

2. LINGUISTICS AND POSTMODERNISM pdf

1: Postmodernism - Wikipedia

That postmodernism is indefinable is a truism. However, it can be described as a set of critical, strategic and rhetorical practices employing concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning.

Theory[edit] Post-structuralist philosophers like Derrida and Foucault did not form a self-conscious group, but each responded to the traditions of phenomenology and structuralism. The idea that knowledge could be centred on the beholder is rejected by structuralism, which claims to be a more secure foundation for knowledge. In Structuralism, knowledge is founded on the "structures" that make experience possible: By contrast, Post-structuralism argues that founding knowledge either on pure experience phenomenology or systematic structures Structuralism is impossible. This impossibility was not meant as a failure or loss, but rather as a cause for "celebration and liberation". This theory proposes that there are frequently used pairs of opposite but related words concepts , often arranged in a hierarchy. Examples of common binary pairs include: Post-structuralism rejects the notion of the dominant word in the pair being dependent on its subservient counterpart. The only way to properly understand the purpose of these pairings is to assess each term individually, and then its relationship to the related term. It emphasized the logical and scientific nature of its results. Post-structuralism offers a way of studying how knowledge is produced and critiques structuralist premises. It argues that because history and culture condition the study of underlying structures, both are subject to biases and misinterpretations. A post-structuralist approach argues that to understand an object e. From this basic distinction, Post-structuralist studies often emphasize history to analyze descriptive concepts. By studying how cultural concepts have changed over time, Post-structuralists seek to understand how the same concepts are understood by readers in the present. Scholars between both movements[edit] The uncertain distance between structuralism and post-structuralism is further blurred by the fact that scholars rarely label themselves as Post-structuralists. Some scholars associated with structuralism, such as Roland Barthes and Foucault , also became noteworthy in Post-structuralism. Controversy[edit] Some observers from outside the post-structuralist camp have questioned the rigor and legitimacy of the field. One can find dozens of books of literary theory bogged down in signifiers and signifieds, but only a handful that refer to Chomsky. The deconstructionists "deconstructionist" and "poststructuralist" mean the same thing, by the way: The poststructuralists attack what they see as a post-Platonic prejudice in favor of presence over absence and speech over writing. We tend to trust speech over writing because of the immediacy of the speaker: But the reason why poststructuralists are in the literary theory business at all is that they see writing, not speech, as more faithful to the metaphysics of true expression. For Barthes, Derrida, and Foucault, writing is a better animal than speech because it is iterable; it is iterable because it is abstract; and it is abstract because it is a function not of presence but of absence: This is so because these guysâ€”Derrida following Heidegger and Barthes Mallarme and Foucault God knows whoâ€”see literary language as not a tool but an environment. A writer does not wield language; he is subsumed in it. Language speaks us; writing writes; etc. Merquior [4] a loveâ€”hate relationship with structuralism developed among many leading French thinkers in the s. In a lecture " Structure, Sign, and Play in the Discourse of the Human Sciences ", Jacques Derrida presented a thesis on an apparent rupture in intellectual life. Derrida interpreted this event as a "decentering" of the former intellectual cosmos. Instead of progress or divergence from an identified centre, Derrida described this "event" as a kind of "play. The "Death of the Author," Barthes maintained, was the "Birth of the Reader," as the source of the proliferation of meanings of the text. The period was marked by the rebellion of students and workers against the state in May Major works[edit] Barthes and the need for metalanguage[edit] Barthes in his work, Elements of Semiology , advanced the concept of the " metalanguage ". A metalanguage is a systematized way of talking about concepts like meaning and grammar beyond the constraints of a traditional first-order language; in a metalanguage, symbols replace words and phrases. Insofar as one metalanguage is required for one explanation of first-order language, another may be required, so metalanguages may actually replace first-order languages. Barthes exposes how this structuralist system is regressive; orders of language

2. LINGUISTICS AND POSTMODERNISM pdf

rely upon a metalanguage by which it is explained, and therefore deconstruction itself is in danger of becoming a metalanguage, thus exposing all languages and discourse to scrutiny. This interest led to a colloquium at Johns Hopkins University in titled "The Languages of Criticism and the Sciences of Man", to which such French philosophers as Derrida, Barthes, and Lacan were invited to speak.

2. LINGUISTICS AND POSTMODERNISM pdf

2: Peters: (Posts-) Modernism and Structuralism

Postmodernism is a broad movement that developed in the mid- to late 20th century across philosophy, the arts, architecture, and criticism and that marked a departure from modernism.

