differentiates between the little other (a) and the big Other (A)
- Little other (a)
 - The little other (a) is not an other, but only a reflection of the ego
 - It is the other in the mirror, which the ego has a visual likeness
 - The little other (a) is inscribed entirely in the Imaginary order
- Big Other (A)
 - The big Other (A) transcends the illusory otherness of the Imaginary
 - There is no similarity, and there can be no identification
 - The big Other in the Mirror Stage is the mother
 - The big Other (A) is the Symbolic; equated with language and the law

Other (A)

- The castration complex is formed when the child discovers that this Other is not complete, that there is a Lack (manque) in the Other.
- Lacan illustrates this incomplete Other graphically by striking a bar through the symbol A; hence another name for the castrated, incomplete Other is the 'barred Other' A

Overview of Lacan's Contributions

- Lacanian theory has far-reaching implications in Feminism, Media theory, etc
- Like the Self, Lacan's theories also evolved over time

- Began writing in the 1920s
- Masterpieces came in the 1930s
 - Doctoral dissertation
 - Collaborations with Surrealists and Dadaists
 - First presentation of the idea of Mirror Stage in 1936
 - Period of conflicting interests and influences
- The disruptive experience of the II World War
 - Exposure to military psychiatry
- 1940s: Emerged as analytic thinker
 - Wrote the essays later collected in the 900-page *Écrits* (1966)
- 1950s: Engagement with Structuralism
 - Attempt to “structuralize” French psychoanalysis under the banner Return to Freud
 - 1952-80: Lacan’s Annual Seminars
- 1963: Lacan was removed from SFP (Society of French Psychiatrists) due to his unconventional approaches
 - This led him to develop his own approach to psychoanalysis
 - He also sympathised with the leftist student movements
- 1970s: Extensive lectures; worked on Chinese literature and James Joyce

Deleuze and Guattari

- French philosopher and psychoanalyst respectively
- *Capitalism and Schizophrenia* (two vols.)
 - *Anti-Oedipus* (1972)
 - *A Thousand Plateaus* (1980)
- *Kafka: Toward a Minor Literature*
- *What is Philosophy?*

Schizoanalysis

- Developed as a critique of psychoanalysis and Marxism
- A social rather than sexual approach to mental disorders
- Focus
 - NOT on identity and meaning, BUT on becoming and encounters
 - NOT on judging and prescribing BUT on experimentation and liberation

- Against authority and control; towards a better society
- Traditional Psychiatry causes rather than cures mental illnesses!
- While Freudian psychoanalysis aims at given at an authoritarian explanation for psychic troubles, schizoanalysis adapts to the patient’s subjectivity and aims to create a new individuality

Rhizome

- Against the concept of a centre; embracing Difference and Plurality
- Against the model of the tree, which is the model for all Western knowledge
- A rhizome spreads horizontally and continues to grow even when pulled up, since it has no centre
- Example: the Internet, which spreads through innumerable links, without a centre. Also, Postmodern culture.
- Theory that enables multiple, non-hierarchic representations and interpretations (as against tree-like conceptions of knowledge)
- Related terms
 - Plateau. Like a Rhizome, a Plateau is always between other things, always growing
 - Assemblage: Ideas and contexts are never alone; they exist in the context of relationships or as an assemblage

Minor Literature

- The term used by Deleuze and Guattari in relation with Kafka
- Out of “Major” or Dominant Literature, Kafka emerges as the voice of a marginalized, minority people
- Description of literature which is “creative” of meaning and identity—a literature of “becoming” rather than “expression”

Marxism

Social Context of Development

- Late 18th-19th c — period of great social changes
 - Industrial revolution
 - Political revolutions

- Marx and Engels showed how these were based on the struggle for power among social classes
 - Feudalism—Capitalism—Working class
- Germany was at the height of philosophical development—Kant, Hegel
- Britain at the height of political economy—Adam Smith, David Ricardo
- France at the height of utopian socialism—Henri de Saint-Simon, Charles Fourier
- Marxism imbibed all three elements—philosophy, political economy, socialism

Marxism's Engagement with Philosophy

- Materialism—Emerged in the struggle against Feudalism (Religious Superstition replaced by Natural Science & Logic)
- Materialism combined with Dialectics

Marxism's Engagement with Philosophy

- Dialectical Materialism— sees the world as being in constant change (things ARE & ARE NOT, as in Heraclitus' River and Einstein's Theory of Relativity)
- As against Mechanical Materialism— one-sided view of the world; mechanical cause-effect view (things are OR are not as in Newtonian physics)

Marxism's Engagement with Philosophy

- Marx's materialistic view of human society— Society is systematically organised around the predominant productive forces, and develops systematically over time.
- Before that, people had believed that society results from the actions of heroic individuals, or god's will or chance

Marxism's Engagement with Political Economy

- Marx studied the economic systems of modern, capitalist societies
 - In England, Adam Smith & David Ricardo— Labour Theory of Value (The economic value of a good or service is determined by the "socially necessary labour" required to produce it)

- The exchange of commodities and money binds together the producers
- The capitalists always pay the labourers less than the value (as in labour theory of value) their labour has added to the goods
 - Their pay is only enough for their subsistence
 - This surplus is the "profit" the capitalists make
 - This surplus value based on exploitation of the labourers makes the capitalist system unstable
- In simple forms of commodity exchange, surplus value is essential and unavoidable
 - It is in large-scale production that it amounts to exploitation and unhealthy competition
- Capital that is thus created by the labourers destroys small-scale production
 - Surplus Labour creates Surplus Value
 - Also, Colonialism had an unholy alliance with Capitalism

Marxism's Engagement with Socialism

- Feudalism was replaced by Capitalism, which in turn would be replaced with a Communist society.
- The Capitalist society appeared "Free", but it was not free.
- It entailed oppression and exploitation, which led to Protest, which gave rise to Utopian Socialism.
- Utopian Socialism criticised Capitalism, but didn't show how a new society can be created
- Thus Marx & Engels showed how a new society can be created
- Marx & Engels showed that world history revolves around Class Struggle.
- They predicted the revolution of the working classes.
- Social forces capable of bringing about this revolution should be identified, enlightened and organised.

Lets get to know Marx

- Jewish family rooted in Enlightenment rationalism
- Studied law and philosophy during times of student revolutions; engaged in literary writing for some time

- Thought shaped by his understanding of Hegel's dialectic (which he combined with Feuerbach's materialism) and adherence to the Young Hegelians
- Became editor of newspaper Rheinische Zeitung & started writing in the 1840s
 - Much of his work was not published in his lifetime
- After his marriage to Jenny in 1843, moved to socialist / communist France
 - Marx turned into an atheist (under the influence of Bruno Bauer) and a revolutionary and was expelled from France
 - He went to Brussels in Belgium

Marx & Engels

- He had met Engels in France and in Brussels their relationship deepened
- They became members of the Communist League (for whom they wrote C.M.)
- With Engels produced a critique of capitalist society based on a materialistic conception of history
 - From first-hand experience in Manchester, Engels wrote about the working class and socialism in The Condition of the Working Class in England (1845) and argued that the degradation of the proletariat will mould it into a revolutionary force.
- Together they wrote
 - The Holy Family
 - The German Ideology
 - The Communist Manifesto (1848)

“THE PROLETARIANS HAVE NOTHING TO LOSE BUT THEIR CHAINS. THEY HAVE A WORLD TO WIN. WORKINGMEN OF ALL COUNTRIES, UNITE!”

REVOLUTIONS OF 1848

Political upheavals across Europe

- France, Austria, Germany, Hungary, Denmark, Italy, Poland

- Democratic & liberal bourgeois rebellions aimed at replacing monarchy with modern nation-states
- These revolutions met with immediate failure, but added fire to European nationalism
- Before he was expelled from Belgium, he went to France, and from there to Germany from where he published Neue Rheinische Zeitung
 - The newspaper had strong political views and had a mocking tone
 - In Germany, the middle class and working class revolutionaries split and the conservative aristocracy defeated them; Marx was deeply involved
- The newspaper was suppressed; Marx was tried and banished in May 1849

England

- Marx reached London in August 1849, and lived the last 34 years of his life there
 - Thousands of political exiles came there from Europe
 - He had mistakenly thought that revolution would break out again and he would live there temporarily
- Got associated with the socialist Chartists
- Lived in poverty in Soho for some years, and later moved to better locality in Kent
- Marx spent a lot of time in the Reading Room of the British Museum
 - Das Kapital came in 1867
- Some of his children died, wife Jenny also died, and Marx suffered from bronchitis for long
- He died in 1883 and was buried in Highgate Cemetery

Fundamental Principles

- Critique of Capitalism
- Marx studied the structural causes behind capitalist exploitation and provided solutions in the realms of economics and politics
 - Marx has four objections to Capitalism
 - A. One particular class owns the means of economic production.
 - B. The working classes are oppressed and exploited. The labourers who sell themselves piecemeal become a commodity.

- C. Capitalism is imperialistic. It spreads itself all over the world.
- D. Capitalism reduces all human relationships to money, self-interest and egotism.
- Adaptation of Hegelian Dialectic
- One continuous system of philosophy where the new approaches retain what is best in the old approaches
 - Stage 2 replaces Stage 1 but retains the best parts of Stage 1
 - Stage 3 replaces Stage 2 but retains the best parts of Stage 2
- Hegel held that the dialectic operates throughout history
 - ORIENTAL WORLD — GRECO-ROMAN WORLD — MODERN WORLD
 - HISTORY — FREEDOM, RATIONALITY, SELF-REALISATION
- For Marx, Hegelian dialectic meant
 - The freedom of the bourgeoisie to put an end to feudalism & absolutism
 - To create a society increasingly organised on rational principles
 - To move towards freer market economy

Materialistic Concept of History

- History is a product of human labour—Man's first historical act is the production of means to satisfy his material needs
- The dialectic of history is motivated by material forces and upheavals in economic production
- "The history of all hitherto existing society is the history of class struggles"
 - Between slaves and freemen
 - Between patricians and plebeians
 - Between lords and serfs
 - Between bourgeoisie and proletariat

Materialistic Concept of History

- BASE
 - Relations of Production (Here Bourgeoisie exploits the Proletariat)
 - Means of Production (Land, raw materials, machines, infrastructure)
- SUPERSTRUCTURE
 - Education, Mass media, Politics, Religion

- Everything not directly to do with production

History is a product of human labour

- Division of Labour
 - Everything not directly to do with production
 - Division of labour indicates the extent to which production has developed
 - First manifested in the sexual act
 - Division of material and mental labour
 - Most important in mass production
- In capitalism, related to private property and alienation
 - Alienation is a direct consequence of capitalist productive relationships

Species Essence

- The essential attribute of an organism that distinguishes it from other living things
- For humanity, it is work
- In capitalist societies, what workers produce does not belong to them. Then their work becomes forced. This alienates them from their Species Essence.
- The commodity also develops a power over the human being.

Alienation

- An Early Concept of Marx
- The worker is alienated from
 - other workers
 - the products of labour
 - the means of production
 - himself

Reification

- Objects are treated like Subjects and vice versa
- Social relationships are represented by objects
- The Object is given credit rather than the creator
 - We love the vegetables, but we don't care for the farmers.
 - "The article" proves the importance of this technique.
 - The wife is not a cooking machine or a cleaning machine.
 - Caste and ethnicity are reified in India and treated as "things" that can be counted and categorised.

Commodity Fetishism

- Relationships are no longer among people, but are among things
- Things are attributed with some magical power to define your social relationships.
 - Your clothes define you.
 - To show you are successful, you should buy a car.
 - They eat porridge for breakfast; they must be poor.
 - I eat pizza because I want to be modern.

Alienation is a general condition of estrangement.

Reification is a kind of Alienation.

Commodity fetishism is a kind of Reification.

Socialist Realism

- The official artistic method of the Socialist Party in the USSR from 1920s-80s
- Based on Lenin's Pre-Revolutionary statements
- Idealized realism that supports the ideals of the Party, "art for a purpose"
- Propagated by AKhRR (Association of Artists of Revolutionary Russia)
- Admired 19th century realism of Tolstoy, Balzac, Dickens, etc
- Against the modernist experiments that were taking place at the same time
 - Condemned them as bourgeois and decadent
 - In Tom Stoppard's Travesties, the character and Dadaist poet Tristan Tzara says: "the odd thing about revolution is that the further left you go politically, the more bourgeois they like their art."
- Amounted to severe repression of avant-garde artists and Formalists

Georg Lukacs (1885-1971)

- Hungarian
- The first major Marxist critic
- Founded Western Marxism that departed from the orthodoxy of the Soviet Union
- Had a famous debate about realism with Brecht
- Upheld Soviet doctrines, but inaugurated a Hegelian style of Marxist thought
 - A literary work is a reflection of an unfolding system

Lukacs's Idea of Art

- Art should reflect totality of life—Not photographic representation
- Art should give a sense of artistic necessity
- Art should present an order within the complexity of life
- This is against Modernism and Naturalism

Lukacs' Conception of History

- Hegelian dialectical view of History
- History is a dialectical development with inner contradictions
- Every social institution has inherent contradictions because of the conflict of interest between the capitalist and the worker. This is expressed in the form of class struggle.
- Human existence should be seen as part of such a dynamic historical environment
- Modernists like Joyce, Beckett, Kafka and Faulkner present a static view of history, engage in subjective impressions, and engage in meaningless formal experiment. Lukacs defended the traditional realism of Thomas Mann and criticised the use of montage and reportage by Brecht.

Frankfurt School

- A group of philosophers and social scientists
- Influenced New Left and Cultural Studies
- Associated with the Institute of Social Research at the Goethe University, Frankfurt
- Emerged during the Inter-war period (1918-39) in Weimar Republic (Germany)
- Important figures were intellectuals, academics, political dissidents
 - Max Horkheimer, Theodor Adorno, Erich Fromm, Herbert Marcuse, Walter Benjamin, Leo Lowenthal
- Critical of capitalism as well as orthodox Marxism / Leninism
- Explored alternate paths of social development

Institute for Social Research, U of Frankfurt

- Founded in 1923 by Felix Weil and Friedrich Pollock under the Directorship of Carl Grunberg

- In 1930, philosopher Max Horkheimer became the Director
- It was the time of the growing influence of the Nazis and the rise of Hitler
- In 1933, the Institute was shifted to a branch in Geneva and in 1934 to New York
- In New York, became affiliated with Columbia University
- Reopened in Frankfurt in 1951
- Second generation began with Jurgen Habermas
 - There is also a third generation
- Major Ideas and Practices
 - Critical Theory, Culture Industry, Negative dialectics, Eclipse of reason, Dialectical method, critique of modernity and capitalism

Critical Theory

- Horkheimer defined it as anti-dogmatic social critique meant to effect sociological change and intellectual emancipation
- To analyze the significance of dominant ideologies of the bourgeois society
 - To show how these ideologies misrepresent human relations of the real world
 - To show how these misrepresentations legitimise the oppression of people by capitalism
- This is against traditional theory which understands and explains the world (while Critical Theory critiques and changes it)

Dialectic of Enlightenment

- Book by Adorno and Horkheimer published in 1944
- Written during the Institute's exile in New York
 - Response to the disastrous effects of the two World Wars and Hitler's Nazism
- Critique of Western civilization as a whole
 - Explore what themes have dominated social thought in recent years
- Using the metaphor of Odyssey (40 pages), analyze bourgeois consciousness

What is Enlightenment?

- In 1784 Kant wrote
 - Enlightenment is man's emergence from his self-incurred immaturity. Immaturity is the

inability to use one's understanding without guidance from another.... Sapere Aude!
Have courage to use your own understanding.

- Motto of the Enlightenment
- The Enlightenment led to the greatest achievements in science
- To Adorno and Horkheimer, it looked like Enlightenment has failed
- Later Habermas would also say Modernity is an unfinished project
 - Modernity, the child of Enlightenment, has not finished its project of reason and democracy. It has to be finished before Postmodernity dawns

Why has Enlightenment failed?

- Questions
 - Why is humanity sinking into a new kind of barbarism?
 - Why did the Enlightenment go wrong?
 - Why have our ideas of human rights, scientific progress and secularism failed?
- The Answer
 - Reason has a dark side
 - Enlightenment was against Myth, Religion, Unjust Power (phenomena that people accepted blindly)
 - But, using Odyssey, they show that Myth involves Enlightenment and vice versa
 - Enlightenment collapses into primeval forms of repression that it seeks to overcome (Enlightenment defeats its own purpose)

Culture Industry

- Discussed in the chapter "The Culture Industry: Enlightenment as Mass deception" in Dialectic of Enlightenment
- A phenomenon of late capitalism
- Art no longer denotes pure autonomous forms, but are commodified products that carry power
- Art is now imitative and superficial whose aesthetic goal is merely to entertain superficially (not to convey truths)
- Even when we seem to make "free" choices, we don't make any; our actions and preferences are noted and manipulated by the industry; we are part of the system inevitably

- Present-day entertainment merely appease us or distract us
- Example of Disney Movies (Video)
 - Routine, recycled, formulaic narratives and images

Walter Benjamin (1892-1940)

- Upper middle class German Jewish family
- Close friend of Brecht; peripherally associated with Frankfurt School
- Doctoral dissertation on art criticism of the German Romantics
 - Not accepted by the examiners; had to be freelance critic and translator
- After the Nazis seized power in 1933 in Germany, he went into exile in Paris
- Attempting to escape from occupied France, committed suicide in 1940

Importance of Benjamin

- Literary critic who interpreted baroque allegory and differentiated it from modern allegory
 - His postdoc dissertation *The Origin of German Tragic Drama*
- Theorist of modernity
 - His encyclopedic, unfinished, archival study 'Paris—Capital of the Nineteenth Century', otherwise known as *The Arcades Project*
- Essayist who wrote on Goethe, Proust and Kafka
- Critic of mass culture who explored the disappearance of traditional aesthetic "Aura" in. World of technology and mechanical reproduction
 - "The Work of Art in the Age of Mechanical Reproduction"
 - "Theses on the Philosophy of History"

"The Work of Art... Mechanical Reproduction"

- Published in 1936
- Quotes from Paul Valery's essay "The Conquest of Ubiquity" (1928) to show how works of art from the past are different from works of art produced in the machine age
- Discusses the term "Aura" to denote the unique existence of a work of art in time and space

- The uniqueness lies in its authenticity, authority and embedding within the fabric of history, ritual and tradition
- Reproduction of the work of art for mass consumption erodes the aura, detaching the reproduction from tradition, substituting a unique plurality of copies
- The collection called *Arcades Project* (1982) has been highly influential for the development of critical theory
- The brings together notes on the city of Paris compiled by Walter Benjamin from 1927 until his death in 1940
- Unfinished, but can be seen as the culmination of Benjamin's studies, both in form and content.
- The observations cover a variety of topics from photography to prostitution,
- Main focus centred on the shopping arcades that were constructed in Paris between 1818 and 1845
- Benjamin was influenced by Louis Aragon's Surrealist Novel *Le Paysan de Paris* of 1926.

Louis Althusser (1918-1990)

- Algerian French philosopher
- Captured in 1940 during military service in the II WW; spent the rest of the War in a prison camp in Germany
- Suffered from manic depression after the War; in 1980 strangled his wife
- Was under psychiatric treatment until he died of heart failure
- His essays that appeared from the 1960s inaugurated "Structural Marxism"
 - Rejected the Hegelianism that dominated Western thought from Lukacs to Sartre
 - Connected with Lacan's theories and semiotics
 - Provided the foundations for post-Marxist philosophy

Althusser's Work

- Rejects the Hegelian revival within Marxist philosophy
 - Focuses on where Marx broke with Hegel
- Avoids the concept of totality of social structures
 - Instead talks of "social formation" and decentred structures

- This means that the various elements within the social formation (superstructure) are not absolute reflections of one essential level (base)
- While Marx believed in Base and Superstructure, Althusser understands multiple social levels of uneven development that define the social formation as a "structure of structures"
- These levels have Relative autonomy, Complex relations and Inner contradictions

Overdetermination

- Means one effect may have many causes.
- Freud talked about dreams being overdetermined.
- Althusser showed that capital-labour contradiction is not simply based on economic relations, but is overdetermined.