For Jameson these features represented a retreat from the need to supply a univocal narrative closure to the postmodern text, predicated on the fragmentation of. Recently, however, some critics such as Steven Connor and Linda Nicholson have begun to question if this surface, and its intertextual pleasures, is all there is to the postmodern cinematic text. Implicit in these questions is an examination of the contradictions brought about by absolute pluralism – an exploration of the limits imposed by an absence of values. This wishes to emphasize that the thematic concerns produced within postmodern cinema reveal a very particular set of values. We argue that the scenarios found in many postmodern films express a number of repetitions, particularly around the issues of gender, sexuality and ethnicity, that make the notion of free-floating signification problematic. For directors such as Godard, and critics such as Jean-Louis Comolli and Narboni, the fantasy was to make a film that clearly spoke to and for the proletariat, the colonized and women in a way that did not partake of the bourgeois realist narrative structures characteristic of Hollywood. This desire to contest the text, to make the right film, to suggest that we are positioned in a way that is both collusive and exclusive, yielded up a rich vein of theoretical work. Mulvey rightly sees the *s* and *s* as paradigmatic of what Hollywood movies are and do. At the same time, the political and cultural events of May produced in their wake the disillusion of the organized left, the defeat of the trade union movement and the inexorable marginalization of the working class in terms of a mass politics. These events, however, also allowed for the emergence of single-issue politics and a sensitivity, at least in theory, towards the particular circumstances of individual identity. In the *s*, the Vietnam War became a sort of stand-in signifier for discussions of all colonial struggles. In its critical reflexivity – a mode already latent in critically modernist theory – postmodernism weakens the authority of theory in that it is revealed as a position rather than the position. However, in the sleep of reason marked by the eschewal of textual authority, postmodernism still produces monsters. How does this happen? This means that the stories of postmodern cinema are particular stories that work through very particular themes. Now obviously this can be said of any period of history or culture, which is precisely why it must be said about postmodern cinema. The postmodern cinematic market-place is dominated by American products. This domination has consequences both for the form of the American film, and for other national, local and independent cinemas which tend to be absorbed, ignored or marginalized. So, while the forms, codes, conventions and narrative structure of postmodern cinema possess a strong resemblance to that of the mass-produced cinema of modernity, the need for globalization produces both an intensification of its formal specificities and an allowed and necessary address to difference. Difference is allowed, celebrated and commodified. The cultural politics of difference becomes the cultural commodity of difference. Postmodern cinema celebrates, at surface level, its own exchange and use value. We are told how it was made, how much it cost and what it is about. This is especially true for what, in a sense, is a paradigmatic instance of postmodern cinema, the action film. In the action film the history and conventions of many Hollywood genres the western, the thriller, the horror film, the war film, the romance and the family drama are distilled and intensified to produce a commodity that contains all of the pleasure, all of the pain, and works in as many markets as possible – while never quite eschewing American values. They also produce the critical emphasis on the reflexive nature of the postmodern text. The referent becomes part of the treasure house of signifiers that constitute popular culture. However, if you add the first three of these to the last one, then you are forced to ask: It is this tension between the desire to celebrate difference within the commodity form and, at the same time, the need to construct a commodity world without history or social referent, that lets loose the kinds of difference that emerge in postmodern cinema. Difference itself becomes a crucial organizer and signifier within the texts of postmodern cinema. The strong version of masculinity, as played out by Schwarzenegger and Stallone in the action movie, embodies a desire for a fixed relation to the symbolic, the world where the law still operates, made less possible by the weakening of the grand narratives that also kept

2. LINGUISTICS AND POSTMODERNISM pdf

difference in place. First Blood could be argued as a film in which the weight of historical trauma is borne by the body of Stallone, a new and shocking male body soon to be commodified and multiplied in the forms of Schwarzenegger, Van Damme and others. The desire to win a war that had already been lost signified in so many of the Vietnam films can itself be seen as a form of nostalgia for a present that never was. What is important for this essay is the observation that, although these bodies are on one level superhuman, too much, hysterical, they are also suffering, immolated bodies "almost to the point of death. This brings us back to Fredric Jameson. It is significant, for this essay, that Jameson does two other things. He dismisses the paternal signifier the guarantee of the law from his use of the metaphor of schizophrenia, as does postmodernism when it gives up on the Enlightenment project. For Jameson the slide of the signifier is halted by the image of a woman and the difference she represents. In a sense, Jameson performs the same sleight of hand as postmodern cinema, denying a fixing point that should not be there but is. Similarly, Sigourney Weaver in Aliens plays the good mother to the alien bad mother "both protecting their children. The latter, however, the hyperbolic feminine, is represented as dripping and oozing and carrying signifiers representing the vagina dentata. Blade Runner presents the transmutation of difference and otherness in a more complex way, setting humans against cyborgs. However, the emergence of the cyborg, the unhuman, can be read differently. The disappearance of the human race is on the agenda in the s- and maybe we should argue that this is nothing more than a coding of the imagined disappearance of white dominance. The union of Rachel and Deckard at the end of Blade Runner, however, speaks of an escape from the misery of the human condition, into a fantasy rural idyll. The twist in the tale "the possibility that the new Adam and Eve are both cyborg, and the certainty that at least one is something not seen before as anything other than a threat, reveals, perhaps, the depths of contemporary anxiety about the future. She is bisexual; getting both the men and the women that she wants. Silence of the Lambs reproduces the same pattern. The wonderful Jodie Foster, lesbian icon, wins out, but at the same time the text produces a trail of flayed female corpses. Other films and cultural texts may be called into evidence at this point: The intensity of the gaze at the female corpse could be seen as another aspect of the intensification, and loss of distance, in the postmodern text. It is almost like pornography-what is it we are looking at and why? It emerges in the real outside of signification. Some of the most popular films of the early s Terminator, Blade Runner, Alien "involve dystopic representation of a near future, while others attempt a flight into the past of cinema itself Purple Rose of Cairo, Barton Fink. By the mid to late s another, more utopian, tendency could be observed within mainstream cinema represented initially through the Oedipal revisionism of Back to the Future and Peggy Sue got Married in which the world and the American dream are put firmly back into place. Fox when his mother makes a pass at him. It is as if the narrative resolution becomes dependent on the abolition of the limit of time. This abolition also involves a negotiation with death. Ghost, which operates around a dead man, is interesting in that it combines another favourite concern of the s "Wall Street" with the idea of life after death. Justice is only achieved through divine intervention and the spectral colonization of the body of a black woman by a dead white man. Field of Dreams is a Reaganite fantasy where the unheimlich becomes heimlich literally German for unhomely and homely "two words used by Freud in his essay The Uncanny, to give a sense of something we thought was safe, homely, turning into something terrifying that we do not recognize, something uncanny. It is also important that the central character is a man, a father, a son and a husband "patriarchy is secured and the dead father placated.

2. LINGUISTICS AND POSTMODERNISM pdf

3: Postmodernism - PDF Free Download

STRUCTURALISM AND POSTMODERN DISCOURSE functions are attributed to various systems that operate through him. Research in linguistics, psychoanalysis.