Ideology

- Ideology is false consciousness (Engels)
- Ruling class imposes its ideology on lower classes
- Each class has its own consciousness and ideology
- The ideologies that dominate a particular era, all that "men say, imagine, conceive," including "politics, laws, morality, religion, metaphysics, etc.
- For Althusser, Ideology is a representation of the imaginary relationship of individuals to their real conditions of existence. (Althusser)
- It is synchronic, not diachronic ("Ideology has no history")

Social Formation

- The reproduction of productive forces (labour power + means of production), conditions of production and relations of production take place through State Apparatuses
- IDEOLOGICAL STATE APPARATUSES— Education, Religion, Media (institutions that spread bourgeois ideology and ensure that the proletariat is in a state of false class consciousness)
- REPRESSIVE STATE APPARATUSES—Police, Army, Courts (institutions that have coercive power)
- INTERPELLATION

- How ideology addresses you and subjectifies you
- The process by which we encounter a cultures or ideologies values and internalize them. Due to interpellation, "individuals are always-already subjects."

New Left

- 1960s-70s
- Partly a reaction against orthodox Marxism and Communist Party's authoritarianism; inspired by Gramsci, Althusser
- Engaged in issues like civil rights, women's rights, gay rights, etc
- Herbert Marcuse
 - German-Jewish philosopher associated with Frankfurt School; "father" of New Left
 - Eros and Civilization: In the Post-War mass culture, there is a profusion of inauthentic false needs, sexual provocations and instantaneous gratification that keep people repressed, apolitical and uncritical (Repressive Desublimation)
 - One-Dimensional Man: Bourgeois life in Europe and America is one-dimensional; with no critical thought

New Left in Britain

- 1950s
- E.P. Thompson
 - Along with John Saville, he founded the journal The Reasoner
 - They were members of the Communist Party Historians Group (CPHG)
 - Asked to stop the journal; refused; suspended from the Party
 - Started The New Reasoner
 - Later merged with another journal and became the famous New Left Review (1960 onwards)
 - Departed from orthodox Marxism; engaged in Marxist revisionism; Party's confused response to the suppression of Hungarian Revolution by the Soviet Union and the British and French invasion of Suez Canal Zone

New Left Review

- 1960s

- Under the leadership of Perry Anderson, New Left Review popularized Frankfurt School, Gramsci, Althusser and other kinds of Marxism
- Student sections of the New Left emerged in the US and the UK

- Influenced protests against the Vietnam War
- May 1968 events in Paris

New Left in Britain

- 1960s
- Stuart Hall
 - Black cultural theorist in Britain who came from Jamaica
 - Founding editor of New Left Review in 1960
 - In 1969 became Director of Birmingham University's Centre for Contemporary Cultural Studies
 - Started a tradition of Black British scholarship
 - Paul Gilroy
 - Angela McRobbie
 - Isaac Julien
- Raymond Williams
 - Very influential thinker of the early New Left
 - Laid the foundations of Cultural Studies and Cultural materialism
 - Terry Eagleton was his student

Raymond Williams (1921-1988)

- Working class family in Wales
- Trinity College, Cambridge; joined the Communist Party, fought in the IWW
- Was working on an ambitious work concerning his deepest roots when he died
 - 1500-page fragment of a Welsh historical novel tracking the People of Black Mountain as far as the Middle Ages
- His most important contribution is the interdisciplinary field of cultural studies

Culture and Society 1780-1950 (1958)

- Inspired by T.S. Eliot's essay Notes Towards a Definition of Culture (1948)
 - At this time (high) culture was regarded as spiritual, high and mighty as against the popular and the ordinary

- Instead, Williams highlighted two aspects of culture: (1) Culture is a way of life, (2) Culture means the arts and learning
- Culture is not a product of material conditions of society, but contributes to the development
- Analyzed institutions of culture (literature, press, education, etc)
 - Showed how we describe, modify, exchange and preserve experience is fundamental to the development of culture and society
- In the same year came another essay responding to Eliot: "Culture is Ordinary"

The Long Revolution (1961)

- The title refers to how coming generations will change culture and society
 - Through the increasing role of the popular and democratic values in society
- Dominant, Residual and Emergent Cultures
 - These are mediated by "structures of feeling" — different ways of thinking in different times in history, all conflicting with one another to attain dominance
 - Dominant Culture—clearly visible aspects of our practices and ideas (consumerism in American culture)
 - Residual Culture—influences of old cultural practices that remain in traces in a modern culture (feudal elements in modern culture) (related term: Archaic)
 - Emergent Culture—new cultural practices that are being created in a modern culture that might turn Dominant eventually (Beat culture) (related term: Oppositional)

Other Works

- Communications (1962)
 - Studies different forms of communication in Britain in the 1960s—print, photography, film, radio, television, computers
 - To show how they continually create and negotiate reality
 - This means reality is not something that already exists
- The Country and the City (1973)
 - Examines the twin concepts to show how these came to symbolise social and economic changes under industrialisation and capitalism

- Keywords (1976)
 - Takes up fundamental concepts and categories of culture and analyses their history and development

Marxism and Literature (1977)

- Analyses concepts of ideology, hegemony, base and superstructure
- Introduced the theory of Cultural Materialism
 - Method of criticism rooted in Marxism
 - British counterpart of New Historicism; CM is more political in outlook
 - Stresses the interrelationships between cultural artefacts (like language and literature) and their historical contexts (socio-economic and political factors)
 - For e.g., How political contexts created the canon Shakespeare (Dollimore & Sinfield)

New Left in the US

- 1960s
- Student movements
 - Students for a Democratic Society (SDS)
 - For free speech and academic freedom
 - Coined the term establishment; were anti-Establishment
 - Advocated anarchist, countercultural values
 - Associated with
 - Anti-Vietnam War
 - Industrial Workers of the World (IWW or Wobblies)
 - Black radicalism; Black Power Movement; militant Black Panther Party
 - Rebirth of Feminism
 - Environmentalist Movement

Fredric Jameson (b. 1934)

- American Marxist theorist of the Hegelian tradition
- Employed a dialectical method, synthesising the work of others like Althusser, Greimas, Adorno, Benjamin, Marcuse, Lukacs, Sartre
 - Not simply providing answers, but reflecting on the question itself and its underlying historical reality
- Recurring themes

- Concern with the interactions between individual experience and institutional society
- The relation between form and content
- Reality as a Totality

Jameson's Ideas

- Marxism and Form: Twentieth Century Dialectical Theories of Literature (1971)
 - First major theoretical work
 - Form and content are discussed not in a literary or formalist sense, but as a historical and dialectical constituent of cultural institutions
- The Prison-House of Language (1982)
 - Shows how Saussurean linguistics, Russian formalism and French structuralism are all historical theories that value synchrony over diachrony
 - He asserts that Structuralism should open itself to history
- The Political Unconscious: Narrative as a Socially Symbolic Act (1981)
 - Develops dialectical criticism
 - Claims that of all critical approaches, only Marxism grasps the totality of history, while other approaches have a local validity
 - The historical past and its relation to current reality should be understood as part of a single collective story
 - History can be understood only in a Textual form, as a narrative, a socially symbolic act
 - Interpretation moves through three levels of horizons of analysis: (1) The immediate historical context of the work, (2) the broad social order, (3) the ultimate horizon of human history as a whole
- Postmodernism, or, the Cultural Logic of Late Capitalism (1991)
 - Provides a "cognitive map" of the present which will enable political change
 - The problem with Postmodern age: "the prodigious new expansion of multinational capital" destroys the power to dissent or critique. Any effort to contest dominant ideology is reabsorbed by the capital. In such a situation, the cognitive map of the present will help.

- The concept of cognitive mapping extends to ideological critique

Terry Eagleton (b. 1943)

- British literary theorist
- Wrote three categories of works
 - Theoretical studies
 - Practical criticism
 - “Popularising” works
- Early works explored Marxist approaches to literature and culture, of the 18-20th centuries
 - Includes Marxism and Literary Criticism (1976)
- Later works argued for the need for theory
 - Literary Theory: An Introduction (1983, 1996), After Theory (2003)

Eagleton’s Ideas

- Complex relationship between literature and ideology
 - Rejects the “vulgar” Marxist notion that literary works are simply a reflection of the economic base
 - Literary text is neither a slavish reflection of dominant ideology nor fully autonomous
- Text & the role of the critic
 - The text is open rather than closed - comprising conflicting languages, symbols and genres
 - The critic must break through the literary work’s seeming unity to reveal its inner contradictions
- In the Function of Criticism (1984), he argues that contemporary literary criticism lacks any real social function
 - It has become marginalised, without a sense of purpose or audience
 - Eagleton wants to revive the traditional cultural role of criticism - a concern with the symbolic processes of social life through which political power is reinforced as well as resisted. Criticism can revive itself through participation in the counter public sphere.
- In Literary Theory: An Introduction (1983, 1996), he questions the academic institutionalisation of literature
- Surveys all major critical approaches of the 20th century

- Concludes that neither literature nor theory is an unalterable method of inquiry
- Literature comprises those texts highly valued by a dominant culture at a particular time
- Academic Institutionalisation of theory has crippling narrowed its range
- Eagleton believes that the insights of theory should lead to the broad study of the cultural politics of the various signifying practices in society, beyond the narrow confines of literature. This is because all cultural texts are rooted in a particular ideology.
- Thus Eagleton foreshadowed cultural studies
- The illusions of Postmodernism (1996)
- Against the Grain: Essays 1975-1985 introduced the ideas of reading against the grain

Neo-Marxism

- 20th century Marxist approaches that critique traditional Marxism
- Comes under the broad category called New Left
- Drew inspiration from psychoanalysis, existentialism, etc
- Neo-Marxists were not in agreement with one another
- Neo-Marxists like Herbert Marcuse and the Frankfurt School as well as Noam Chomsky rejected the label

Post-Marxism

- Late 20th century developments in Marxism since 1960s
- Anti-essentialist positions
 - Does not see economy as a foundation for politics
 - Does not see the state as an instrument in the interests of a particular class
- The term first appeared in the work Hegemony and Socialist Strategy (1985) by Ernesto Laclau and Chantal Mouffe

Feminism

Basic Facts

- The term “Feminisme” coined by French philosopher Charles Fourier in 1837

- Based on the belief that historically women have been subordinated to men
- Aims to
 - Eliminate patriarchy
 - Liberate women
 - Reconstruct culture to be inclusive of women's experiences
 - Attain social, political, and economic equality of the sexes.

A Western Phenomenon

- Aristotle
 - Women are subordinate to men
- Thomas Aquinas
 - Woman is a deformed man
- Dr Johnson on the word "feminine"
 - of the sex that bring young; female; soft; tender; delicate; belonging to women
- Nietzsche
 - Woman is the source of all folly and unreason, the siren figure who lures the male philosopher out of his appointed truth-seeking path

Historical Perceptions of Patriarchy

- Women are not rational and are not capable of rational education
- Women need to have no opportunities for self-fulfillment
- Women should be relegated to the domestic sphere involving childcare, washing, sewing, singing, cooking, etc
- Conforming to social frameworks of femininity makes a woman socially acceptable and desirable to men

Handbooks for Female Acculturation

- The Daughters of England: Their Position in Society, Character and Responsibilities (1842) by Sarah Stickney Ellis
- The Wives of England: Their Relative Duties, Domestic Influence, & Social Obligations (1843) by Sarah Stickney Ellis
- The Women of England: Their Social Duties, and Domestic Habits (1938) by Sarah Stickney Ellis
- Mrs Beeton's Book of Household Management (1961)

Feminism

- Main concern

- Cultural context of texts and cultures
- Male/female power struggle in texts and cultures
- Othering
- Trends
 - Study of difference
 - Study of power relationships
 - Study of female experience

Three Waves of Feminism

- First Wave
 - 19th and early 20th centuries
 - Voting rights
- Second Wave
 - 1960s-80s
 - Issues of equality and discrimination
 - "The Personal is Political"
 - Betty Friedan's The Feminine Mystique (1963)
- Third Wave Feminism
 - Challenges the ideas of the second wave that focussed on upper middle class white women
 - Open to differences of race, class, religion, nationality
 - More international
 - Feminist Theory emerged

First Wave

- 19th c. and early 20th century
- In the US and UK
- Activist organizations, suffrage groups
- Focused on officially mandated inequalities
- Equality and property rights for women
- Opposition to "chattel marriage"
- Fought for political and economic equality, suffrage

Abolitionist Movement

- The origins of the feminist movement are found in the abolitionist movement of the 1830s
- Black and white women participated
- Expressed ideas on marriage, divorce, domestic violence
- Major figures: The Grimke sisters, Sojourner Truth (who demanded Ain't I a woman?), Elizabeth Cady Stanton, etc

Seneca Falls Convention

- Seneca Falls, New York is the birthplace of American feminism
- Seneca Falls Convention 19-20 July 1848 was the first women's rights convention
- Elizabeth Cady Stanton and Lucretia Mott spearheaded the first Women's Rights Convention in Seneca Falls, NY in 1848.
- The convention brought in more than 300 people.
- It launched the women's suffrage movement in America
- The "Declaration of Sentiments" (modelled on the Declaration of Independence) demanded equal social and legal rights for women, including voting rights

- In 1920 women won the right to vote
- ### Vindication of the Rights of Woman

- Mary Wollstonecraft Godwin
- Subtitled "With Strictures on Political and Moral Subjects" (1792)
- Written against the French "Declaration of the Rights of Man and the Citizen"
- Discusses 18th c. male writers like Milton, Pope & Rousseau (they denied women education)
- Women are essential to the nation because they educate its children and because they could be "companions" to their husbands.
- Rather than mere ornaments to society or property to be traded in marriage, Wollstonecraft maintains that they are human beings deserving of the same fundamental rights as men. But does not explicitly state that women are equal to men.
- Wollstonecraft was responding to a contemporary French report which said that women should receive only domestic education.
- Earlier, she wrote A Vindication of the Rights of Men (1791) in response to Edmund Burke who argued against French Revoln.
- Rights of Woman is a continuation of the former work.
- Both works have been criticized for their middle class bias.

- Richard Polwhele called her "unsex'd female"; Horace Walpole called her "hyena in petticoats"

The Argument

- Central argument: Women should be educated rationally in order to give them the opportunity to contribute to society.
 - In the 18th c. educational philosophers & "conduct book" writers held that women are incapable of rational thought because they are too susceptible to sensibility
 - Women should not be constrained by or made slaves to their bodies or their sexual feelings
 - Wollstonecraft does not "grant" women sexuality or romantic feelings, because then they wouldn't be dominated by men.
 - For her, passions are inseparable with reason.
 - However, in her later unfinished work "Maria, or the Wrongs of Woman," she dared to acknowledge the existence of women's sexual desires, which was taboo in Georgian England.

The Subjection of Women

- J.S. Mill & H.T. Mill's The Subjection of Women (1869)
 - Catalogues the injustice of social inequality
 - Human beings are capable of being educated & civilized, for intellectual & moral advancement. Hence everyone should have the right to vote. Women too. Emancipation of women is good for men also.
 - Utilitarian argument on three counts: The immediate greater good, the enrichment of society, and individual development.
 - Attacks contemporary belief that women are "less capable" and "less good"

20th Century

- Proliferation of civil rights movements
- Mothers' rights, equal education, equal pay
- Women were granted suffrage in the UK through two laws of 1918 and 1928
- The 19th Amendment of the US Constitution in 1920 gave women voting rights
 - This ended a century of protest

V. Woolf's A Room of One's Own (1929)

- How patriarchal society prevented women from realizing their productive & creative potential
Need for independence (a room & 500 pounds)
- Examines whether women were capable of producing work of the quality of Shakespeare. Woolf invented a fictional character Judith "Shakespeare's Sister", to illustrate that a woman with Shakespeare's gifts would have been denied the same opportunities.
- Woolf examines the careers of several female authors — Aphra Behn, Jane Austen, the Bronte sisters and George Eliot.
- Refers to several prominent intellectuals of the time, and her hybrid name for the University of Oxford and the University of Cambridge — Oxbridge — has become well-known in English satire, although she was not the first to use it.
- Woolf separated women as objects of representation and women as authors of representation
- A change in the forms of literature was necessary because most literature had been "made by men out of their own needs for their own uses."
- Woolf touched the possibility of an androgynous mind. Woolf refers to Coleridge who said that a great mind is androgynous and states that when this fusion takes place the mind is fully fertilized and uses all its faculties.

Simone de Beauvoir's The Second Sex (1949)

- The First Wave ends
- Wide-ranging critique of cultural identification of woman as negative, Other
- Women throughout history have been defined as the "other" sex, an aberration from the "normal" male sex.
- "One is not born, but rather becomes, a woman"
- Judith Butler says this differentiates sex from gender. Gender as an aspect of identity which is "gradually acquired".

Second Wave 1960s-70s

- No socio-cultural equality
- Health, childcare, equality at work

- Influences: anti-war civil rights movements, minority groups, New Left, psychoanalytic theory
- Inaugurated by Betty Friedan's book *The Feminine Mystique* (1963)
- Protests against the Miss America pageant in Atlantic City in 1968, 1969
- Critique of patriarchy, sexist attitudes in institutions, texts, behaviour
- 'The personal is the political' (Carol Hanisch's term)

Mary Ellman's Thinking About Women (1968)

- Exposes misperceptions and derogatory stereotypes of women in male literature
- Alternative, subversive points of view in women's literature
- Against "sexual analogies" and stereotypes
 - Formlessness, passivity, instability, materiality, spirituality, etc
 - Women's revenge through the shrew and the witch

Kate Millett's Sexual Politics (1969)

- "Sex has a frequently neglected political aspect."
- Western social institutions as covert ways of manipulating power
- Patriarchy is a socially conditioned belief system masquerading as nature, philosophy, psychology, and politics.
- Attacked the classics
 - D. H. Lawrence's *Lady Chatterley's Lover*, Henry Miller's *Tropic of Cancer* and *Tropic of Capricorn*, and Norman Mailer's *The Naked and the Dead*
 - For their use of sex to degrade women

Other Works of Second Wave

- The BITCH Manifesto (1968) by Jo Freeman
- *Sisterhood is Powerful* (an anthology, 1970)
- Germaine Greer's *The Female Eunuch* (1971)
- Juliet Mitchell's *Woman's Estate* (1975)
- bell hooks (Gloria Jean Watkins)'s *Ain't I a Woman: Black Women and Feminisms* (1981)
- Andrea Dworkin's *Pornography: Men Possessing Women* (1981)

Third Wave

- 1980s onwards, Generation Xers

- Marks feminism's intervention in Western academies
- Feminism's ongoing associations with Marxism, Psychoanalysis, (Post)Structuralism, Postcolonialism, Consumerism
- Many constructs such as body, sexuality and heteronormativity were defused
- Strong empowered "grrls" who rejected victimisation and subverted the sexist culture by appropriating derogatory terms like slut and bitch
- Guerrilla Girls, a group of women artists, donned gorilla masks in an effort to expose female stereotypes and fight discrimination against female artists

Third Wave

- Poststructuralist view of gender
- Issues of
 - Language, Writing (écriture feminine)
 - Class
 - Sexuality, body, sexual difference
 - Gender, Representation
- Relationship with
 - Alternate sexualities
 - Race
 - Postcolonialism
 - Ecological studies
 - Inherent structures of power in the society

Major Works

- The Beauty Myth (1990), by Naomi Wolf
- This Bridge Called My Back: Writings by Radical Women of Color (1983), edited by Cherrie Moraga & Gloria Anzaldua, published by Kitchen Table: Women of Color Press
- "Becoming the Third Wave" (1992), by Rebecca Walker (Alice Walker's daughter; first use of the term), published in Ms. magazine
 - Written in response to Clarence Thomas' Supreme Court nomination and the televised testimony that followed of Anita Hill that he had sexually harassed her.
- Bust magazine starts publication in 1993
- To Be Real: Telling the Truth and Changing the Face of Feminism (1995), edited by Rebecca Walker

- 1990s—legal acts against marital rape and violence against women passed in the UK and US
- The Vagina Monologues (1996), an episodic play by Eve Ensler
- Movies and sitcoms like Thelma and Louise, Buffy the Vampire Slayer, 30 Rock and Parks and Recreation

Divisions within Feminism

- French Feminism
 - Influence of Poststructuralism and Psychoanalysis, Anti-essentialism, Constructionism
 - Focus on language, representation, psychology, not text
 - Julia Kristeva, Helene Cixous, Luce Irigaray
- Anglo-American Feminism
 - Liberal humanist—upheld traditional concepts like theme, characterisation; realism; literature as representation
 - Elaine Showalter, Sandra Gilbert, Susan Gubar

Helene Cixous (b. 1937)

- French feminist, writer, philosopher
- "The Laugh of the Medusa" is a classic of poststructuralist feminism
- Here she discussed l'écriture feminine

Julia Kristeva (b. 1941)

- Bulgarian-French philosopher and feminist theorist
- Brought a psychoanalytic approach to poststructuralism
- Intertextuality
- Semiotic / Symbolic
- Chora
- Abject
- Geno-text and Pheno-text

Feminism and Psychoanalysis

- Uneasy relationship with psychoanalytic theory
- Oedipal Complex is questioned by Feminists for its phallocentrism
 - Male child experiences libidinal attraction to mother
 - Male child sees mother's lack of penis as "castration"

- Male child worries father will castrate him because of his desire for mother.
- Male child later comes to identify with the father's power and to transfer his sexual attraction to other female objects of desire.
- Girls follow same pattern except they experience penis envy rather than castration anxiety and they transfer their sexual desire for the mother on to other men.
- Sometimes male child is overcome with castration anxiety and fails to turn its attraction for the mother to other women. Instead, the male turns his libidinal investment to fetish objects (hair, clothing, feet etc.)

Feminism and Psychoanalysis

- Mirror Stage
 - Baby develops individuated identity by looking in a mirror.
 - Our sense of self is ultimately dependent upon our sense of the "other"
 - Our identity is determined by being both subject and object of the gaze.

Laura Mulvey's Gaze

- "Visual Pleasure and Narrative Cinema" (1975)
- Camera often takes male point of view
- Cinema is all about male scopophilia (voyeurism)
- Cinema forces spectators to identify with the male looker and see the woman into a powerless, fetishized object.
- Questions the idea that spectators have no choice but to identify with heterosexual male gaze.
- Suggests that spectators can resist dominant meanings (blending pleasure and critique)
- Explores how gender identity intersects with race, class, sexuality and disability (and how spectatorship is cultural).
- Emphasizes how cinema teaches us how to perform gender roles (how to act masculine or feminine)

Feminism and Language

- Long-standing debate
- Virginia Woolf
 - Language is gendered
 - But does not define woman's language

- Dale Spender
 - Man Made Language (1981)—Lang is an instrument thru which patriarchy finds expression
- French theorists—écriture feminine (term Cixous's The Laugh of the Medusa)
- Cixous's views on écriture feminine
 - Beyond logic
 - Fight in an anarchic realm against authority
 - Product of the female body
 - Immune to social conditioning
- Cixous's theory in short:
 - Should give forth the pure essence of the feminine
- Essentialist idea—against the notion of constructed femininity
- Kristeva: 2 aspects of language
- Symbolic (Phenotext) = language of communication or representation
 - authority, order, fathers, repression, control, fixed & unified self
 - prose, conscious, structuralist—structures & binaries
- Lacanian Symbolic or linguistic phase
- Semiotic (Genotext) = Chora or the unrepresentable
 - displacement, slippage, condensation
 - poetry, unconscious, poststructuralist—floating signifiers, random connections, improvisations
- Lacanian Imaginary or pre-linguistic, pre-Oedipal phase

Elaine Showalter (b. 1941)

- American feminist and founder of gynocritics (women as writers)
- A Literature of Their Own: British Women Novelists from Bronte to Lessing (1977)
- Towards a Feminist Poetics (1979)
- The Female Malady: Women, Madness and English Culture 1830-1980 (1985)
- Sexual Anarchy: Gender and Culture at the Fin de Siecle (1990)
- Hystories: Hysterical Epidemics and Modern Media (1997)
- Inventing Herself: Claiming a Feminist Intellectual Heritage (2001)

Women's Writing Phases

- Elaine Showalter
 - Feminine (1840-80): Imitated male norms (Imitation)—Elizabeth Gaskell, George Eliot
 - Feminist (1880-1920): Radical & separatist (Protest)—Elizabeth Robins, Olive Schreiner
 - Female (1920—): Focus on female writing & experience (Self-Discovery)—Rebecca West, Katherine Mansfield, Dorothy Richardson

Three Positions: Toril Moi (A Digression)

- Toril Moi used the three terms Feminine, Feminist and Female in another way
- Right from the beginning, feminism aware of socializing / conditioning role of literature
- This involves three positions (Toril Moi, author of *Sexual / Textual Politics*)
 - Feminist—Political Position
 - Female—Matter of biology
 - Feminine—Cultural (Literature created acceptable versions of feminine)

The Female Phase (Showalter)

- In the course of growth, feminism
- Became eclectic (relations with different schools of theory)
- Switched from attacking male versions (Feminist Phase) to exploring female world & outlook
- Recognized the need to construct a new canon of women's writing

Feminist criticism: Two Sections

- Woman as Reader (Feminist Critique)
 - Consumers of a male-produced literature
 - Images and stereotypes that men create about women
 - Omissions and misconceptions in men's writing about women
 - Fissures in male-constructed literary history
 - Exploitation and manipulation of the female audience
- Woman as Writer (Gynocriticism)
 - Producer of textual meaning
 - Focus on female subjectivity, female language and female literary career
 - Construct a female framework for the analysis of women's literature
 - Women are placed at the centre of enquiry

- Work both inside and outside the male tradition

Gynocriticism

- Term from Showalter's *Towards a Feminist Poetics*
- 'Woman-centred' approach
- Criticism that develops a female framework for women's writing— production, motivation, interpretation, etc.
- Critiqued for essentialism
- Patricia M. Spacks, *The Female Imagination*
- Ellen Moers, *Literary Women*
- Elaine Showalter, *A Literature of Their Own*
- Sandra Gilbert & Susan Gubar, *The Madwoman in the Attic* (anxiety of authorship, that literary creativity is an exclusive male prerogative, creates a counter-figure for the idealized woman, the madwoman (Bertha Rochester in *Jane Eyre*))

The Madwoman in the Attic (1979)

- Subtitled "The Woman Writer and the Nineteenth-Century Literary Imagination"
- Examines the works of Jane Austen, Mary Shelley, Charlotte and Emily Brontë, George Eliot, Elizabeth Barrett Browning, Christina Rossetti and Emily Dickinson
- Women writers of the nineteenth century were forced to make their female characters either the "angel" or the "monster", based on patriarchal categorisation of female characters as either pure, angelic women or rebellious, unkempt madwomen
- Anxiety of Authorship – the lack of legitimating role-models for the nineteenth-century woman writer

Divisions within Feminism

- Concept of single, collective, identity is abandoned
- Emergence of lesbian, radical, liberal feminisms
- Debate over the role of theory
- Debate on the relevance of academic feminism to lives of women
- Emergence of feminisms

Kinds of Feminism

- Classical Feminism
- Difference Feminism

- Equity Feminism
- Radical Feminism

Classical Feminism

- Classical feminism focuses on the personhood of women, and their status as morally equal to men
- There is a strong focus on distinguishing between
 - biologically based differences and
 - socially constructed differences
- Stereotypes of women rejected
- Simone de Beauvoir

Difference Feminism

- Asserts that there are genuine differences between the sexes and those differences need not all be considered "equal"
- Carol Gilligan (b. 1936), a Harvard psychologist and author of *In a Different Voice* (1982), is the most prominent proponent of the view

Radical Feminism

- Emerged from new left and civil rights political groupings.
- What is the root cause of inequality and oppression of women?
 - Patriarchal social structure and gender relations
- Advocates radical reordering of social and economic relations to eliminate patriarchy
- Shulamith Firestone (author of *The Dialectics of Sex*), Carol Hanisch, the Redstockings, Monique Wittig

Equity Feminism

- Men and women are not enemies
- In *Who Stole Feminism?* (1994) Christina Hoff Sommers suggests that now that women have achieved a significant level of social equality with men, they should get on with pursuing their talents and using the freedoms won by earlier feminists.

Liberal Feminism

- Influenced by liberal thought that emerged in the Enlightenment era, it argued for changes in the subordinate social position of women through the processes under democracy.
- Stresses women's similarity with men and based on "universal" values

- Minimizes differences between men and women
- Focus on Gender justice
- Works for success within the system; reform not revolt

Materialist / Neo-Marxist

- Focus is not on biological difference between men and women
- They connected women's oppression with industrial capitalism and relations of the worker to the means of production.
- Gender oppression related to class oppression
- Stresses on material conditions of production such as history, race, class, gender

Womanism

- A kind of Black Feminism
- Acknowledges women's natural contribution to society
- Woman-woman bonding and sisterhood
- Coined by Alice Walker in *In Search of Our Mother's Gardens: Womanist Prose*
 - Major figures: bell hooks, Paula J. Giddings, Angela Y. Davis, and Barbara Smith

Post-Feminism

- After second wave feminism, many women disidentified with the term feminism because they disapproved of its radicalism and rather focused on gaining equality without political activism.
- Major figures: Rene Denfeld (*The New Victorians*), Toril Moi, etc.
- Teenagers of the 1980s first labelled post-feminists
- The debate:
 - Feminism has won vs Feminism has failed
 - Backlash against contradictions in feminism; some goals of Feminism are regarded out of date
 - The equality assumed by second and third waves is largely a myth
 - Later developments Fourth Wave Feminism (developed in 2010s focusing on empowerment, intersectionality, etc), Xenofeminism
 - Women are people

Post-Feminist Works

- Susan Faludi: Backlash: The Undeclared War Against American Women (1991)
- Christina Hoff Somers: Who Stole Feminism? How Women Have Betrayed Women (1994)
- Angela McRobbie: "Post-Feminism and Popular Culture" (2004)
 - Post-Feminism undermines the achievements of Feminism
 - Post-Feminism is seen in media products like Sex and the City or Bridget Jones's Diary

Backlash

- It generally refers to a strong reaction against a system or state of affairs that had been changed resulting in a violent return to the previous status quo.
- In feminism, the term was coined by Susan Faludi (Backlash) and characterised it as "at once sophisticated and banal, deceptively "progressive" and proudly backward" to refer to the backlash against feminism.
- For instance in the 1980s and 1990s, feminism was seen as the reason for the ills of contemporary women.
- It also connotes the current reactions against identity politics and LGBTQIA+ activism.

Gender Performativity

- A concept popularised by Judith Butler in Gender Trouble (1990), she argued that sex and gender differences are 'performances' which are repeated over time.
- Through this, Butler rejected any essentialist notions associated with gender differences.
- Though 'performances' are prescribed by society, there is a potential to resist and reform such ideals by marginalised and dissident sexual and gendered subjects.

Intersectionality

- A branch of Feminism which asserts that discrimination based on all aspects of social and political identities such as gender, sexuality, race, class, disability, etc. overlap
- The term was coined by Kimberlé Crenshaw in 1989 in the paper "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics"

- Basic idea: various identities of one person (such as race, gender, sexuality and class) are not independent of one another, but intersecting. This intersectional identity determines the person's role in the society. Often these identities that intersect are related to oppression, domination and discrimination experienced by the individuals who possess these identities.
- Aimed to explain intersectional feminism as "a prism for seeing the way in which various forms of inequality often operate together and exacerbate each other."
- It tried to introduce diversity and heterogeneity to mainstream feminism.
- It aimed to analyse gendered oppression from different dimensions like class, race, sexuality, caste, etc.

Lesbian Continuum

- A phrase coined by Adrienne Rich in her essay "Compulsory Heterosexuality and Lesbian Existence".
 - It is used to denote all women identified experiences that women encounter in their lives.
 - It emerged as a critique of heterosexism and male dominance.
 - The term was criticised for desexualising lesbian experiences.

Standpoint Feminism

- It states that the understanding of the world is dependent on gendered social position.
- Hence, it is an identification of "a morally and scientifically preferable grounding for the interpretation and explanation of nature and social life."
- Within feminism, the concept prompts one to look at one's social positions and privileges critically.
- Key figures:
 - Dorothy Smith, Nancy Hartsock etc.

A baffling variety

- French Feminism
- Anglo-American Feminism
- Third World Feminism
- Liberal Feminism
- Materialist Feminism
- Socialist/Marxist Feminism

- Libertarian Feminism
- Radical Feminism
- Black Feminism
- Poststructural Feminism
- Environmental Feminism
- Postmodern Feminism
- Post Feminism
- Socialist Feminism
- Anti-Pornography Feminism
- Anti-Feminism
- Queer Studies, Queer Theory
- Queer Disability Studies
- Data Feminism
- Men's Studies
- Transgender Studies
- Technofeminism
- Networked Feminism
- Popular Feminism
- Cyberfeminism

Feminist Art

- Efforts of feminists internationally to make art that reflects women's lives and experience
- Efforts to change the foundation for the production and reception of contemporary art
- Sought to bring more visibility to women within art history and practice.
- Began in the late 1960s and flourished throughout the 1970s as an outgrowth of the so-called third wave of feminism
- Its effects continue to the present.
- The Woman's Building at Los Angeles (opened in 1973) was an important centre

Activities at Woman's Building

- Protests against exclusion of women artists in museums
- The opening of gallery spaces dedicated to the work of women
- The founding of the first feminist art education programs
- Founded the first independent school for women artists, the Feminist Studio Workshop
- Major Artists
 - Judy Chicago

- Miriam Schapiro
- Kate Millett

Feminist Theatre

- Just as there is not one feminism there is not one feminist theatre. Each particular feminist theatre group can be studied in relation to the idea that feminist theatre is itself a form of cultural representation influenced by changes in the landscapes of feminism, women's studies, economics, politics, and cultural studies. However, the goal for almost all feminist theatre groups is to subvert expectation, to enable or initiate positive change for women through political and theatrical representation.
- Linda Alcoff
- Meaning emerges from the collisions of characters, contexts and images not from the standard plot progression
- Transformation vs. revelation and recognition: characters struggle to truth through transformation. "Herstories" & the challenge of assumed perceptions on the differences between men and women
- Narrative (visual and verbal gestures and images are connected) juxtaposition of dialogue and visual imagery
- Slice of life/realism vs. empty frame (the ability to question reality and assumptions and to practice/portray/question social norms)
- Patriarchal traditions (power hierarchies, "main character", standard social/artistic roles vs. communal power structures (devising and collaborative writing process used by many communal/cooperative companies, visual texts, small-scale commissioning of new works by women authors, and collaborative writing)
- Invisible author vs. autobiographical women's voice (tradition arising from the consciousness groups and psychotherapy)

Representative Artists

- Liberal—Marsha Norma
- Cultural—Women's Experimental Theatre
- Materialistic—Caryl Churchill

Literary Theory 3

New Historicism

Introduction

- Critical approach that developed in the 1980s, mainly through the work of Stephen Greenblatt.
- Heavily influenced by Foucault's analysis of Power
- Reaction against New Criticism, Structuralism and Deconstruction, which privilege the literary text and place only secondary emphasis on historical and social context.
- Literature seen as an expression of the power structures of the surrounding society.
- Based on the premise that a literary work should be considered a product of the historical & cultural conditions of its production and interpretations, rather than as an isolated creation of genius.
- New Historicists aim simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature.

Basic Principles

- "Parallel" reading of literary and non-literary texts.
- Instead of a literary "foreground" and a historical "background," both texts have equal weight ("co-texts") and constantly inform or interrogate each other.
- Louis Montrose: New Histcm deals with "the textuality of history and the historicity of texts."

Historicity and Textuality

- "By the historicity of texts, I mean to suggest the cultural specificity, the social embedment, of all modes of writing . . . By the textuality of history, I mean to suggest, firstly, that we can have no access to a full and authentic past, a lived material existence. . . ; and secondly, that those textual traces are themselves subject to subsequent textual mediations when they are construed as the 'documents' upon which historians ground their own texts, called 'histories'". (Louis A. Montrose, 'Professing the Renaissance: The Poetics and Politics of Culture', p. 242)

Premises (contesting Liberal Humanism)

- Literature does not occupy an aesthetic realm independent of economic, social and political conditions; nor does it have timeless artistic value.
- History is not a homogeneous and stable pattern of facts and events which forms a "background" to the literature of an era, which literature simply "reflects." [Lit. text is embedded in context.]
- The humanistic concept of an essential human nature that is common to the author, characters and reader is to be rejected. Identity is not unified, unique, enduring or personal. [The degree of involvement of the author in creating meaning contested]
- The author and the reader are "subjects" who are constructed and positioned by the conditions of their own era.

The New Historicist Practice

- Steps in New Historicist Reading
- Identifying what other literary and non-literary texts the public had access to at the time of writing the text. [to understand the relationship between a text and the political, social and economic circumstances in which it originated.]
- Placing the literary text within the "frame" of a non-literary text. [Literary text as "embedded" within the non-literary text.]
- Steps in New Historicist Reading
- The New Historicist essay begins with a powerful & dramatic "anecdote" (historical document)
- Anecdote (historical document) not "context" but "co-text".
- The text and co-text seen as expressions of the same historical moment.

What Stephen Greenblatt did

- Book: Renaissance Self-Fashioning: From More to Shakespeare (1980)
- Juxtaposed Renaissance plays with horrifying colonial policies.

- Drew attention to marginalization and dehumanizing of oppressed Others.
- Self-fashioning is the creation of oneself according to a set of socially acceptable standards.

Renaissance Self-Fashioning: A Digression

- During the Renaissance the upper class practised self-fashioning. Prescribed attire and behavior was created for the noblemen and women, and was represented through portraits. Masculinity was portrayed through symbols of authority and power. Male rulers depicted themselves in armor or with weapons. The most important characteristic attributed to women was beauty. Beauty represents the concepts of purity, virtue and modesty. In portraits women illustrated these notions through idealized features, fancy dresses, and elaborate jewelry.
- The Book of the Courtier, by Castiglione is one of the first texts that depicted how individuals were to behave in society. Men of the noble class were to "create" themselves as works of art, according to the conventions of dress and manner set forth by the monarchs. One was to conduct and dress in a way that reflected their position in society. One was not supposed to act in an affected manner, but present naturalness and nonchalance. In addition to this, The Courtier puts emphasis on the importance of not only trying to resemble one's master, but actually trying to transform himself into the master.
- Stephen Greenblatt examines the structure of selfhood as evidenced in major literary figures of the English Renaissance—More, Tyndale, Wyatt, Spenser, Marlowe, and Shakespeare—and finds that in the early modern period new questions surrounding the nature of identity heavily influenced the literature of the era.
- In the Renaissance, there was "an increased self-consciousness about the fashioning of human identity as a manipulable, artful process" even as "Christianity brought a growing suspicion of man's power to shape identity"
- "self-fashioning occurs at the point of encounter between an authority [God, a sacred book, an institution such as church, court, etc.] and an alien [something that threatens the order of the authority, such as a heretic, savage, witch, traitor, Antichrist, etc.]"
- The product of this encounter "partakes of both the authority and the alien that is marked for attack, and hence any achieved identity always contains within itself the signs of its own subversion or loss"
- In other words, self-fashioning is always fraught with doubt and weaknesses
- Ultimately, there is an illusion of autonomy in the creation of the self, when really the self is constructed by and in relation to social and cultural forces.
- More Quotes
 - "self-fashioning is always, though not exclusively in language"
 - Thomas More's writings demonstrate both self-conscious self-fashioning, as well as a desire for "self-cancellation": "the crafting of a public role and the profound desire to escape from the identity so crafted"
 - Marlowe "sees identity established at those moments in which order—political, theological, sexual—is violated"
 - Spenser sees identity as "conferred by loving service to legitimate authority, to the power of God and the State"
 - Iago's project is "to play upon Othello's buried perception of his own sexual relations with Desdemona as adulterous"

Old and New Historicisms: Differences

- New Histcm gives "equal weighting" to literary and non-literary texts.
- New Histcm deals with history-as-text. [The 'word' of the past has replaced the 'world' of the past. Derridean view that there is nothing outside the text, or that everything is available to us only in textual form.]
- Old History: hierarchical, with literature being the "jewel," and history the background
- New Historicism: creates a historical framework in which to place the text (The text is embedded in history)

Influences of Other Theories

- Poststructuralism
 - Althusserian Marxism
 - Ideology manifests itself in all institutions including literature

- Ideology operates covertly to “subjectify” and subordinate language users to the interests of the ruling classes.
- Deconstruction
 - Texts involve modes of signification that war against each other.
- Bakhtin’s Dialogism
 - Texts incorporate a number of conflicting voices that represent diverse social classes.