Ideas such as God, freedom, immortality, the world, first beginning, and final end have only a regulative function for knowledge, since they cannot find fulfilling instances among objects of experience. With Hegel, the immediacy of the subject-object relation itself is shown to be illusory. So-called immediate perception therefore lacks the certainty of immediacy itself, a certainty that must be deferred to the working out of a complete system of experience. The later nineteenth century is the age of modernity as an achieved reality, where science and technology, including networks of mass communication and transportation, reshape human perceptions. There is no clear distinction, then, between the natural and the artificial in experience. Indeed, many proponents of postmodernism challenge the viability of such a distinction tout court, seeing in achieved modernism the emergence of a problem the philosophical tradition has repressed. A consequence of achieved modernism is what postmodernists might refer to as de-realization. De-realization affects both the subject and the objects of experience, such that their sense of identity, constancy, and substance is upset or dissolved. Important precursors to this notion are found in Kierkegaard, Marx and Nietzsche. In this sense, society has become a realization of abstract thought, held together by an artificial and all-pervasive medium speaking for everyone and for no one. In Marx, on the other hand, we have an analysis of the fetishism of commodities Marx , " where objects lose the solidity of their use value and become spectral figures under the aspect of exchange value. Their ghostly nature results from their absorption into a network of social relations, where their values fluctuate independently of their corporeal being. Human subjects themselves experience this de-realization because commodities are products of their labor. Workers paradoxically lose their being in realizing themselves, and this becomes emblematic for those professing a postmodern sensibility. However, with the notion of the true world, he says, we have also done away with the apparent one. What is left is neither real nor apparent, but something in between, and therefore something akin to the virtual reality of more recent vintage. Where Apollo is the god of beautiful forms and images, Dionysus is the god of frenzy and intoxication, under whose sway the spell of individuated existence is broken in a moment of undifferentiated oneness with nature. While tragic art is life-affirming in joining these two impulses, logic and science are built upon Apollonian representations that have become frozen and lifeless. Hence, Nietzsche believes only a return of the Dionysian art impulse can save modern society from sterility and nihilism. In order to be responsible we must assume that we are the cause of our actions, and this cause must hold over time, retaining its identity, so that rewards and punishments are accepted as consequences for actions deemed beneficial or detrimental to others Nietzsche , ; , . Thus logic is born from the demand to adhere to common social norms which shape the human herd into a society of knowing and acting subjects. In this text, Nietzsche puts forward the hypothesis that scientific concepts are chains of metaphors hardened into accepted truths. On this account, metaphor begins when a nerve stimulus is copied as an image, which is then imitated in sound, giving rise, when repeated, to the word, which becomes a concept when the word is used to designate multiple instances of singular events. Conceptual metaphors are thus lies because they equate unequal things, just as the chain of metaphors moves from one level to another. There is no question, then, of reaching a standpoint outside of history or of conceiving past times as stages on the way to the present. Nietzsche presents this concept in *The Gay Science* Nietzsche [, , and in a more developed form in *Thus Spoke Zarathustra* Nietzsche " , " Many have taken the concept to imply an endless, identical repetition of everything in the universe, such that nothing occurs that has not already occurred an infinite number of times before. However, others, including postmodernists, read these passages in conjunction with the notion that history is the repetition of an unhistorical moment, a moment that is always new in each case. In their view, Nietzsche can only mean that the new eternally repeats as new, and therefore recurrence is a matter of difference rather than identity. Furthermore, postmodernists join the concept of eternal return with the loss of the distinction between the real and the apparent world. The distinction itself does not reappear, and what repeats is neither real nor apparent

2. LINGUISTICS AND POSTMODERNISM pdf

in the traditional sense, but is a phantasm or simulacrum. Nietzsche is a common interest between postmodern philosophers and Martin Heidegger, whose meditations on art, technology, and the withdrawal of being they regularly cite and comment upon. Heidegger sees modern technology as the fulfillment of Western metaphysics, which he characterizes as the metaphysics of presence. From the time of the earliest philosophers, but definitively with Plato, says Heidegger, Western thought has conceived of being as the presence of beings, which in the modern world has come to mean the availability of beings for use. In fact, as he writes in *Being and Time*, the presence of beings tends to disappear into the transparency of their usefulness as things ready-to-hand Heidegger [], Hence, the mountain is not a mountain but a standing supply of coal, the Rhine is not the Rhine but an engine for hydro-electric energy, and humans are not humans but reserves of manpower. However, humans are affected by this withdrawal in moments of anxiety or boredom, and therein lies the way to a possible return of being, which would be tantamount to a repetition of the experience of being opened up by Parmenides and Heraclitus. Heidegger sees this as the realization of the will to power, another Nietzschean conception, which, conjoined with the eternal return, represents the exhaustion of the metaphysical tradition Heidegger a, For Heidegger, the will to power is the eternal recurrence as becoming, and the permanence of becoming is the terminal moment of the metaphysics of presence. On this reading, becoming is the emerging and passing away of beings within and among other beings instead of an emergence from being. Thus, for Heidegger, Nietzsche marks the end of metaphysical thinking but not a passage beyond it, and therefore Heidegger sees him as the last metaphysician in whom the oblivion of being is complete Heidegger a, ; b, Many postmodern philosophers find in Heidegger a nostalgia for being they do not share. In this gathering, which follows the lineaments of an exclusively Greco-Christian-German tradition, something more original than being is forgotten, and that is the difference and alterity against which, and with which, the tradition composes itself. Here, being is the underlying ground of the being of beings, the subiectum that is enacted in modern philosophy as the subject of consciousness. But in *Being and Time* Heidegger conceives the human being as *Dasein*, which is not simply a present consciousness, but an event of ecstatic temporality that is open to a past *Gewesensein* that was never present its already being-there and a future *Zu-kunft* that is always yet to come the possibility of death. The finitude of *Dasein* therefore cannot be contained within the limits of consciousness, nor within the limits of the subject, whether it is conceived substantively or formally. In addition to the critiques of the subject offered by Nietzsche and Heidegger, many postmodernists also borrow heavily from the psycho-analytic theories of Jacques Lacan. For Lacan, the subject is always the subject of speech, and that means speech directed toward an other in relation to whom the subject differentiates and identifies itself. However, desire ultimately aims for something impossible: Insofar as the phallus is nothing but the signifying function as such, it does not exist. It is not an object to be possessed, but is that through which the subject and the other are brought into relation to begin with, and it thus imposes itself upon the subject as a fundamental absence or lack that is at once necessary and irremediable Lacan , Hence the subject is forever divided from itself and unable to achieve final unity or identity. He describes his text as a combination of two very different language games, that of the philosopher and that of the expert. Analysis of this knowledge calls for a pragmatics of communication insofar as the phrasing of messages, their transmission and reception, must follow rules in order to be accepted by those who judge them. However, as Lyotard points out, the position of judge or legislator is also a position within a language game, and this raises the question of legitimation. Science is therefore tightly interwoven with government and administration, especially in the information age, where enormous amounts of capital and large installations are needed for research. Science, however, plays the language game of denotation to the exclusion of all others, and in this respect it displaces narrative knowledge, including the meta-narratives of philosophy. This is due, in part, to what Lyotard characterizes as the rapid growth of technologies and techniques in the second half of the twentieth century, where the emphasis of knowledge has shifted from the ends of human action to its means Lyotard [], This has eroded the speculative game of philosophy and set each science free to develop independently of philosophical grounding or systematic organization. As a result, new, hybrid disciplines develop without connection to old epistemic traditions, especially philosophy, and this means science only plays its own game and cannot legitimate others, such as moral prescription. The