New Historicism and Foucault

- New Historicism is always anti-establishment, on the side of liberal ideas and personal freedoms.
- Believes in Michel Foucault’s idea of an all-seeing—panoptic—surveillance State.
- Foucault: The discourse of an era brings into being concepts, oppositions and hierarchies.
- These are products and propagators of power.
- These determine what is “knowledge,” “truth” and “normal” at a given time.
- The panoptic state exerts power through discursive practices, circulating ideology through the body-politic.
- The panoptic state is seen as a monolithic structure and change is nearly impossible.

More on Foucault

- Foucault's work has always been about the nature of power in society
- his particular concern has been with power's relationship to the discursive formations in society that make knowledge possible.
- Power here refers to the "capillary" modes of power that controls individuals and their knowledge, the mechanisms by which power "reaches into the very grain of individuals, and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives
- It is in discourse that power is both most manifest and hardest to identify. Discourse is where everything that relates to power and knowledge, including his own work, is buried.
- Thus, in his first three "historical" works, *Madness and Civilization*, *The Birth of the Clinic*, and *The Order of Things*, Foucault examines the discourses surrounding the

"development" of psychiatry, medicine, and the human sciences, respectively.

- Foucault believed in History as Archive (Archeology)
 - History is intersections of multiple discourses, with gaps and discontinuity, like book stacks in a library
 - Archeology refers to a painstaking rediscovery of historical struggles
 - Foucault’s archeological method discovers discontinuities in the conditions of human knowledge

Foucault’s Archeology

- In the past, he argues, historians aimed at reconstituting, based on what the documents said, the past from which they emanated and which has now disappeared.
- contemporary history's task is to work on the document from within and develop it. History now organizes the document, divides it up, orders it, distinguishes between what is relevant and what is not, defines unities and describes relations. The document is no longer for history an inert material through which it tries to reconstitute what people have done or said, the events of which only the trace remains.
- This new approach to the document, according to Foucault, has several important consequences, the most important of which is the proliferation of discontinuities in the history of ideas, in place of the continuous chronology of reason.
- The discontinuous is no longer something that the historian has to explain away. Discontinuity has become the positive element that determines history's object and validates its analysis.

Digression: Foucault’s Discourse

- a discourse is considered to be an institutionalized way of thinking, a social boundary defining what can be said about a specific topic.
- For example, two notably distinct discourses can be used about various guerrilla movements describing them either as "freedom fighters" or "terrorists." The chosen discourse involves a particular vocabulary, expressions and style that defines the idea. Discourse is closely linked to different theories

of power and state, at least as long as defining discourses is seen to mean defining reality itself.

- “systems of thoughts composed of ideas, attitudes, courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak”
- He traces the role of discourses in wider social processes of legitimating and power, emphasizing the construction of current truths, how they are maintained and what power relations they carry with them.
- Discourse according to Foucault is related to power as it operates by rules of exclusion. Discourse is controlled by objects, what can be spoken of; where and how one may speak; and who may speak
- Discourse is "a group of statements which provide a language for talking about ...a particular topic at a particular historical moment." "Discourse, Foucault argues, constructs the topic. It defines and produces the objects of our knowledge. It governs the way that a topic can be meaningfully talked about and reasoned about. [e.g. hysteria, sexuality, homosexuality, Romantic love in late 19th century.]
- nothing which is meaningful exists outside discourse--"nothing has any meaning outside of discourse"

Digression: Foucault's Episteme

- the body of ideas that determine the knowledge that is intellectually certain at any particular time
- etymologically derived from the Greek word for 'knowledge' or 'science'
- This is the opposite of *techne*, which means craft (as opposed to *poesis*)
- Michel Foucault used the term *épistémè* in his work *The Order of Things* to mean the historical a priori that grounds knowledge and its discourses and thus represents the "condition of their possibility" within a particular epoch.
i.e., discourses of a particular time, depend upon the episteme for their existence.

What New Historicists Do (From Peter Barry)

- They juxtapose literary and non-literary texts, reading the former in the light of the latter

- They try thereby to 'defamiliarise' the canonical literary text, detaching it from the accumulated weight of previous literary scholarship and seeing it as if new
- They focus attention (within both text and co-text) on issues of State power and how it is maintained, on patriarchal structures and their perpetuation, and on the process of colonisation, with its accompanying 'mind-set'
- They make use, in doing so, of aspects of the post-structuralist outlook, especially Derrida's notion that every facet of reality is textualised, and Foucault's ideas of social structures as determined by dominant 'discursive practices'

Basic Tenets of New Historicism (From Aram Veesser, *New Historicism*, 1989)

- that every expressive act is embedded in a network of material practices
- that every act of unmasking, critique, and opposition uses the tools it condemns and risks falling prey to the practice it exposes
- that literary and non-literary texts circulate inseparably
- that no discourse, imaginative or archival, gives access to unchanging truths nor expresses inalterable human nature
- that a critical method and language adequate to describe culture under capitalism participate in the economy they describe

Relation with Cultural Materialism

- Both concerned with the conditions in which works of literature are produced and consumed, like Marxism.
- Argue that a work of art is embedded within a cultural system that is specific to the moment of their creation, and that they need to be read in terms of their historical moment rather than as transcendent, "timeless" works that speak universal truths.
- the most important term is "subversion" as critics from these schools are concerned with finding voices of subversion and examining what methods or strategies power structures employ to contain these voices.

Cultural Materialism

- Term used by Raymond Williams in “Marxism and Literature”
- (Neo)Marxist orientation of New Historicism. Related to Frankfurt School. Cultural Materialists are more overtly political than New Historicists
- Analysis of any Historical Material (literature included), within a politicized framework.
- Cultural Materialists go beyond Marxism in that they focus on the marginalized rather than just focusing solely on class conflict. In this sense it is more radical and subversive.
- The four characteristics of this method:
 - Historical context
 - Conditions in which texts were produced and received
 - Theoretical Method
 - Reading across disciplines, esp socialism and feminism
 - Political Commitment
 - Attention given to questions of power and marginalization
 - Textual Analysis
 - Close reading of texts
- Williams viewed culture as a “productive process,” part of the means of production
- Cultural materialists analyze the processes by which hegemonic forces in society appropriate canonical and historically-important texts, such as Shakespeare and Austen, and utilize them in an attempt to validate or inscribe certain values on the cultural imaginary. (Imaginary is a sociological term that denotes the set of values, institutions, laws, and symbols common to a particular group.)
- Cultural materialists seek to draw attention to the processes being employed by contemporary power structures, such as the church, the state or the academy, to disseminate ideology.
- To do this they explore a text’s historical context and its political implications, and then through close textual analysis note the dominant hegemonic position. They identify possibilities for the rejection and/or subversion of that position

What Cultural Materialists Do (From Peter Barry)

- They read the literary text (very often a Renaissance play) in such a way as to enable us to 'recover its histories', that is, the context of exploitation from which it emerged
- At the same time, they foreground those elements in the work's present transmission and contextualising which caused those histories to be lost in the first place, (for example, the 'heritage' industry's packaging of Shakespeare in terms of history-as-pageant, national bard, cultural icon, and so on)
- They use a combination of marxist and feminist approaches to the text, especially in order to do the first of these (above), and in order to fracture the previous dominance of conservative social, political, and religious assumptions in Shakespeare criticism in particular
- They use the technique of close textual analysis, but often employ structuralist and post-structuralist techniques, especially to mark a break with the inherited tradition of close textual analysis within the framework of conservative cultural and social assumptions
- At the same time, they work mainly within traditional notions of the canon, on the grounds that writing about more obscure texts hardly ever constitutes an effective political intervention (for instance, in debates about the school curriculum or national identity)

Historiography

- Historiography
 - studies the processes by which historical knowledge is obtained and transmitted.
 - examines the writing of history and the use of historical methods
 - Key terms: authorship, sourcing, interpretation, style, bias, and audience.
- Two issues
 - study of the development of history as an academic discipline over time, and its development in different cultures and epochs.
 - study of the academic tools, methods and approaches that have been and are being used.

Historiographic Metafiction

- Historiographic metafiction is a term originally coined by literary theorist Linda Hutcheon. According to Hutcheon, in "A Poetics of Postmodernism", works of historiographic metafiction are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages". Historiographic metafiction is a quintessentially postmodern art form, with a reliance upon textual play, parody and historical re-conceptualization.
- One author often associated with historiographic metafiction is Michael Ondaatje, in works such as Running in the Family, In the Skin of a Lion, The English Patient, and Coming Through Slaughter. Salman Rushdie's novels Shame and Midnight's Children can also be regarded as historiographic metafiction in their re-writing of the history of Pakistan and India in the early- and mid-twentieth century. Some other writers associated with this practice are Peter Ackroyd, Thomas Pynchon, Angela Carter, Umberto Eco, etc.

Reader Response Criticism

Introduction

- Denotes several critical approaches to reading texts
- Prominent since 1960s
- Against the traditional approach to text as a structure of meaning achieved prior to reading.
- Regards every work as a product of the historical moment of its creation as well as interpretation
- Focuses on the reader's experience of a text. [The text / meaning as creation of individual reader]
- Hence multiple meanings to a text.

Relation to other theories

- Plato, in banning poets from his Republic
- Aristotle's catharsis
- Bertolt Brecht's alienation-effect
- Russian Formalists' "defamiliarization"

- Total opposition to the theories of formalism and the New Criticism [autotelic text (text as self-contained whole); affective fallacy (to evaluate an "objective" literary work in terms of its emotional effect was to confuse the literary work with its result)]

Roland Barthes

- Death of the Author simultaneous with the Birth of the Reader
- It is the job of the reader to make meaning of the text
- Reading is a creative act — the reader is writer or the scriptor

Reading as Reader

- What an interesting story!
- I wonder what will happen at the end...
- I feel like I'm the heroine :)
- The book has given me a great message

Reading as Writer

- I don't agree with the author's views on this character
- I will interpret this incident in my own way
- This book presents me with a curious connection with another book I have read

Jonathan Culler

- Structuralist approach
- Structuralist Poetics (1975)
- Literary Competence
 - The Competent Reader should have an implicit understanding of the operations of literary discourse
 - Should have mastered the skills required to interpret the text
 - Literary competence makes the reader convert the meaning beyond what is written in the text

The Creative Role of the Reader

- Example — Mary Shelley's Frankenstein
 - It is the reader's act of reading that brings the monster to life. Until then the monster doesn't exist.
 - The book is the result of the reader explaining, interpreting, defending... thus create the text

Major Approaches

- Emerged in America and Germany
- Norman Holland, Stanley Fish, Wolfgang Iser, Hans-Robert Jauss
- Psychological approach as well as Social approach to reading
- Transactional Theory (Louise Rosenblatt)
- Affective Stylistics (Stanley Fish)
- Subjective Theory (David Bleich)
- Psychological Theory (Norman Holland)
- Reception Theory (Hans Robert-Jauss)

Wolfgang Iser's theory

- The Act of Reading (1978)
 - First Reading
 - Development of the text as a whole
 - The dialogue between the reader and the text
- Derived from Husserl and Roman Ingarden
- Together with Hans Robert Jauss, he is considered to be the founder of the Constance School of reception theory
- Reading act is a concretization of the literary text
- A literary work is not an object in itself but an effect to be explained
- In Iser's view, the literary text
 - is a product of writer's intentional acts
 - controls reader's responses
 - always contains gaps (indeterminate elements) which the reader must fill in by creative participation.
- Meaning is an event of construction that occurs between the text and the reader
- Reading as a process of anticipation, frustration, retrospection, reconstruction & satisfaction)

Wolfgang Iser's theory

- The text is a dynamic entity
- The reader's perspective is continually shifting
- Replaces the concepts of objective text and subjective reader with virtual work and implied reader
- Iser replaced
ACTUAL READER (whose responses are coloured by accumulated private experiences) with
IMPLIED READER (a hypothetical reader

established by the text itself; expected to respond in specific ways to the 'response-inviting structures' of the text).

- Implied reader's activities are confined within limits set by the literary work. Text controls response.
- IMPLIED AUTHOR
 - The authorial character that the reader infers from a text or the image of the author that the reader constructs from the text
 - Term used by Wayne C. Booth in The Rhetoric of Fiction

Hans-Robert Jauss's Theory

- Central figure in Constance School
- Literature as a dialectic process of production and reception.
- Readers have a certain mental set, a "horizon" of expectations, from which perspective each reader at any given time in history, reads.
- Reader-response criticism establishes these horizons of expectation by reading literary works of the period in question.
- Iser & Jauss define readers in terms of the text.

Reception Theory

- A version of Reader Response theory that emphasizes the reader's reception of a text.
- Originated from the work of Hans-Robert Jauss in the late 1960s.
- Stuart Hall (cultural theorist) also a major exponent.
- Focus on the scope for "negotiation" and "opposition" on part of the audience. [a "text" is not simply passively accepted by the audience, but that the reader interprets the meanings of the text based on his cultural background and life experiences.]
- In essence, the meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader.

David Bleich's Theory

- Readings and Feelings (1975)
- Subjective Criticism (1978) — The villain in modern education is objective knowledge (objective paradigm or the belief that all

people perceive things in the same way); we need to reassert the subjective paradigm

- Based on classroom teaching of literature.
- Reading is a subjective process determined by the distinctive personality of the individual reader.
- First stage — Subjective Response: Individual reader's first perceptual responses towards a symbolic object (or text, which does not exist independent of the subjective response)
- Second stage — Resymbolization: The first perceptive acts produce in the reader a need for explanation. Resymbolization is the conceptualisation of symbolised objects and processes in terms of subjective motives.
- Third stage — Negotiations: Individual interpretations are negotiated within communities and new knowledge is produced through "response statements"

Norman Holland's Theory

- Psychoanalytic analysis of reading; Cognitive Theory.
- Subject matter of a work is a projection of the fantasies that constitute the identity of its author.
- Reading is encounter between the author's and the reader's fantasies
- The reader transforms the fantasy content, which constitutes interpretation.
- No universally determinate meaning of a text.
- Cognitive Poetics and Cognitive Linguistics

Harold Bloom's Theory

- Yale critic
- Psychoanalytic concepts (esp. Freud's theory of defense mechanisms against the revelation of repressed desires to the consciousness).
- Theory of 'Anxiety of Influence'—repudiation of theory that 'influence' is direct borrowing or assimilation of materials from earlier writers.
- Anxiety of Influence
- A poet ('belated', 'ephebe') is motivated to compose when his imagination is seized upon by a poem by precursor.
- The belated poet has an "Oedipal", ambivalent relation to precursor—admiration, hate, envy, fear of precursor's encroachment into ephebe's imaginative space.

- Anxiety of Influence
- In reading the precursor's poem, he distorts it drastically, due to Anxiety of Influence.
- Even the best belated poets can only write a "strong" poem which creates an illusion of "priority" (that it is an original poem)
- Bloom identifies six distortive processes (revisionary ratios) by which we read a precursor's poem.
- All reading is therefore misprision or misreading. "Every poem is a misinterpretation of a parent poem."

Revisionary Ratios

- A swerve away from the precursor as a corrective movement. Related to tropes or figures of speech.
 - Clinamen
 - Tessera
 - Kenosis
 - Daemonization
 - Askesis
 - Apophrades
- Anxiety of Influence
- Weak misreading (will fail): attempt to get what a text really means.
- Strong misreading: reader recasts the text in an innovative fashion.
- Antithetical criticism—criticism in terms of misreadings; antithetical to what the poet thought, and to weak misreadings.

Stanley Fish's Theory

- Informed Reader
 - One who possesses a mature grasp of language, is able to deal with literary conventions, and is able to make appropriate choices about the meanings of the text
- Is There a Text in This Class?
- Surprised by Sin: The Reader in Paradise Lost
 - Focuses on the reader's experience of reading the text
- Affective stylistics—the necessary reliance of the critic upon his or her affective responses to stylistic elements in the text. The work and its result are one and the same thing; what a text is is what a text does.

- In earlier writings, represented reading as the process of transforming spatial sequence of printed words into temporal experiences in the reader.
- While reading, the reader makes sense of what he has read so far by anticipating what is still to come. These anticipations might be mistaken, but an integral part of the meaning of the text.
- In later writings, introduced the concept of interpretive communities. (Is There a Text in this Class? 1980)
- Members share a particular 'reading strategy'.
- Based on the theory of Social construction of reality / knowledge. [The reality one knows is the function of the community one is a part of.]
- Each communal strategy creates the 'objective' features of the text.
- No universal 'right' reading; no reading is 'valid'
- Idea of interpretive communities taken up in media and cultural studies.

E.D. Hirsh

- Ethical Hermeneutic Approach
- Re-establishes the importance of the author
- Intentionality
 - Denotes the study of authorial intention in a literary work and its corresponding relevance to textual interpretation
 - Against New Criticism
- Distinguished between a text's "meaning" and "significance" (essay "Validity in Interpretation")
- Famous book on Popular Culture called Cultural Literacy

Phenomenology

- Literally, phenomenology is the study of "phenomena": appearances of things, or things as they appear in our experience.
- Phenomenology is the study of conscious experience from the subjective or first-person point of view.
- An approach to philosophy developed by Husserl; also taken up by Hegel and Heidegger.
- Influenced Existentialism.
- Husserl's Transcendental Phenomenology

- Describing phenomena based on insights
- Consciousness distinguished from the world out there
- Phenomenology is the science of consciousness; how the self and the world interact
- Defined Lebenswelt (life-world or everyday consciousness)
- Bracketing: suspending judgement about the natural world to instead focus on the analysis of experience
- Phenomenological reduction: our natural perceptions of the world are suspended in favour of a heightened reflection of the consciousness. This is a method of attaining truth through bracketing.
- Intentionality: Things are not just there; they are resident in and constituted by the consciousness
- Heidegger's philosophy is a response to Husserl

Hermeneutics

- Development and study of theories of the interpretation and understanding of texts (anything subject to interpretation).
- Greek and Biblical origins
- Contemporary philosophers: Heidegger, Gadamer
- Habermas attacked hermeneutics.

Hermeneutics: 18th c Theorists

- Schleiermacher
 - Hermeneutic circle: a part always understood in terms of the whole and vice versa (for e.g., word=sentence)
- Wilhelm Dilthey
 - Understand human sciences=understand cultural expressions
 - Understanding empathetic
 - Focus is on the genius of the writer
 - Criticized as too romantic; psychologism
 - Successors focused on the text itself

Hermeneutics: 20th C Theorists

- 19th C theorists were too historicist
- Martin Heidegger
 - Student of Husserl, founder of phenomenology

- Being and Time (1927)
- Advocated anti-subjective hermeneutics located in history and language
- Understanding completely separated from empathy
- Focus on a temporal world whose meaning precedes us
- Dasein / Being-in-the-World vs Being-with-Others
- Human beings experience the world through who they are; they have responsibility for what they are/do
- Interpretation makes explicit this pre-understanding
- Literature is not self-expression, but the experience of a world / worldview

Hans-Georg Gadamer

- Student of Heidegger
- Truth and Method (1960)
- Accepted the Heideggerian focus on the text itself (rather than the author)
- What the text means to us in the present rather than what the text originally meant
- We understand through our historical and cultural prejudices
- Jaus and Iser were his students
- Roman Ingarten
- Paul Ricoeur
 - Hermeneutics of suspicion
- Jurgen Habermas
 - Stress on the ideological distortions that prevent open communication

Horizon of Understanding

- When we try to understand something new, the first thing we have to realize is that we don't approach the new from some neutral vantage point, but from within our own particular perspective. Gadamer calls this personal understanding our "horizon of understanding." Our horizon consists of the knowledge we've gained from our history, the culture we've grown up in, and "all our feelings, sensibilities, habits and associations." In short, the horizon of understanding contains everything we use to make sense of the world around us.

Post-colonialism

Colonialism

- Extension of a nation's sovereignty beyond its borders by the establishment of settler colonies in which indigenous populations are directly ruled or displaced.
- Imperialism
 - A set of beliefs used to legitimize or promote this system
 - The ideology of colonialism
- Cultural Hegemony
 - Based on the ethnocentric belief that the morals and values of the colonizer were superior to those of the colonized
 - In the West, this placed white people at the top of the animal kingdom, "naturally" in charge of dominating non-European aboriginal populations.

Imperialism and Colonialism

- Imperialism almost as old as the state
- Colonialism can be traced back to ancient Phoenicians 3,000 years ago
- European colonialism had two broad waves
 - 1492 to 1852
 - 1850 to just after end of World War II
 - Second period more imperialistic
- During and after II WW: disintegration of colonial powers

Purposes of Colonialism

- Land and Settlement (Americas)
- Religious Purpose: Escape from persecution; Conversion
- Exploitative and Economic Purpose: To make money; to amass natural and human resources; around \$45 trillion in 173 years from India
- Moral Purpose (White Man's Burden): A moral sense of responsibility since they are morally, culturally, ethically and intellectually superior to all other people; to educate, enlighten, civilize; Kipling
- Social Darwinism: Survival of the Fittest; a feature of the society to fight for the available resources

Western Colonial History

- Began in about 1500
 - Christopher Columbus landed in the Bahamas (1492)
 - Vasco-da-Gama's discovery of sea-route to India (1498)
- Sea power shifted from the Mediterranean to the Atlantic
- Major Colonial Powers: UK, France, Spain, Portugal, Netherlands
- Colonialism was aided by
 - Trade and commerce
 - Technological inventions
 - Cartography

British Colonialism

- Britain began to establish overseas colonies in the 16th century
- British Empire came into being in the late 18th century, with colonies in America and the West Indies
- First phase of British colonialism concentrated in the New World, West Africa, and India
 - Closed with the American Revolution
- By 1914, British empire covered a fifth of world's land surface and ruled a fourth of its population
 - Driven by need for economic expansion
 - Political, linguistic, cultural legacy spread
 - The Empire where the sun never sets

Postcolonial Studies

- This discipline began in the late 1970s-early 1980s
- Based on postcolonial fiction published immediately after II World War
- At that time, the Postcolonial was also referred to as Commonwealth
- Also called Third World Studies
 - French demographer Alfred Sauvy coined the term "Third World" (Tiers Monde) in 1952
 - During the Cold War period, the US and the USSR came to be called the First and Second Worlds
 - Fredric Jameson wrote the controversial essay "Third-World Literature in the Era of Multinational Capitalism"

- Fourth World refers to the subaltern and aboriginal communities within the Third World

Aims of Postcolonialism

- To analyse the process of decolonization
- Study of cultures formerly and currently colonized
- Postcolonialism challenges the universalist assumptions of liberal humanism
- Reclaim the past
- Engage in new disciplines like South Asian Studies, Subaltern Studies, Resistance Studies, Historiographic revisionism

Colonialism and Identity

- Whole countries, along with social groups and divisions within them, were colonial inventions
- Many modern political boundaries in West Africa based on linguistic, political, and economic contrasts that are the result of European colonial policies
- Europe "cut up" Africa in unnatural ways
 - This has a destabilising effect on a number of ethnic groups
 - Still being felt in African politics
- The British game of "divide and rule" led to the Partition in India also

Postcolonial Theory: Genesis

- Origins lie in the thoughts and theories of the anti-colonial movements in Africa and Asia
- Emerged as academic discipline in 1990s
- Rich variety of thoughts and ideas
 - Robert Young called it "Tricontinentalism"
- Began with Colonial Discourse Analysis (1970s-80s)
 - Attempt to unmask colonial ideology in the discourses of literature and culture
 - These discourses legitimised certain knowledges, ideas and opinions, while silencing others, and involved actual material practices of colonial oppression

Postcolonial Theory: Genesis

- 1980s-90s
 - Focus on how colonial writers underscored racial difference and negotiated imperial power

- Texts read almost exclusively for politics, as socio-political documents, not for their aesthetics
- Began to be inclusive of the issues of immigrants, refugees, blacks and ethnic minorities

3 Characteristics of Postcolonial Writing

- Postcolonial Writing shows three characteristics
 - The silencing and marginalisation of the postcolonial voice by the imperial centre
 - The abrogation of the imperial centre within the text
 - The active appropriation of the language and culture of that centre
- Ashcroft et.al, in *The Empire Writes Back* (1989)

Three Modes of Reading

- Postcolonial Theory embodies three kinds of reading
- Re-reading English literature to examine how they reinforced imperialism
- Analyzing how these texts constructed colonial subjects and how these subjects resisted the construction
- Discussing the ways in which the colonial subjects “wrote back” to the Empire
- John McLeod, in *Beginning Postcolonialism* (2000)

Frantz Fanon (1925-61)

- Born in Martinique
- Trained in psychiatry in France; worked in Algeria
- Inspired by Aime Cesaire and Algerian independence movement
- First book translated as *Black Skin, White Masks* (1952, 67)
 - Explored the psychological effects of racism and colonialism
- Second influential work *The Wretched of the Earth* (1961, 63)

Black Skin, White Masks

- A historical critique of the effects of racism on the colonised psyche
 - How Blackness is constructed
 - Dependence and Inferiority are internalised

- Speaks of the violence
 - Of the colonizer on the colonized
 - Of the anti-colonial struggle of the colonized to achieve dignity and history

Chapters

- Preface by John Paul Sartre
- Concerning Violence
- Spontaneity: Its Strength and Weakness
- The Pitfalls of National Consciousness
- On National Culture
- Colonial War and Mental Disorders
- Conclusion

Pitfalls of National Consciousness

- Explored the connections between race and class
 - The African bourgeoisie that is resisting colonialism has none of the qualities of the European bourgeoisie that overthrew feudalism
 - The former is rooted in self-interest and narrow nationalism
 - Shows the limitations of nationalism and national unity
 - Because the national bourgeoisie appropriates for itself the privileges of the former colonial power
 - The Whites further divide postcolonial Africa into White (Greco-Roman tradition) and Black (brutal and uncivilized)
- Difference between nation and country
 - Country is a geographical space; nation is a psychological sense
 - The idea of nation became prevalent during colonialism
- Nation Studies as an emerging academic field
- Subjugating colonial identity leads to madness
- Conclusion: “The bourgeois phase in the history of underdeveloped countries is a completely useless phase”

On National Culture

- Originally a talk
- Explores the relationship between the struggle for freedom and culture
 - Colonialism entirely disrupts the culture of the colonized people

- The colonized people are made to realise the unreality of their culture
- Colonized culture (literature and the arts) changes when it identifies with resistance (new ideas and forms)
 - Such a “literature of combat” creates the national consciousness

Conclusion

- Postcolonial nations
 - Should not just imitate Europe
 - Should devise new schemes based on the unity of mankind
- Western aesthetic thought isolated literature from socio-political commitment
 - Fanon asserts the political struggle is integrally connected to literature and culture

Edward Said (1935-2003)

- Palestinian professor of literature at Columbia University
- A public intellectual involved in public debates on Palestine issue
- Was an accomplished pianist

Three Aspects of Said’s Work

- As literary critic
 - Influenced by Foucault
- To examine the Western constructions of the Orient, particularly Islam
- As a Palestinian, political commitment
 - To address the Palestinian struggle for a homeland

Major Works

- Beginnings (1975)
 - First influential work
 - On the philosophical concept of beginning (as change, subversion) and the problematic of language
- Orientalism (1978)
 - As a Western “corporate institution” for coming to terms with the Orient (through stereotypes)
 - For authorising views about the Orient and ruling over it
 - To self-define the West and to justify the imperial domination over the Orient
- The Question of Palestine (1979)

- Covering Islam (1981)
- The World, the Text and the Critic (1983)
 - Critical theory has retreated into a “labyrinth of textuality” and lost touch with “the resistance and heterogeneity of civil society”
 - The text is thus separated from the world
 - “Texts are in the world, and hence, worldly”
- Culture and Imperialism (1993)
 - Continuation of the themes in Orientalism
 - A focussed examination of the relations between the Occident and the Orient

Edward Said

- Attempts to trace the connection between imperialism and culture in the 18th, 19th, and 20th centuries
- Culture and Imperialism impact on each other
 - “The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism...”
 - Draws on the ideas of Raymond Williams on culture and imperialism from *The Country and the City* (1973)
 - In one of the essays, he attempts a postcolonial reading of Jane Austen’s *Mansfield Park*
 - Juxtaposition of the colony and the manor house. – power relations are the same in both spaces.

Edward Said’s Orientalism (1978)

- In ancient Greece, Aeschylus’s play *The Persians*
- 17th century
 - European Enlightenment
 - Colonization of the Arab world
- By the 19th century, much of the Ottoman Empire was colonized

Oriental Stereotypes

- The Europeans imagined the Arabs and their culture in an exaggerated and distorted manner
 - Examples are 19th century European Orientalist art, photographs
 - Images from the Great Exhibition of London and World’s Fairs in the US

- Postcards depicting Algerian women circulated by colonial French men
- Stereotypes
 - Orient is timeless: stagnant, no progress
 - Orient is strange: black magicians, witches, snake charmers
 - Orient is exotic: sensuous, mystic beauty
 - Eastern men are effeminate

Orientalist Art, 19th century

- The Orient as exotic, colorful and sensual
- Concentrated on Near-Eastern Islamic cultures, as those were the ones visited by artists as France became more engaged in North Africa
- French artists such as Eugène Delacroix, Jean-Léon Gérôme and Jean Auguste Dominique Ingres painted many works depicting Islamic culture, often including lounging female slaves (odalisques).
- They stressed both lassitude (lethargy) and visual spectacle.

Edward Said's Orientalism (1978)

- Draws on Foucault and Gramsci
 - Orientalism as a discourse of power and knowledge and hegemony
- The Orient is a stereotype; first and foremost a Western construction rather than a reality
- Exposes Eurocentric universalism that takes for granted white superiority
- Orientalism
 - The European cultural tradition of defining and identifying the East as 'Other' and inferior to the West

Three Definitions

- Orientalism was an academic field in the West rooted in 19th century pseudo-scientific theories of race
- Orientalism defined as a way of seeing the world based upon the distinctions between the East and the West
- Orientalism is a Western style of hegemony, of "dominating, restructuring and having authority over the Orient"

The Orient

- The Orient becomes a projection of those aspects of the Occident which the Westerners do not wish to acknowledge in themselves

- Cruelty, decadence, sensuality, laziness, and so on
- The East is seen as
 - A fascinating realm of the exotic, the mystical, seductive (Exotic Other)
 - Dangerous, sensual, violent (Demonic Other)
- Orient seen as homogenous—anonymous masses with instinctive emotions rather than conscious actions
- The actions, emotions judged racially
- Said: Orientalism "enables the political, cultural and social domination of the West, not just during colonial times but also in the present"

Epigraphs

- The book Orientalism begins with two epigraphs
 - "They cannot represent themselves; they must be represented."
 - Karl Marx in The Eighteenth Brumaire of Louis Bonaparte
 - "The East is a career."
 - Benjamin Disraeli in Tancred

Latent and Manifest Orientalism

- Latent Orientalism
 - The unconscious, untouchable positivity or certainty regarding what the Orient is
 - As eccentric, backward, sensual, passive, etc
 - Unanimous and stable perceptions of the Orient
- Manifest Orientalism
 - The stated views about Oriental society, languages, history, sociology, and so on
 - The information and changes in the knowledge of the Orient

Contemporary Orientalism and Islamophobia

- Neo-Orientalism is the modern incarnation of Orientalist thinking
- In the West Islam was always represented as a pale imitation of Christianity and as a fraudulent practice
 - This translates as fear of Islam

- For the contemporary neo-Orientalist, there is “a support system of staggering power” based on the myths that Orientalism propagates
 - This means that, in today’s world, to write about the Oriental Arab World is to write with authority and unquestioning certainty of absolute truth backed by absolute force
 - This refers to how Western debates envision Islam and Muslim communities, which in turn shapes social attitudes, cultural perceptions and political ideology

Critique of Said’s Views on Orientalism

- Said’s book led to a lot of debates
- Said generalises and homogenizes the Western views of the Orient and attributes racism to all Orientalists
- Accused of politicizing the scientific discipline of Middle Eastern studies
- Aijaz Ahmed criticized Said
 - For dubbing Marx an Orientalist
 - For using the Western approaches (which are largely inaccessible to the colonised people) to criticize Orientalism
- The term Occidentalism has emerged to represent stereotypes of the West

Gayatri Chakravorty Spivak

- Born in Calcutta in 1942
- Educated in Indian and American universities
- Student of Paul de Man
- Translated and wrote a lengthy Preface to Derrida’s *Of Grammatology*
 - A book that critiques the whole of Western philosophical tradition
- Translations and readings of Mahasweta Devi’s stories
 - *Imaginary Maps*, *Chotti Munda and His Arrow*, *Breast Stories*
- Draws on Postcolonialism, Deconstruction, Feminism, Marxism, Freud

Major Works

- *In Other Worlds: Essays in Cultural Politics* (1987)
- “Can the Subaltern Speak?” (1983)
- “Three Women’s Texts and a Critique of Imperialism” (1985)

- *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (1999)
- *Death of a Discipline* (2003)

Can the Subaltern Speak?

- 1983 essay expanded later in *A Critique of Postcolonial Reason* (1999)
- Can people in subordinate, colonised positions achieve a voice?
- This is a critique of the essentialist foundations of the Subaltern Studies Group in India
 - Ranajit Guha, Partha Chatterjee, Shahid Amin, Dipesh Chakrabarty

Epistemic Violence

- In *A Critique of Postcolonial Reason*, Spivak argues
 - The colonial project is characterised by “epistemic violence” (Foucault)
 - Imposition of a set of beliefs on another
 - Certain knowledges (such as the Hindu legal system) were subjugated or “disqualified as inadequate”
 - As Macaulay does in his infamous “Minute on Indian Education” (1835)

Against the Binary

- Following Foucault, Spivak also asserts that “the colonial subaltern subject is irretrievably heterogeneous”
 - This problematises the simple binary opposition between the colonizer and the colonized, the oppressor and the victim
 - Even radical intellectuals who speak for the subaltern essentialise and romanticize the Other
 - “The intellectual is complicit in the persistent constitution of the Other as the Self’s shadow”
 - The essay “Can the Subaltern Speak” ends with the story of Bhubaneswari Bhaduri, a silenced subaltern
 - Incidentally, the essay is subtitled “Speculations on Widow Sacrifice”

Three Women’s Texts

- “Three Women’s Texts and a Critique of Imperialism”
 - A feminist postcolonial essay that shows that Feminism has been complicit in Western domination

- Studies Wide Sargasso Sea, Jane Eyre and Frankenstein
- Introduces the term “Worlding”
- Jane Eyre appears a prototype of a feminist text, showing a strong woman character
 - But it is at the expense of Bertha, the voiceless colonial “subject”
 - St. John Rivers’ missionary passage to India that concludes the novel also leaves the imperialist project unquestioned
 - Here, imperialism is in a worlding process
- Worlding is the process by which imperialism disguises itself as natural
- In Wide Sargasso Sea, Spivak focusses on the character Christophine
 - Antoinette’s good, creole nurse who is an obeah woman (practises black magic)
 - She gets into trouble with the law and her story remains incomplete
 - Christophine is the silenced, stereotype of a creole woman
- Frankenstein’s monster
 - Represents the uncivilized other whose histories are denied and destroyed by colonialism
 - Colonialism has a devastating impact on those it tries to create anew
- All these are examples of worlding

Homi K. Bhabha

- Born Parsi in Bombay in 1949
- Educated in India and Oxford
- Taught in England and America; now Harvard
- Major Works
 - Nation and Narration (1990, edited work)
 - “Of mimicry and man: the ambivalence of colonial discourse” (1992)
 - The Location of Culture (1994)
 - Work associated with Screen magazine, on semiotics and representation

Hybridity

- Hybridity is a state of in-betweenness
 - Bhabha himself is an example
- Refers to emergence of new cultural forms within multiculturalism
- Influenced by Edward Said

- Challenges notion of fixed identity and binary opposition
- Lays emphasis on language and discourse
- Culture and Nation are not unified coherent entities

Hybridity Examples

- Racial
 - Anglo-Indians, mestizos
- Linguistic
 - pidgin, creole
- Literary
 - Magic Realism, Postcolonial revisionism (writing back) as in Wide Sargasso Sea and Aime Cesaire’s Une Tempete where Caliban is a revolutionary black intellectual
- Cultural
 - Fusion cuisine, fusion music (Japanese or Arab hip-hop)
 - Mixing of British-Indian culture as in A Passage to India (also mimicry)
- Religious
 - Celtic Christianity; Purple Hibiscus which argues for a cultural hybrid

“The Commitment to Theory” (1989)

- Essay included in The Location of Culture (1994)
- Bhabha here responds to charges made against literary theory
 - Literary Theory exists within Eurocentric, imperialist discourse and is complicit with it
 - It is far removed from the real concerns of Third World people
 - Bhabha questions this binarism—theory vs politics, oppressor vs oppressed
 - Bhabha’s answer: Theoretical discourses are characterised by hybridity and ambivalence, and cannot be true or false, right or wrong
- Theory and political critique are effective
 - Not because they maintain rigid oppositions
 - But because they “overcome the given grounds of opposition and open up a space of translation: a place of hybridity”
 - Such a language of theory is dialectical
- Bhabha’s example: the miners’ strike in Margaret Thatcher’s Britain (1984-85)

- Appears as a simple case of class struggle
- But when miners' wives were interviewed, they questioned the very culture they were defending

Ambivalence

- Culture consists of opposing perceptions and dimensions
- Refers to the split in the identity of the colonized Other
- Colonial power is characterised by belatedness
 - Colonial symbols of authority / power get their meaning only AFTER "the traumatic scenario of cultural difference"

Cultural Difference

- As against Cultural Diversity
 - Cultural Diversity views culture as an object of empirical knowledge which pre-exists the knower
 - Cultural Difference views Culture not as a pre-given
 - Cultural Difference is the point at which two or more cultures meet discursively
 - At this point, Culture is "enunciated" (expressed)
 - Through enunciation, Cultural Difference is recognised

Mimicry

- Colonized people imitate the culture of the colonisers
 - Language, dress, politics, cultural attitudes
 - Reflects the colonizer's desire for a reformed, recognizable Other, "almost the same, but not quite"
 - Sign of double articulation, double vision; is ambivalent
 - Mimicry is not just blind imitation of the coloniser
 - It is ambivalent and performative; gives the colonized subject "partial presence"
 - Involves attraction and repulsion

Mimicry is Subversive

- An Indian excessively obsessed with some aspect of English culture shows how hollow that aspect of English culture is
 - Mimicry exposes the artificiality of what is being mimicked

- In A Passage to India, there is a minor character called Amritrao, a lawyer from Calcutta
 - He has learnt enough of British law to realize that it applies as much to the Indians as to the British
 - This foreign-educated, English-speaking mimic man terrifies the British in India
- There is reverse mimicry ("going native")
 - Kipling's Kim—a white child who grows up on the streets of Lahore like an Indian

Third Space

- Different from the concept of Edward Soja
- Third Space of Enunciation refers to the liminal meeting space of the colonizer and the colonized combining the elements of both cultures
 - Refers to a postcolonial identity and community realized through language or education
 - Something different but recognizable; a new area of negotiation of meaning and representation
 - All players in Third Space are hybrid
 - A space where the powerless plot their rebellion, like the corners of a tavern, is Third Space
 - In education, where alternate learning takes place through play or co-curricular activities (need not be a physical space; a mobile app can be Third Space)
 - Shopping malls (which are neither home nor office) is Third Space

Chutneyfication

- Term used by Salman Rushdie in Midnight's Children (1981)
- Describes the indigenisation of English language and history
 - Mixing-up, spicing up and a whole new stylization
- The postcolonial speaker's use of English complicates the question of language
 - New forms of English language emerge in the erstwhile colonies