2. LINGUISTICS AND POSTMODERNISM pdf

compartmentalization of knowledge and the dissolution of epistemic coherence is a concern for researchers and philosophers alike. Furthermore, within each game the subject moves from position to position, now as sender, now as addressee, now as referent, and so on. The loss of a continuous meta-narrative therefore breaks the subject into heterogeneous moments of subjectivity that do not cohere into an identity. But as Lyotard points out, while the combinations we experience are not necessarily stable or communicable, we learn to move with a certain nimbleness among them. Postmodern sensibility does not lament the loss of narrative coherence any more than the loss of being. However, the dissolution of narrative leaves the field of legitimation to a new unifying criterion: Performative legitimation means maximizing the flow of information and minimizing static non-functional moves in the system, so whatever cannot be communicated as information must be eliminated. The performativity criterion threatens anything not meeting its requirements, such as speculative narratives, with de-legitimation and exclusion. In this regard, the modern paradigm of progress as new moves under established rules gives way to the postmodern paradigm of inventing new rules and changing the game. Inventing new codes and reshaping information is a large part of the production of knowledge, and in its inventive moment science does not adhere to performative efficiency. By the same token, the meta-prescriptives of science, its rules, are themselves objects of invention and experimentation for the sake of producing new statements. In this respect, says Lyotard, the model of knowledge as the progressive development of consensus is outmoded. In fact, attempts to retrieve the model of consensus can only repeat the standard of coherence demanded for functional efficiency, and they will thus lend themselves to the domination of capital. On the other hand, the paralogical inventiveness of science raises the possibility of a new sense of justice, as well as knowledge, as we move among the language games now entangling us. Without the formal unity of the subject, the faculties are set free to operate on their own. Where Kant insists that reason must assign domains and limits to the other faculties, its dependence upon the unity of the subject for the identity of concepts as laws or rules de-legitimizes its juridical authority in the postmodern age. As Lyotard argues, aesthetic judgment is the appropriate model for the problem of justice in postmodern experience because we are confronted with a plurality of games and rules without a concept under which to unify them. Judgment must therefore be reflective rather than determining. Furthermore, judgment must be aesthetic insofar as it does not produce denotative knowledge about a determinable state of affairs, but refers to the way our faculties interact with each other as we move from one mode of phrasing to another, i. In Kantian terms, this interaction registers as an aesthetic feeling. Where Kant emphasizes the feeling of the beautiful as a harmonious interaction between imagination and understanding, Lyotard stresses the mode in which faculties imagination and reason, are in disharmony, i. For Kant, the sublime occurs when our faculties of sensible presentation are overwhelmed by impressions of absolute power and magnitude, and reason is thrown back upon its own power to conceive Ideas such as the moral law which surpass the sensible world. For Lyotard, however, the postmodern sublime occurs when we are affected by a multitude of unrepresentables without reference to reason as their unifying origin. Justice, then, would not be a definable rule, but an ability to move and judge among rules in their heterogeneity and multiplicity. Modern art, he says, is emblematic of a sublime sensibility, that is, a sensibility that there is something non-presentable demanding to be put into sensible form and yet overwhelms all attempts to do so. But where modern art presents the unrepresentable as a missing content within a beautiful form, as in Marcel Proust, postmodern art, exemplified by James Joyce, puts forward the unrepresentable by forgoing beautiful form itself, thus denying what Kant would call the consensus of taste. Genealogy and Subjectivity The Nietzschean method of genealogy, in its application to modern subjectivity, is another facet of philosophical postmodernism. That is, genealogy studies the accidents and contingencies that converge at crucial moments, giving rise to new epochs, concepts, and institutions. In Nietzschean fashion, Foucault exposes history conceived as the origin and development of an identical subject, e. Underlying the fiction of modernity is a sense of temporality that excludes the elements of chance and contingency in play at every moment. In short, linear, progressive history covers up the discontinuities and interruptions that mark points of succession in historical time. This entails dissolving identity for the subject in history by using the materials and techniques of modern historical research. Just as Nietzsche postulates that the religious will to truth in Christianity results in the destruction of Christianity by science see