Contrapuntal Reading

- Term used by Edward Said and borrowed from music
 - Similar to Terry Eagleton's "reading against the grain"
- The process through which a text is treated as always already embedded in the prejudices, myths and beliefs of its contextual culture
 - Said reads Mansfield Park contrapuntally
- Contrapuntal reading unravels these hidden beliefs and perceives literary texts as active devices in making colonial, racial, patriarchal and class hierarchies

Agency

- The ability or freedom of a non-European individual to make choices and carry them out within existing social structures
- The colonised subject is so humiliated and marginalised that s/he loses the sense of the self and agency
 - Fanon in *Black Skin White Masks*
 - Loss of agency leads to Violence in books like Thomas Keneally's *The Chant of Jimmie Blacksmith* (1972)
 - Mockery, passive disobedience and carnivalesque play-acting are modes of asserting agency as in Soyinka's *Death and the King's Horseman* (1975) or Walcott's *Dream on Monkey Mountain* (1970)

Apartheid

- Dutch word meaning "separation"
- In South Africa, Black farmers not allowed to own land
- Later, racial discrimination and segregation based on racial types (skin colour and facial features)
- Period 1948 to early 1990s
- Leaders in the struggle against apartheid were Desmond Tutu and Nelson Mandela (imprisoned for 27 years on Robben Island)

Black Atlantic

- Coined by Paul Gilroy in his 1992 book of the same title
- Arises from the acknowledgement of the role of Africans in colonial empires

- Against notions of national/ racial purity
- Black intellectuals of the 19th and early 20th centuries were transcultural
 - Learnt from their travels in Europe
- Related term Afro-Europe or Black Europe
- Examples: Caryl Phillips' *The Atlantic Sound* (travelogue, 2001), Saidiya Hartman's *Lose Your Mother* (memories from either side of the Atlantic, 2007)

Cartography

- Maps
 - Instruments of colonial appropriation and control
 - Instruments of spatial organisations of homeland
 - Symbols of divisive forces
- Colonial maps
 - Totalizing projects bringing together topographies, people, resources...
 - Had a centre-margins form, with Europe as the centre
 - Facilitated European "discovery" of other lands
 - Textually organised the world into the known and the unknown (terra nullius and terra incognita)
 - Constructed models of civilization, climate, disease

Diaspora

- Greek word meaning to disperse
- Originally dispersal of Jews beyond Israel and the continuing cultural & religious connections between them, despite their common experience of exile
- Now denotes a similar range of cultural affiliations connecting groups who have dispersed migrated beyond national borders
- Diasporic communities tied together by family ties, morality, manners, artistic traditions, and collective memory to a common homeland or the idea of a homeland
- Such dislocation can create nostalgic or separatist tendencies
- Diaspora challenges essentialist notions of identity, nation

- Diaspora critics
 - William Safran, Robert Cohen, Iain Chambers, Vijay Mishra

Diasporic Writers

- Bharati Mukherjee
- Shyam Selvadurai
- Timothy Mo
- Maxine Hong Kingston
- Salman Rushdie
- Rohinton Mistry
- Michael Ondaatje
- V.S. Naipaul
- David Dabydeen
- Monica Ali
- Hanif Kureishi
- Pico Iyer
- Kamila Shamsie
- Mohsin Hamid

Ethnicity

- Term used interchangeably with “race”
- A group of people with shared beliefs, cultural practices and even appearance
- Ethnic diasporas: Asian American, Black British, Chinese American, etc
- Charged with re-orientation: selling their ethnic identities as exotic (postcolonial exotic)
- Writers: Jhumpa Lahiri, Amy Tan, Buchi Emecheta, Hanif Kureishi, Zadie Smith, Chimamanda Adichie

The Four Worlds

- Terms emerged during the Cold War
- First World: The capitalistic western countries (USA and Europe)
- Second World: Socialist countries of the former Soviet Union
- Third World: Postcolonial countries which are erstwhile colonies; signifier of poverty, disease, corruption, nepotism, and primitivism; now called Global South or developing nations
- Fourth World: populations without territory of their own, who live within a larger nation, such as ethnic minorities, aboriginals

Globalization

- The international economic process by which nations have been subject to economic and political forces that are beyond geopolitical borders, from transnational organisations
- Postcolonial studies regards globalisation as neo-imperialism
 - First World countries control and manipulate the market
 - Exploitative labour conditions in the Third World
 - A serious form of cultural imperialism
 - Neo-imperialistic exploitation of Third World natural resources
 - Economic, political and even social control over nation-states
- Globalization undermines the process of decolonization

Magic Realism

- A kind of postcolonial writing where dreams, supernatural elements and magic are part of the everyday life of a tribe, community or individual
 - Originated in South American fiction
- Elements
 - Everyday life of a colonized or postcolonial society
 - Pre-colonial past creeps in
 - Reality itself is breaking down
 - Narrative mixes together different and oppositional worldviews, histories and ideologies
 - Examples: Ben Okri, Gabriel Garcia Marquez, Mario Vargas Llosa, Thomas King

Multiculturalism

- Condition of migrants and diaspora cultures where legacies of the home country and adopted country are mixed
- A society where several cultures coexist without losing their distinctive identities
- Multicultural authors are at ease with writing about various cultures of various time periods
- Popular culture appropriates the features of multiculturalism
- Related terms acculturation, cultural plurality, cultural citizenship

Negritude

- Movement that reasserts pride in African cultures
- Aim to raise Pan-African black consciousness across Africa and African diaspora
- Developed by Francophone intellectuals of the African diaspora
- Aime Cesaire, Leopold Sedar Senghor, Leon Damas
- Writers employed Surrealist style (Afro-Surrealism)
- Led to “Black is beautiful” Movement in the US

Strategic Essentialism

- Concept developed by Gayatri Spivak
- Postcolonialism criticises essentialism and stereotyping
- Spivak argues that some amount of essentializing specific to their contexts and immediate needs serves a crucial purpose when battling European essentialism
- Examples
 - Africans reverting to folk heroes and traditions as essential to their culture
 - Gandhi’s turn to Indian spiritualism as a response to the materialism of the West

Fundamental premises

- Awareness of representations of the non-European as the exotic or immoral Other
- Language as permanently tainted
- Identity as double or hybrid and fluid
- Stress on cross-cultural interactions

Phases of Postcolonial Writing

- Adopt—phase of colonial litt. (criticised white representations of colonial countries)
- Adapt—adapt European form to African subject matter (self-exploration of colonised society; celebratn & examn of diversity, hybridity, difference—the empire writes back)
- Adept—declaration of cultural independence; African writers remake the form to their own specification (no more ‘post’-colonial)

The Empire Writes Back (1989)

- Subtitled “Theory and Practice in Post-Colonial Literature”
- By Bill Ashcroft, Gareth Griffiths and Helen Tiffin

- The first major book to give a theoretical account of postcolonial literature in relation to postcoloniality
- How the postcolonial societies write back to the Empire
- Salman Rushdie said in a 1982 article “The Empire Writes Back With a Vengeance”:
 - “The Empire writes back to the Centre”
- Focus on English language and its colonial appropriations (english)

Postcolonialism and Language

- A powerful instrument of control used by the colonizing powers is language
- Language forms a huge part of the culture of a people — it is through their language that they express their folk tales, myths, proverbs, history
- For this reason, the imperial powers invariably attempted to stamp out native languages and replace them with their own
- There are two possible responses to this control — Abrogation and Appropriation
 - Abrogation: Postcolonial process of rejecting a standard, superior language
 - Ngugi Wa Thiong’o outright rejection of the colonialist language
 - Appropriation: the slow takeover of European culture by the former colonised subjects
 - Chinua Achebe, Raja Rao, Ben Okri employed subversion

Chinua Achebe (1930-2013)

- Nigerian novelist, poet, critic
- Born in Igbo community in the village of Ogidi in Eastern Nigeria
- Worked as teacher and producer in Nigerian Broadcasting Corporation
- Went to London
- Supported Biafra in Nigerian Civil War (1967 onwards)
- Left long fiction and turned to short fiction and poetry
- Lived in the USA later; died in Boston
- Numerous awards including Man Booker International Prize for Fiction

Novels

- Africa Trilogy
 - Things Fall Apart (1958)
 - Published by British publisher Heinemann at 15 shillings
 - No Longer at Ease (1960)
 - Arrow of God (1964)
- A Man of the People (1966)
- Anthills of the Savannah (1987)

Short Fiction and Poetry

- Short Stories
 - "Civil Peace"
 - "Dead Men's Path"
 - "Marriage is a Private Affair"
 - "The Madman"
 - "Girls at War"
- Poetry:
 - First collection Beware, Soul-Brother and Other Poems got Commonwealth Poetry Prize in 1972
 - "Refugee Mother and Child", "Vultures", "Mango Seeding"

Non-Fiction

- Essays and Criticism
 - "The Novelist as Teacher"
 - "An Image of Africa: Racism in Conrad's Heart of Darkness"
 - Morning Yet on Creation Day
 - "The Nature of the Individual and His Fulfillment"
 - "Colonialist Criticism"
 - "Thoughts on the African Novel"
 - The Trouble with Nigeria
 - Hopes and Impediments
 - Home and Exile
- Children's books

Ngugi wa Thiongo (b. 1938)

- Originally James Ngugi
- Kenyan novelist, short story writer, playwright, essayist

Decolonizing the Mind

- Subtitle The Politics of Language in African Literature
- Discusses from an anti-imperialistic perspective linguistic imperialism as well as linguistic decolonisation and the constructive role of language in national history, culture, identity
- Ideas: Language as culture, Language as communication

Parts of the essay

- Introduction — "Towards the Universal Language of Struggle"
 - Autobiographical analysis of theatre, language, politics, literature and the history of colonization in Africa
- Chapters
 - The Language of African Literature
 - The detriment effects of imperialism felt through the imposition of English language
 - The Language of African Theatre
 - Through his personal history, discusses the political potential of African theatre for revolutionary change
 - The Language of African Fiction
 - How African writers writing in their native language can transform the people's identity
 - The Quest for Relevance
 - Personal experiences as a professor in Kenya regarding revising curriculum to centre on African languages, literature and culture

Imaginary Homelands by Rushdie

- Begins with personal reminiscences
- The image of an old photograph in a cheap frame (from 1946) in the house which he lived as a child, reminding him of his lost home in Bombay, his lost city
- A few years ago, he had seen his father's house again, after a long time
- The memory of the past and the desire to restore it led him to write Midnight's Children
- Emigrant writers lose touch with their physical homeland and create Imaginary Homelands

- Saleem Sinai is an unreliable narrator because Rushdie was not sure about his own version of India

Fragmentary Memories

- Fragmentary memories are inevitable because we are all “partial beings”
- This is a virtue in a writer—because of such memories, trivial things become symbols and the mundane acquires greater qualities
- What is the purpose of literature? Do writers just describe the world, or do they have a political purpose?
 - Description may be a political act, esp when the writer is contesting an established “truth”
 - Some will question the right of an emigrant author to comment on the political situation in home country

Expatriate Writers

- Expatriate writers need not give up any part of their heritage, Western or Indian
- Their hybrid identity helps them to be critical
- Indian writers in British remake English for their new purposes
 - “To conquer English may be to complete the process of making ourselves free.”
- Expatriate writers should write their experience fearlessly, without a “ghetto mentality”
- The essay ends with an image from Saul Bellow’s novel *The Dean’s December*
 - A dog’s wild barking is understood by the protagonist as a protest against the limitations of its own experience. It says, “For God’s sake, open the universe a little more!”

Diaspora

- To describe the continuing cultural & religious connexns between Jews, despite their common experience of exile.
- Denotes a similar range of cultural affiliations connecting groups who have dispersed or have migrated beyond national boundaries.
- The diasporic communities scattered across the globe are tied together by family ties, morality, manners, artistic tradns, etc. to a common homeland or the idea of a homeland.

- Such sense of belonging can create nostalgic or separatist tendencies.
- Diaspora challenges essentialist notions of identity, nation...
- The voluntary or enforced migration of people from their homelands. Diaspora literature concerns with the question of maintaining or altering identity, language and culture while in another culture or country.
- Hybrid identity is another feature of Diaspora
- Diasporic writers- Salman Rushdie, Derek Walcott, Caryl Philip, Amitav Ghosh, Ben Okri etc.

Home / Borders

- Home, a place, a feeling, a tradition, or an ethnicity, brings with it the inescapable tyranny of borders.
- Home a problematic concept in the postcolonial space, a way of occupying borders, involving issues of power, dislocation, belonging and identity.
- Borders have been crucial to the Western sensibility.
- The prominence of the frontier, boundaries of race and ethnicity, of nation, gender and class all illustrate how deeply the trope of border embeds itself in modern thinking.
- Space and place are metonymic of the imperial expansion of the Western world. Postmodern global mobility erects / consolidates borders against the ‘Other’
- With diasporic movements across borders, national borders have become impenetrable.

Nation and Nationalism

- Nation defined in modernist epistemology as a political community differentiated from other communities by virtue of its autonomy.
- The identity of a nation is a metanarrative propagated through symbolic cultural texts, history... and a nation’s boundaries are determined neither by territory, language, culture, racial identity or political tradns.
- Nations are imagined communities (Anderson)
- Nationalism arises from a nation’s dealings with others. This relation is oppressive in the history of imperialism. A purist, essentialist national identity is a construction.

- The concept of nation changes in the wake of globalization. But this does not end nationalism. Globalization is, arguably, a neo-imperialism.

Hybridity

- To describe the newly composed, mixed or contradictory identities resulting from immigration, exile. This results in cultural polyvalency, alienation, suffering.
- This concept is positively used in critiquing essentialist notions of the subject, community or nation. This also counters the dangerous notions of cultural purity.
- The instability of hybridity is inescapable and related to the discourses of 'thresholds,' 'in-betweens,' 'intervals,' 'liminality' and 'borders.'

Key Figures in Postcolonialism

- Chinua Achebe (Nigeria, b. 1930), whose 1958 novel *Things Fall Apart* stands as the preeminent example of postcolonialism, as it examines the destruction of a traditional African community when it confronts the forces of colonialism and as it attempts to create a new kind of "African English" which foregrounds the issue of language and cultural identity.
- Other prominent African writers include Doris Lessing (Rhodesia, b. 1919) and Nadine Gordimer (South Africa, b. 1923). Although Lessing and Gordimer are white, they nevertheless confront issues of racism and colonialism in their work and participate in the ongoing dialogue that challenges imperialism in the postcolonial era.
- Postcolonial writers (in English) come from a number of other countries as well. Margaret Atwood (Canada, b. 1939) has written such books as *Surfacing* (1972) and *The Handmaid's Tale* (1985); V. S. Naipaul (Trinidad, b. 1932) has written novels such as *A House for Mr. Biswas* (1961) and *A Bend in the River* (1979); R. K. Narayan (India, b. 1906) is the best-known writer in India, with novels such as *Waiting for the Mahatma* (1955) to his credit; and Derek Walcott (Caribbean, b. 1930) is a prominent dramatist and poet.

Postcolonialism in America

- Postcolonial literature in Spanish has most frequently been aligned with the movement

termed "magical realism." Leading writers in this movement include Gabriel Garcia Marquez (*One Hundred Years of Solitude* [1967]) and Isabel Allende (*The House of the Spirits* [1965]).

- American Ethnic Literature: Analogous to the situation in which postcolonial writers find themselves: as African-Americans are freed from slavery, as the Civil Rights Movement is largely successful, and as other ethnic and racial groups find increasing social and political power, more and more literature is being written by people from these groups. Increasing political and social power combined with increasing publishing opportunities have stimulated an extremely lively movement in American literature. Key writers in this field include Louise Erdrich (*Love Medicine* [1984]); Leslie Marmon Silko (*Ceremony* [1977] and *Storyteller* [1981]); and N. Scott Momaday (*The Way to Rainy Mountain* [1969]). Native American writers not only confront the devastating and lingering effects of colonialism but also celebrate Native American heritage, with particular emphasis on the oral tradition.
- African-American literature is the most fully developed of these literatures, but works by Native Americans, Asian Americans, and Latino/as are also on the rise. African-American drama (especially as developed by John O'Neal and Imamu Amiri Baraka) was seen as an important tool in the Civil Rights Movement. In the hands of O'Neal and the Southern Theater Project, drama was brought into rural southern communities as a way of highlighting the need for social change. In the hands of Baraka, drama was used as a tool for confronting racism on the formal stage. This period is also known as the Black Arts Movement of the 1960s.
- The outpouring of literature by African-American since the 1970s is due in large part both to the Civil Rights Movement and to the Women's Rights Movement. Alice Walker's seminal essay, "In Search of Our Mothers' Gardens" (1974) paved the way for much literature to follow. Although a number of African-American women have found an audience (e.g., Walker, Gloria Naylor, Ntozake Shange, June Jordan, Audre Lorde, Paule Marshall, bell hooks, etc.), preeminent among

these writers is Nobel prize Toni Morrison, whose novels *Song of Solomon* (1977) and *Beloved* (1987) rank with the very best American novels of any time period.

- Latino/a writers have been especially prolific in terms of poetry and have used this genre and others to create what is often termed “Spanglish,” a hybrid of Spanish and English which underscores the dual identity of many contemporary Latino/as. Key writers in this regard are Lorna Dee Cervantes, Sandra Cisneros, Tomas Rivera, and Aurora Levins Morales.
- Asian-American writers have also examined dual identity, particularly as they try to balance a Asian heritage with an American identity. The preeminent writer in this regard is Maxine Hong Kingston, whose autobiographical works *The Woman Warrior* (1976) and *China Men* (1980) examine the mythological dimension of Chinese-American experience.

Language and Postcolonialism

- Use of colonial language forms was is another area of concern in the postcolonial discourse.
- Language acted as cite for both colonization and resistance. Use of colonial language is a much debated topic (Achebe & Ngugi Wa’ Thiong’o)
- Abrogation
 - Refuse to use the colonizer's language in a correct, standard way.
- Assimilation
 - The process by which the language is made to “bear the burden” of colonized subjects cultural experience.

Cultural Studies

The Beginnings

What is Culture?

- Social behaviour
- Art, festivals, dance, music, fashion, lifestyle
- Morals, law, customs, habits
- Margaret Mead: Culture is the learned behaviour of a society
- Raymond Williams: Culture includes the organisation of production, the structure of the family, the structure of institutions which express or govern social relationships, the characteristic forms through which members of the society communicate.
- Clifford Geertz: Culture is the ensemble of stories we tell ourselves about ourselves.

Cultural Studies

- Values working class culture and popular culture.
- Understands that what is considered “universal” or “natural” culture is rooted in power relations and is homogenised and naturalised by marginalising other elements of culture.

What is Cultural Studies?

- Interdisciplinary study
- How culture relates to the larger society
- Political dynamics of mass media and everyday cultural practices
- How culture transforms individual experiences, social realities and power relations
- Draws on social theory, philosophy, history, linguistics, media

Main Features

- Cultural studies examine cultural practices in terms of their relation to power.
- Cultural studies deal with culture in all its complexity within its socio-political context.
- Cultural studies involve theory (of culture as an object of study) as well as practice (culture as the location of political criticism and action).
- Cultural studies is based on both knowledge as subjective experience and knowledge as objective and universal.

- Cultural studies attempt to evaluate and change structures of dominance, especially in industrial, capitalist societies.

Basic Assumptions

- Culture as constituted by signs organised as codes.
- Cultural signs involve representation and Othering.
- Culture is discursive — involving a structure of knowledge and power.
- The diverse cultural forms and practices should all be studied, as also how different groups / classes compete for cultural domination.
- The focus is on how culture is practised and how culture is made.

The Beginnings

- Cultural Studies developed in Britain as a reaction against
 - Liberal humanism and orthodox Marxism
 - As an engagement with New Left in the 1950s
- The discussion of ‘culture and civilization’ in literary studies from Matthew Arnold
 - Culture and Anarchy (1869)
 - High, elite culture
- Reached its peak in the works of F.R. Leavis and Q.D. Leavis (1930s-1950s, Leavisism)
 - Great Tradition
 - Narrow definition of value in culture
 - Rejected popular culture as contaminated by capitalism
- From here, Richard Hoggart and Raymond Williams took up the discussion of culture
 - Rooted in New Left, and in Frankfurt School

Frankfurt School

- A group of philosophers and social scientists
- Influenced New Left and Cultural Studies
- Associated with the Institute of Social Research at the Goethe University, Frankfurt
- Emerged during the Inter-war period (1918-39) in Weimar Republic (Germany)

- Important figures were intellectuals, academics, political dissidents
 - Max Horkheimer, Theodor Adorno, Erich Fromm, Herbert Marcuse, Walter Benjamin, Frederick Pollock, Leo Lowenthal
 - Jurgen Habermas
- Critical of capitalism as well as orthodox Marxism / Leninism
- Explored alternate paths of social development

Institute for Social Research, U of Frankfurt

- Founded in 1923 by Felix Weil and Friedrich Pollock under the Directorship of Carl Grunberg
- In 1930, philosopher Max Horkheimer became the Director
- It was the time of the growing influence of the Nazis and the rise of Hitler
- In 1933, the Institute was shifted to a branch in Geneva and in 1934 to New York
- In New York, became affiliated with Columbia University
- Reopened in Frankfurt in 1951
- Second generation began with Jurgen Habermas
 - There is also a third generation
- Major Ideas and Practices
 - Critical Theory, Culture Industry, Negative dialectics, Eclipse of reason, Dialectical method, critique of modernity and capitalism

Culture Industry

- Discussed in the chapter "The Culture Industry: Enlightenment as Mass deception" in Dialectic of Enlightenment
- A phenomenon of late capitalism
- Art no longer denotes pure autonomous forms, but are commodified products that carry power
- Art is now imitative and superficial whose aesthetic goal is merely to entertain superficially (not to convey truths)
- Even when we seem to make "free" choices, we don't make any; our actions and preferences are noted and manipulated by the industry; we are part of the system inevitably
- Present-day entertainment merely appeases us or distracts us

- Example of Disney Movies (Video)
 - Routine, recycled, formulaic narratives and images

New Left

- 1960s-70s
- Partly a reaction against orthodox Marxism and Communist Party's authoritarianism; inspired by Gramsci, Althusser
- Engaged in issues like civil rights, women's rights, gay rights, etc
- Herbert Marcuse
 - German-Jewish philosopher associated with Frankfurt School; "father" of New Left
 - Eros and Civilization: In the Post-War mass culture, there is a profusion of inauthentic false needs, sexual provocations and instantaneous gratification that keep people repressed, apolitical and uncritical (Repressive Desublimation)
 - One-Dimensional Man: Bourgeois life in Europe and America is one-dimensional; with no critical thought

New Left in Britain

- 1950s
- Emerged as a British response to the Russian invasion of Hungary in 1956
- The New Left comprised European Leftist thinkers who denounced the Stalinist variety of Marxism
- Students and intellectuals from former British colonies who were not part of the mainstream institutions earlier, played a major role in the New Left

E.P. Thompson

- Along with John Saville, he founded the journal The Reasoner
- They were members of the Communist Party Historians Group (CPHG)
- Asked to stop the journal; refused; suspended from the Party
- Started The New Reasoner
- Later merged with another journal and became the famous New Left Review (1960 onwards)
- Departed from orthodox Marxism; engaged in Marxist revisionism; Party's confused response to the suppression of Hungarian Revolution by the Soviet Union and the

British and French invasion of Suez Canal Zone

New Left in Britain

- 1960s
- Raymond Williams
 - Very influential thinker of the early New Left
 - Laid the foundations of Cultural Studies and Cultural materialism
 - Terry Eagleton was his student

Other Theoretical Influences

- Michel Foucault
- Jacques Derrida
- Jacques Lacan
- Louis Althusser
- Antonio Gramsci
- Martin Heidegger

Centre for Contemporary Cultural Studies (CCCS)

- Formed as a result of re-evaluation of the class/elite character of culture as appeared in the traditional literary studies
- New approaches to culture pioneered by Hoggart and Williams in 1950s and 60s
- Influences: Hoggart's *Uses of Literacy* (1957) and Williams' *Culture and Society* (1958)
- Hoggart founded CCCS at the University of Birmingham in 1964 and became the first director of it
- Hoggart appointed Stuart Hall as assistant; Hall became the Director of CCCS (Acting Director in 1968, Director in 1972)
- In the late 1990s, "restructuring" of the university led to the elimination of CCCS

British Cultural Studies

- Emerged from the work done at the Centre for Contemporary Cultural Studies
- Major figures: Richard Hoggart, E.P. Thompson, Raymond Williams, Richard Johnson, Stuart Hall, Charlotte Brunsdon, Meaghan Morris
- Two features
 - Remarkable diversity and originality
 - Never before anyone studied television programmes or youth subcultures so seriously!
 - Political angle

- Aimed at empowering people by helping them understand the relationship between culture and power, and develop strategies for survival

- Despite its claims, British Cultural Studies is criticised for being Eurocentric

Founding Fathers

- Richard Hoggart, Raymond Williams, E.P. Thompson, Stuart Hall
- All associated with CCCS at various times
- All came from working class backgrounds, and endorsed working class culture (authentic popular culture) against high culture (upheld by middle and upper classes)
 - The 1970s saw the rise of working class subcultures like mods, rockers and punks who represented a symbolic resistance to the dominant system.
 - In Thatcherite England, when privatisation and free market economics became the norm, subcultures became the focus of cultural analysis seeking to expose the impact of liberalisation on the marginalised sections of the society
- All were associated with institutes of adult education that had come into prominence as part of postwar reconstruction
- Engaged with the question of culture in English society
 - England still retained the pre-war class politics
 - England was then at a critical point in history
 - Rapid Americanization was shaping public consciousness

Richard Hoggart (1918-2014)

- Came from a working-class background
- Founded the CCCS at the University of Birmingham in 1964
- Used the term "Cultural Studies" for the first time
- Tried to privilege the pre-war "authentic" working class culture over Americanized mass-culture
- Discussed the changes that happened to working class culture with the advent of capitalism

- The dominant culture expressed its power by giving legitimacy to its own “fields of value” (their mindsets, customs, values)
- Cultural struggle resulted, involving a war for legitimacy and cultural status

Uses of Literacy

- Uses of Literacy: Aspects of Working Class Life (1957)
 - An attempt to understand the changes in culture in Britain caused by “massification” (influence of mass media)
 - Has two parts
 - Recalls the lost working class culture in Northern England
 - The pubs and working men’s clubs merged neatly with family structure, language styles and social activities, creating a rich, organically connected culture
 - Traditional popular culture is directly connected through experience to the social condition of the working classes
 - Attacks the impact of postwar consumer culture
 - Banal and pretentious culture of imported pop music, television shows, comics and pulp fiction
 - American mass media colonised the working classes

E.P. Thompson (1924-1993)

- British historian, a New Left scholar
- Peace campaigner who worked for nuclear disarmament
- Wrote The Poverty of Theory against Louis Althusser’s Structuralist Marxism, advocating Marxist Humanism.
- Different from traditional Marxists in his understanding that class is a historical phenomenon (not a thing)
 - Class is not a structure or category
 - Class is something that happens in human relationships

Understanding the Working Class

- Class is “a social and cultural formation arising from processes which can only be studied as they work themselves out over a considerable historical period.”
- Working class culture has the same sources as high culture

- But it creates totally new areas of cultural engagement, association and creative activity
- Culture is about the upper classes as well as the lower.
- Popular culture is not the creation of a consumer society — it has a history.
- Culture made for the working class and culture made by the working class.

The Making of the English Working Class

- The Making of the English Working Class (1963)
 - Massive book on the development of the working class in the 18th-19th centuries
 - First systematic history of the working class
 - Defined class as a relationship (not as a social structure)
 - Studied documents of their lives and opinions such as court records, folk art, songs, ballads
 - Documents very different from what historians looked at in those times
 - To study the development of a working class consciousness

Raymond Williams (1921-1988)

- Born in a working class family in Wales
- Cultural and literary theorist and as a novelist
- Joined the Communist Party; fought in the II WW
- Culture and Society (1958)
 - Inspired by TS Eliot’s Notes Towards a Definition of Culture
 - Against the prevalent notion of high, spiritual culture
 - Segregated culture from the popular and ordinary
 - Against social equity and democracy

Concept of Culture

- Regarded culture as an all-inclusive entity
- Asserted
 - (1) “culture is a whole way of life”
 - The idea of “lived” culture, material, intellectual, spiritual
 - Language gives meaning to lived culture
 - (2) Culture means the arts and learning

- Traced the evolution of a “general human culture” shaped by local and temporary systems
- Related concept “Culture is ordinary” (democratic, not elitist)
- Asserted that democracy and culture should develop together
- Shows that how we describe, modify, exchange and preserve experience is fundamental to the development of culture and society
- Studies cultural production to understand how forms of communication (the press, advertising, education, etc) were instrumental in the function of capitalism

On High and Popular Culture

- No simple contrast between “high culture” (universal) and “popular culture” (local) is possible
- High Culture has no specific social structure
 - Despite its “universal” claims, High culture is always local and selective; it includes (whether these are noticed or not) elements of the popular culture
- Cultural tradition can be seen as a continual selection and re-selection of ancestors
 - Selective tradition is Raymond Williams's term for the process by which we select from the legacy of the past to explain, support, and justify actions in the present.

The Long Revolution (1961)

- Published in 1961, a continuation of Culture and Society, and the arguments are carried forward in Towards 2000 (1983).
- The title refers to a revolution in culture that unfolds alongside the industrial revolution (economic) and the democratic revolution (political)
 - In other words, how coming generations will change culture and society
 - Williams had a vision of all citizens participating fully in a 'common culture'
 - He focused attention on the role of media technologies and education in the development of modern societies
 - The increasing role of popular and democratic values in the society will bring freedom and change

- Culture includes lived culture, recorded culture and traditional culture
- Later, he also categorised culture as ideal, documentary and social

Three Categories of Culture

- Culture is complex and cannot be categorised into neat exclusive definitions
- Ideal Culture
 - Culture as a state of human perfection
- Documentary Culture
 - Culture as a body of intellectual and imaginative work
- Social Culture
 - Culture as a way of life, when values are formed through social institutions

Realism and the Contemporary Novel

- Chapter 7 of The Long Revolution
- Discusses realism and traces its history
 - In the beginning, a technique opposed to idealisation or caricature
 - In the Renaissance came to be associated with the rising middle class
 - Later realism passed on to the progressive and revolutionary movements
- Argues that it needs to be redefined in the twentieth century to reflect the struggles of the age
- The old kind of realism was naive and reflective, while today through realism we literally create the world we see

Communications (1962)

- Williams' approach of cultural materialism stresses 'the centrality of language and communication as formative social forces'
- Studies various forms of communication of the 1960s to show how they continually construct and negotiate reality
 - Computers, radio, television, printing, photography, film
- Main ideas
 - Communications are a major way in which reality is continually formed and changed
 - Contemporary 'extension' of communications is a highly dynamic social process
 - It is a 'cultural revolution' that is 'part of a great process of human liberation,

comparable in importance with the industrial and democratic revolutions

- Distinguishes between authoritarian, paternal, commercial and democratic organisational forms of the media
- Authoritarian communications—political communications involve state control, manipulation and censorship of the media
- Paternal communications—authoritarian communications ‘with a conscience’; there is ideological control that aims to impose certain moral values on audiences
- Commercial communications—It is market-driven; there is commercial control
- Democratic communications—based on cooperative rationality and the freedom to speak and receive. Such communications are ‘means of participation and of common discussion’
- Williams later argued for a ‘cultural democracy’ that combines public-service media, cultural co-operatives and local media that establishes ‘new kinds of communal, cooperative and collective institutions’ (similar to public sphere)

A Related Term

- Mobile Privatisation
 - The term was first used by Raymond Williams in his 1974 book *Television: Technology and Cultural Form*
 - Williams described the main contradiction in modern society as the one between mobility and home-centered living
 - Mobile privatization can be described as the feeling of being "at home" while connected to a device in a mobile setting
- *Modern Tragedy* (1966) discusses tragedy as directly related to culture, society and also to the experiences in life.

The Country and the City (1973)

- Analyzes the concepts of the countryside and the city to show how these concepts symbolize socio-economic changes under industrialization and capitalism
- Williams explores the images of the rural and urban worlds in English literature since the 16th century and shows how some have remained while others have changed
- Gives literary examples to support the argument that there has been no boundary

line, no sharp dichotomy between town and country

- Capitalism did not come from the outside and destroy a manorial Utopia, but that the seeds of urbanism and commercialism were sown by the rural aristocracy itself

Marxism and Literature (1977)

- *Keywords* (1976) discusses the various concepts and categories of culture
- *Marxism and Literature*
 - Three parts—Basic Concepts, Cultural Theory, and Literary Criticism
 - Problematizes Marxist concepts of ideology, hegemony, base and superstructure
 - Introduced the concept of Cultural Materialism (culture as a productive process and not just a whole way of life)
- The concept of culture is undergoing a paradigm shift
 - But we are still following the bourgeois ideals of culture, society, and economy, which centre on commerce and capitalism

A Materialist View

- Cultural materialism is the ‘analysis of all forms of signification... within the actual means and conditions of their production’
- It is through ‘communication systems that the reality of ourselves, the reality of our society, forms and is interpreted’
- He sees communication as material and asserts that the production of social relations through communication is a key feature of society
- Rejects the orthodox Marxist assumption that language is a reflection of material reality that lies outside of it and was created after human labour came into existence
 - Instead asserts that language is an activity and a social relationship; Language and communication are part of the material reality, not external to it

Cultural Materialism

- A method of criticism rooted in Marxism
- A critique of base/superstructure theory
- Marxist theory is that changes in the base bring about changes in the superstructure
- Williams held that

- Changes in economic structure cannot completely explain cultural organisation, which are diverse and complex
- Base and superstructure cannot be separated; they are part of a larger social whole and continuously interact with one another and mutate
- Stresses the interrelationship between cultural artefacts (language and literature) and their socio-historical contexts
- Culture is a “productive process” (rooted in the means of production and its ideology)
- Jonathan Dollimore and Alan Sinfield in Political Shakespeare
 - How dominant hegemonic forces appropriate canonical texts to make us accept certain cultural values rather than others
- Cultural Materialism is the British counterpart of American New Historicism and is more political

Three Elements of Culture

- Three elements within culture mediated by “structures of feeling” (lived experiences of people, their shared values and attitudes, struggling to gain dominance in every period)
- Dominant culture: the clearly visible aspects of our practices and attitudes (E.g. consumerism)
- Residual culture: influence of old cultural practices that remain in traces in modern cultures (E.g. feudalism)
- Emergent (Oppositional) culture: new cultural practices that are being constantly created in modern culture. (For e.g. Counter cultures that challenge dominant cultures)
- Structures of feeling are the experiences that give rise to emergence

Culturalism

- The central importance of culture as an organizing force in human affairs
- The idea that individuals are determined by their culture, that these cultures form closed, organic wholes, and that the individual is unable to leave his or her own culture but rather can only realise him or herself within it
- An ontological approach that seeks to eliminate simple binaries between seemingly opposing phenomena such as nature and culture.

Stuart Hall (1932-2014)

- Marxist sociologist and cultural theorist born in Kingston, in colonial Jamaica
 - Ambivalent relationship with the identity of his aspiring, privileged black family
- Arrived in Oxford on a Rhodes Scholarship in 1951
 - Ambivalent feelings for Britain also; embraced his blackness
- Founder of the New Left Review (1960)
- Became Director of CCCS in 1974
- Helped establish Cultural Studies
 - He focused on popular, low-status cultural forms and traced in them the interweaving of culture, power and politics
- No single-authored work to his name; astonishing volume of collectively written and edited work

Stuart Hall (1932-2014)

- 1979—Professor of Sociology at the Open University
 - Was delighted to reach out to those who couldn’t survive in the conventional educational system
- At this time, the Conservative Margaret Thatcher was elected as PM
 - Wrote against what he called Thatcherism as “authoritarian populism”
- In the late 1990s, served on the Runnymede Commission on the Future of Multi-Ethnic Britain
 - Wrote against Britain’s racist thinking
- After his university career ended
 - Collaborated with young artists and filmmakers
 - Explored the politics of black subjectivity
 - A new lease of intellectual life

Features of His Work

- Activism as well as theoretical work
- Ambivalent relationship with Marxism
 - Society is based on conflicts related to not only class, but also sex, space, religion, region
 - People’s sense of identity is shaped not only by Economics but also Culture.
- Multidisciplinary and collaborative work

Stuart Hall (1932-2014)

- Model of Communication (1973)
 - Laid the foundation of a cultural understanding of communication
 - Four Stages (E.g. A fairness cream ad)
 - Production (of the message)
 - Circulation (of the message in visual or written forms)
 - Use (consumption of the message as meaningful)
 - Reproduction (effect of the message, leading to action)

Encoding and Decoding

- Part of Communication Theory and Reception Theory
- Rejected the linear view of mass communication and promoted the idea of circulation
- Encoding the production of a message using verbal and non-verbal symbols
- Decoding is the negotiation of the receiver with the text based on his/her knowledge, cultural background, experiences
- Decoding can be Preferred Reading, Negotiated Reading or Oppositional Reading
- Important in Psychology & Media Studies
- Subculture arises when dominant cultures are decoded in new ways (Dick Hebdige)

Cultural Representation

- From the book Representation: Cultural Representations and Signifying Practices (1997), edited by Hall
- Culture has a central role in representation
- There are multiple, shifting meanings to images
 - The absent part of the image is equally important as the present part
- However, power structures attempt to fix meanings, as in stereotypes
- We need to expose stereotypes

Circuit of Culture

- Paul du Gay and Stuart Hall et.al. introduced this theory in a study of the SONY Walkman Cassette Player
- A concept that connects Communication and Capitalism

- (Take for e.g. a movie that creates a nationalistic image of India)
- Creation and propagation of culture involves
 - Production: Making cultural products (clothes, festivals, TV shows), reproducing them, distributing them; how and why production happens
 - Consumption: how these products are used/interpreted, who pays for it
 - Identity: the individuals/groups/non-human entities—how they got to be in the circuit
 - Regulation: the formal and informal rules that affect (and are affected by) these cultural products; who makes these rules; how are they enforced
 - Signification: what these cultural products mean; to whom; in what context

Spaces

Major Approaches

- Space Studies
- City Studies / Urban Studies
- Modernity Studies
- Globalization Studies
- Development Studies
- Subaltern Studies
- Empire Studies
- Ecological Studies

Major Figures

- Pierre Bourdieu — Cultural Capital, Habitus, Field
- Edward Soja — Third Space
- Roland Robertson — Glocalization
- Arjun Appadurai — Disjuncture and Five Scapes
- Paul Virilio — Dromology
- Ulrich Beck — Risk Theory
- Doreen Massey — sense of place
- Anthony Giddens — structuration, modernity
- Michael Hardt & Antonio Negri — Empire
- Ranajit Guha
- Dipesh Chakrabarty
- Partha Chatterjee
- Slavoj Zizek
- Andrew Ross
- David Easton

Public Sphere

- The spaces where public opinions are formed
- Jurgen Habermas
- 18th Century
 - The community of lawyers, teachers, doctors, writers and other educated people who influenced the formation of bourgeois public opinion
 - United by faith in Enlightenment
 - Clubs and coffeehouses
- Later, newspapers and magazines
- Now cyberspace
- Literature and art also important parts of the public sphere
- In public sphere, different artistic and commercial interests converge
- Public sphere is characterised by transgression of borders

Pierre Bourdieu (1930-2002)

- French sociologist who taught in Algeria during the French colonial rule
- During the Algerian War, he did an ethnographic study of the Kabyle people, the largest native community in Algeria
- Two Kinds of Capital
 - Social Capital (WHO you know); related to Collective Capital
 - Cultural Capital (WHAT you know / have)
 - Embodied (qualities of the mind, body: skills, accent)
 - Objectified (material belongings: cars)
 - Institutionalized (symbols of authority and cultural competence: university degrees)

Cultural Intermediaries

- In Bourdieu's book *Distinction: A Social Critique of the Judgement of Taste* (1984)
 - Feature of a globalised economy
 - Workers in the areas of advertisements, design and management involved in the production and circulation of symbolic goods and services in Post-War Western societies
 - They bring together production and consumption in new ways
 - They in turn produce people's tastes, lifestyles and fashions

Bourdieu's Concepts of Field and Habitus

- Cultural Capital takes the form of Habitus
 - Deeply ingrained habits and attitudes of people
 - The physical embodiment of Cultural Capital
- With our Habitus, we enter Fields of practice
 - Art, Education, Law and so on
 - An arena where production, circulation, and exchange of goods, services, knowledge, etc take place
 - In every Field, there is a struggle to monopolise power and dominate
 - The Fields overlap, but each has unique rules, knowledges and forms of capital
 - Fields are not strictly dependent on social class

Edward Soja

- *Thirdspace: Journeys to Los Angeles and Other Real and Imagined Places* (1996)—based on Lefebvre
 - Firstspace
 - Space seen from the top of a skyscraper
 - Mapping and compartmentalization of actual space
 - Secondspace
 - The same space when seen in art or a photograph, or when verbally described, becomes Second space
 - It is a representation; it shows how the space is used
 - Thirdspace
 - How people live together in that space, share their knowledge, their emotions, dreams and experiences regarding that space

Globalization Studies: Disjuncture

- Globalization has led to a borderless economy that has brought in huge changes in cultures. Though the world seems borderless now, it is far from being homogenous or united.
- Arjun Appadurai:
 - When money, people, culture, etc "flow" or get exchanged in this globalized world, it results in a "Disjuncture".
 - Disjuncture means disjointed in nature, lacking in harmony.

- What Appadurai means is that even when there is a growing interrelationship and interdependence between various elements in the globalized world, there is also an increasing disjuncture between them.
- This he discussed in his most famous work, the essay "Disjuncture and Difference in the Global Cultural Economy".

Appadurai's Five Scapes

- People perceive their globalized realities in terms of five elements:
 - Ethnoscape (global flow of People)
 - Mediascape (global flow of Media images / Information)
 - Technoscape (global flow of Technology)
 - Finanscape (global flow of Money)
 - Ideoscape (global flow of Ideologies)
- These scapes are in disjuncture or conflict with one another
- For example, the Ethnoscape of Kashmir is in disjuncture with the Ideoscape of India. The Finanscape of multinational corporations undermine local Ideoscapes.
- The relation between these scapes creates contemporary culture
- Appadurai's views are similar to Benedict Anderson's view of Nations as imagined communities

Glocalization

- A combination of the words "globalization" and "localization"
- The "simultaneous occurrence of both universalizing and particularizing tendencies in contemporary social, political, and economic systems"
- Popularized by the sociologist Roland Robertson
- He said the term was coined by Japanese economists to explain Japanese global marketing strategies
- Against essentialist polarities in favour of hybrids

Paul Virilio (1932-2018)

- French cultural theorist, urbanist, and aesthetic philosopher
- Writings about technology in relation to speed and power as well as architecture
- Main ideas

- The "war model" of the modern city—study of information technology and technologies of vision, such as cinema and photography, especially in time of war
- Dromology
 - Science (or logic) of speed; the impact of speed on politics
 - The logic of speed that is the foundation of technological society (Dromos is an Ancient Greek noun for race or racetrack)
 - Study is the "dromocratic" revolution

Structuration

- Concept propounded by Anthony Giddens in The Constitution of the Society: Outline of the Theory of Structuration (1984)
- The social theory of the creation and reproduction of social systems that is based on the analysis of both structure and agents, without giving primacy to either.
- [Agency is the capacity of individuals to act independently and to make free choices. Structure is those factors of influence such as social class, religion, gender, ethnicity, etc that determine or limit an agent in his/her actions and decisions.]
- Agents produce and reproduce social structure through their actions
- For e.g. you exist within the structure of gender as man or woman, father or mother, we act as agents in accordance with those rules, reproducing the social structure again.
- The social structure has a "duality"—it is constraining as well as enabling (as in motherhood)
- Similarly, we are constructed and constrained by language, but it is also our means of self-awareness and creativity. We can only say what is sayable in language, but language is also the medium by which we can say anything at all.

People

Major Approaches

- Youth Culture
- Popular Culture
- Subculture
- Counterculture
- Race Studies

- Ethnicity
- Food Studies
- Art Studies
- Dick Hebdige — subculture
- Theodore Roszak — counter culture
- Angela McRobbie — youth culture, post feminism, illusion of equality, complexification of backlash, subjects of capacity
- Paul Gilroy — Black Atlantic
- Paul Willis — learning to labour, struggle for superiority, differentiation and integration
- Angela Davis — Black Radicalism, Black Marxism, Prison
- Andy Bennett — youth culture, popular culture,

Popular Culture Studies

- Late 1970s and 80s onwards
- Studies comic books, television, internet, etc
- As opposed to High Culture
 - High Culture is regarded as stable, complex and formal
 - Popular Culture was regarded as inauthentic, banal, conformist, consumerist, standardized
 - Now Popular Culture is regarded as the meanings and practices produced by the mass audiences at the moment of consumption
- First institution to offer degrees in Popular Culture was Bowling Green State University, US
- Influences: Frankfurt School, Umberto Eco, Roland Barthes
- No Respect: Intellectuals and Popular Culture (1989) by Andrew Ross

Postmodernism and Popular Culture

- Postmodernism which erased the distinctions between high culture and low culture, is deeply related to the development of popular culture
- American cultural critic Susan Sontag in *Against Interpretation* (1966), celebrates a 'new sensibility' against the cultural elitism of modernism—"One important consequence of the new sensibility [is] that the distinction between 'high' and 'low' culture seems less and less meaningful."

- The first expression of Popular Culture—the American and British pop art movement of the 1950s and the 1960s
- Iain Chambers in *Popular Culture: The Metropolitan Experience* (1986) traces the history and disruptive eruption of popular culture with numerous examples
- Angela McRobbie in *Postmodernism and Popular Culture* (1994) asserts that postmodernism has created a new body of intellectuals; voices from the margins speaking from positions of difference

Subculture Studies

- A cultural group within a larger culture whose beliefs or interests vary with those of the larger culture
- first developed by sociology scholars at the Chicago School in the 1920s
- Initially interpreted as delinquent or deviant
- Now considered resistance
 - John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts, Paul Wills, Dick Hebdige
- As forms of distinction
- Features
 - Diffuse, without formal leadership
 - Shared meanings and identity (especially of marginalisation)
 - Specialized vocabulary
 - Often negative relations to work
 - Ambivalence with regard to class
 - Non-domestic types of belonging like social groups other than the family.
 - Stylistic features of exaggeration
 - Anti-Establishment

Youth Culture

- Studies of youth cultures emerged in the 1960s and 1970s
- Youth cultures was a primary concern for the influential Centre for Contemporary Cultural Studies (CCCS)
- Early studies were based on the idea that young people are a distinct social group who are troubling to society
- Later studies focused upon countercultural and subcultural practices as a form of resistance

- Youth as agents of cultural reproduction (as opposed to views that conceptualize culture as preexisting individuals and social interactions)
- The conflicts and differentiations between mainstream and youth subcultures

Black Atlantic

- Paul Gilroy's book published in 1993
- Black identities cannot be understood in terms of being African, American, British or West Indian
 - But in terms of the black diaspora across the Atlantic
 - Advocates a hybrid, cultural-political space
 - United by experience / inheritance of African slave trade and American plantation system, transcending both nation and ethnicity
- A provocative critique of cultural nationalism
 - The first chapter is titled "Black Atlantic as a Counter-Culture of Modernity"
 - Imagine Islamic identity transcending nations and ethnicities—you'll see why Black Atlantic was provocative

Gender: Major Approaches

- Feminism, Post Feminism, Cyber Feminism
- Queer Studies
- Transgender Studies
- Body Studies
- Trauma Studies
- Disability Studies
- Men's studies
- Camp

Major Figures

- Kate Millett — sexual politics, politics of cruelty
- Adrienne Rich — motherhood, compulsory heterosexuality, lesbian continuum
- Judith Butler — performativity, gender as non-binary, body
- Susan Sontag — camp, photography, critical modernism
- bell hooks — imperialist-white supremacist, capitalist, patriarchy, marginality as the site of resistance
- Jack / Judith Halberstam — female masculinity, queer failure, low theory
- Kimberle Crenshaw — intersectionality

- Eve Kosofsky Sedgwick — centrality of sexuality in modern culture, subtexts in the canon
- Robert McRuer — compulsory able-bodiedness, crip theory
- Cathy Caruth — trauma theory
- Kali Tal — literature of trauma
- Annamarie Jagose
- Elizabeth Grosz
- David Halperin
- Sadie Plant

Post Feminism

- Contemporary feminism? End of feminism? Feminism has failed?
- Against conventional feminism
- Still attached to poststructuralist, postmodern ideas
- Women as people
- A new focus on the female body and empowering power of sexuality; celebrates sexuality openly, sexual pleasure (strippers, porn stars)
 - Advanced debates on abortion, employment, fertility, choice, etc
- All pervasive in media and public discourses
- 1980s-90s youth
- Judith Butler pejoratively called postfeminist
 - Bitch/slut insults as well as empowering
- Backlash: The Undeclared War Against American Women (1991) book by Susan Faludi, in which the author presents evidence demonstrating the existence of a media-driven "backlash" against the feminist advances of the 1970s
 - The feminist fight for equality has largely been won, but now it has created a backlash (women are perhaps more miserable than before) as there is a counter attack on the liberated women in order to reverse the hard-won gains of feminism
- The Aftermath of Feminism: Gender, Culture and Social Change (2008), book by Angela McRobbie
- Women's Publishing Houses

Angela McRobbie

- Popular Culture effectively dismantles the gains of Feminism

- Everyday forms of power are organised in such a way as to create the “illusion of equality” for women and make them feel that they are “subjects of capacity” or the “can do” generation.
- The result is that the contemporary Postfeminist acts in ways that directly undermine the principles that traditional Feminism had upheld.
- One example is the mainstream acceptance of pornographic images that objectify women. Young women increasingly support or refuse to condemn the normalisation of pornography. Sexual freedom in Postfeminism is expressed through the exposure of and eroticisation of the female body.
- In other words, Popular Culture is the site where Feminism is undone, even while Feminism involved and got empowered from aspects of popular Culture. She calls this a “double entanglement”. This “undoing” of Feminism is called “complexification of backlash”.

Cyberfeminism

- Feminist approach which foregrounds the relationship between cyberspace, the Internet, and technology.
- In conjunction with International Women's Year, the first world conference on women was held in Mexico City in 1975. It resulted in the Declaration of Mexico on the Equality of Women and Their Contribution to Development and Peace
- VNX Matrix, an Australian artist collective penned The Cyberfeminist Manifesto for the 21st Century in 1991
- British cultural theorist Sadie Plant used cyberfeminism to describe the feminizing influence of technology on western society. Sadie Plant wrote that Cyberfeminism describes “the work of feminists interested in theorizing, critiquing, and exploiting the Internet, cyberspace, and new-media technologies in general.”
- Black Cyberfeminism, as an extension of virtual feminisms and Black feminist thought, incorporates the tenets of interconnected identities, interconnected social forces, and distinct circumstances to theorize better how women are operating within internet technologies.

Queer Studies

- The process of attaining new positive meanings for “queer” identities against Heteronormativity
- Involves ideas of Identity politics, Lived experience, Performance
- Also cross dressing, hermaphroditism, gender ambiguity, against homophobia and its manifestations
- A new understanding of gender, sex and sexual identities as not biological fixities but as sites where the very idea of a fixed gender is problematised
- Focus on the dynamic nature of sexuality and the political organisation of it—sexuality as biologically, culturally, legally and socially determined
- Gender is fluid and multiple
 - LGBTQIA+
 - Differentiates between Gender and Sexuality
- Grew out of Feminist Studies in the 1990s
- Related to Transgender Studies, Men's Studies and Disability Studies

Major Figures

- Teresa de Lauretis coined the term
- Adrienne Rich: Lesbian Continuum, Compulsory Heterosexuality
- Diana Fuss, Jack/Judith Halberstam (Female Masculinities), David Halperin
- Judith Butler, Eve Kosofsky Sedgwick

Performativity

- Judith Butler in Gender Trouble (1990)
 - Gender is not pre-determined by nature or biology
 - Gender is not merely a social construct
 - Gender is a performance: the words that appear to be describing gender actually create gender
 - Gender is not a thing but a process by which patterns of language and actions repeat themselves
 - For e.g., a masculine handshake versus a feminine namaste
- Ideas drawn from J.L. Austin
 - Language is a means of accomplishing things in this world; not just describing them

- Idea developed by John Searle
- For e.g., when a judge pronounces a verdict, or the bride / groom says “I do” during a wedding ceremony

Intersectionality

- Term coined by Kimberlé Crenshaw, professor of law and social theorist in her 1989 paper “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.”
- Social identities are overlapping and intersecting and this often affects how we live in the society
 - In other words, the various identities of one person (such as race, gender, sexuality and class) are not independent of one another, but intersecting
 - This intersectional identity determines the person's role in the society.
- Often these identities that intersect are related to oppression, domination and discrimination experienced by the individuals who possess these identities. For example, a black woman is doubly marginalized on account of her intersectional identity of race and gender.

Crip Theory

- Developed by Robert McRuer; studies the ways in which neoliberal capitalism has imagined and composed sexual and embodied identities
- From Adrienne Rich’s concept of compulsory heterosexuality, developed the concept of compulsory able-bodiedness
 - The concept of sexuality depends on normal, ideal bodies, not on perverse or deviant bodies
 - Heteronormativity (idea introduced by Michael Warner) was also based on compulsory heterosexuality
- Critical cultural analysis where ‘queer perspectives and practices’, have ‘been deployed to resist the contemporary spectacle of able-bodied heteronormativity’
- Critiques of normalisation of bodies and of Deviant bodies relate to obesity or fat studies, prosthetic performativity
- Erwin Goffman’s Stigma (1963)

- Analyzes a person’s feelings about himself and his relationship to people whom society calls “normal.”
- Normalization (of beauty, and other body processes) not only protects the interests of the normal, but also puts the normal at risk

Trauma Studies

- Explores the impact of the disruptive experience of trauma on individuals and societies
 - By analyzing its psychological, cultural and literary significance
- Began in the 1990s with
 - Sigmund Freud and his contemporaries
 - Joseph Breuer (who co-authored Studies on Hysteria with Freud)
 - Jean-Martin Charcot (who for the first time studied the relationship between trauma and mental illness), etc
- Main concerns
 - How identity and memory are affected by trauma
 - How the individual's conception of the external world and social relationships are defined by trauma
 - How trauma shapes (and is shaped by) language and representations
 - Intergenerational transmission of trauma

Kinds of Trauma

- Psychological Trauma
 - Hysteria
 - PTSD (Post Traumatic Stress Disorder)
 - Developmental Trauma Disorder (in children)
 - Trauma related to war and terrorism, etc.
- Cultural and Collective Trauma
 - As a result of mass genocides like the Holocaust, war, etc.

Major Works and Theorists

- The Politics of Terror and Loss in Media and Literature by Ann Kaplan
 - Analyses the impact of trauma on individuals as well as on cultures and nations
- Traumatic Realism by Michael Rothberg studies Holocaust representations.
- Unclaimed Experience: Trauma, Narrative and History (1996) by Cathy Caruth

- Here Caruth asserts that in present times, trauma has become universal and bewildering both as an experience and as a subject of study. Because of this, our understanding of history also becomes more complex and conflicting.
- Worlds of Hurt: Reading the Literatures of Trauma (1995) by Kali Tal
 - Here she has reviewed hundreds of scholarly works and presented hundreds of interviews with trauma survivors.
- The Trauma Question by Roger Luckhurst
- Trauma: Explorations in Memory by Cathy Caruth
- On Traumatic Knowledge and Literary Studies by Geoffrey Hartman
- Testimony: Crises of Witnessing in Literature, Psychoanalysis and History by Shoshana Felman and Dori Laub

Media

Major Approaches

- Television Studies
- Film Studies
- Media Studies
- New Media Studies
- Visual Culture Studies
- Museum Studies
- Cybernetics
- Posthumanism
- Digital Humanities

Major Figures

- John Berger — seeing
- Nicholas Mirzoeff — visual culture
- Marshall McLuhan — global village, medium is the message
- Stuart Hall — encoding and decoding, circuit of culture
- Laura Mulvey — gaze
- Tony Bennett — museum studies
- Donna Haraway — cyborg
- Katherine Hayles — posthuman
- Richard Dyer — stardom
- John Fiske
- Quentin Fiore
- Henry Jenkins
- Robert Stam

- Janet Murray

Visual Culture Studies

- Our culture is increasingly visual
- Multiple, hybrid mediascapes create our world
- Images constitute a language
- Understanding images: Visual Literacy
- Understanding relationship between media and society: Visual culture
- Questions like
 - What is visible and why?
 - How seeing, knowing and power are interrelated
 - Not only how society constructs images but how images construct society

Visual Culture: Works

- Ways of Seeing (1972) by John Berger
- Visual Pleasure and Narrative Cinema (1975) by Laura Mulvey
- What is Visual Culture (1998) by Nicholas Mirzoeff
- Practices of Looking (2008) by Lisa Cartwright and Marita Sturken

Media Studies

- All media are constructions.
- The media construct reality.
- Audiences negotiate meaning in media.
- Media messages have commercial implications.
- Media messages contain ideological and value messages.
- Media messages contain social and political implications.
- Form and content are closely related in media messages.
- Each medium has a unique aesthetic form.
- New media theory or media-centered theory of composition focuses on how writing is created, keeping in mind particularly the tools and mediums used in the composition process. New media refers to a range of digital modes of communication, usually incorporating a multi-modal mix of the visual or oral in addition to traditional text. Stemming from the rise of computers as word processing tools, media theorists now also examine the rhetorical strengths and weakness of different media, and the

implications these have for literacy, author, and reader.

Marshall McLuhan

- McLuhan is known as "the high priest of pop culture" and "father of the electronic age"
- Major books
 - The Gutenberg Galaxy (1962)
 - Understanding Media: The Extensions of Man (1964)
 - The Medium Is the Massage: An Inventory of Effects (with Quentin Fiore, 1967)
 - Main Ideas: The medium is the message, global village, figure and ground, hot and cool media, media ecology

Television Studies

- First mediated event John F Kennedy's assassination
- John Fiske claims in Media Matters (1994) that all events that 'matter' are media events. The media do not simply report or circulate the news, they produce it.
- History, Policies, Genres, Codes, Representation, Ideology
- Audience research
- John Fiske, Television Culture

Film Studies

- Study of
 - Narrative
 - Mise-en-scene or setting
 - Cinematography
 - Sound and editing
 - Director/Auteur
 - Stardom
 - Genres (Gangster Movies, Road Films, Queer Cinema...)

Posthumanism

- Manfred E Clynes coined the word "cyborg"
- Major Texts and Theorists
 - How We Became Posthuman by Katherine Hayles
 - The Cyborg Manifesto by Donna Haraway
 - Cary Wolfe
- What is beyond the human
- A redefinition of what is meant by the human in the context of the exponential growth of technology

- Implies a loss of subjectivity based on bodily boundaries

Information Society and Network Society

- Information Society
 - A society where the creation, distribution, use and manipulation of information is a significant economic, political and cultural activity
- Network Society
 - Expression coined by the Norwegian theorist Stein Braten in 1981
 - Denotes the socio-political, economic and cultural changes brought about by the spread of networked, digital information and communications technologies
 - E.g. Medical transcription, surveillance of the government, our personal data being used by corporates
 - Manuel Castells' The Rise of a Network Society is the first part of his trilogy The Information Age
 - Such a society follows the instrumental logic of capitalism

Cyberfeminism

- Feminist approach which foregrounds the relationship between cyberspace, the Internet, and technology
- The term cyberfeminism was coined by VNS Matrix (read Venus Matrix), an Australian artist collective active between 1991 and 1997, who, inspired by Donna Haraway's Cyborg Manifesto, wrote the Cyberfeminist Manifesto for the 21st Century.

Major Journals

- Angelaki
- ariel
- boundary 2
- Continuum
- Cultural Studies
- differences
- Journal of Popular Culture
- Identities
- Media Culture Society
- New Left Review
- October
- Parallax