2. LINGUISTICS AND POSTMODERNISM pdf

Nietzsche [], 1844 , Foucault postulates that genealogical research will result in the disintegration of the epistemic subject, as the continuity of the subject is broken up by the gaps and accidents that historical research uncovers. Here, Foucault gives an account of the historical beginnings of modern reason as it comes to define itself against madness in the seventeenth century. His thesis is that the practice of confining the mad is a transformation of the medieval practice of confining lepers in lazaret houses. These institutions managed to survive long after the lepers disappeared, and thus an institutional structure of confinement was already in place when the modern concept of madness as a disease took shape. However, while institutions of confinement are held over from a previous time, the practice of confining the mad constitutes a break with the past. Foucault focuses upon the moment of transition, as modern reason begins to take shape in a confluence of concepts, institutions, and practices, or, as he would say, of knowledge and power. In its nascency, reason is a power that defines itself against an other, an other whose truth and identity is also assigned by reason, thus giving reason the sense of originating from itself.

2. LINGUISTICS AND POSTMODERNISM pdf

4: Modernism, Postmodernism and Film Criticism – Literary Theory and Criticism

Weideman/Applied linguistics beyond postmodernism A recent analysis of the themes of positivism and postpositivism in applied linguistics once again made it clear to me that the.

It is generally agreed that the postmodern shift in perception began sometime back in the late s, and is probably still continuing. The very term Postmodernism implies a relation to Modernism. Modernism was an earlier aesthetic movement which was in vogue in the early decades of the twentieth century. It has often been said that Postmodernism is at once a continuation of and a break away from the Modernist stance. Postmodernism shares many of the features of Modernism. Both schools reject the rigid boundaries between high and low art. Postmodernism even goes a. Modernist and Postmodernist works are also fragmented and do not easily, directly convey a solid meaning. That is, these works are consciously ambiguous and give way to multiple interpretations. The individual or subject depicted in these works is often decentred, without a central meaning or goal in life, and dehumanized, often losing individual characteristics and becoming merely the representative of an age or civilization, like Tiresias in *The Waste Land*. In short, Modernism and Postmodernism give voice to the insecurities, disorientation and fragmentation of the 20th century western world. The western world, in the 20th century, began to experience this deep sense of security because it progressively lost its colonies in the Third World, worn apart by two major World Wars and found its intellectual and social foundations shaking under the impact of new social theories and developments such as Marxism and Postcolonial global migrations, new technologies and the power shift from Europe to the United States. Though both Modernism and Postmodernism employ fragmentation, discontinuity and decentredness in theme and technique, the basic dissimilarity between the two schools is hidden in this very aspect. Modernism projects the fragmentation and decentredness of contemporary world as tragic. It laments the loss of the unity and centre of life and suggests that works of art can provide the unity, coherence, continuity and meaning that is lost in modern life. Thus Eliot laments that the modern world is an infertile wasteland, and the fragmentation, incoherence, of this world is effected in the structure of the poem. Postmodernism on the other hand celebrates fragmentation. It considers fragmentation and decentredness as the only possible way of existence, and does not try to escape from these conditions. This is where Postmodernism meets Poststructuralism – both Postmodernism and Poststructuralism recognize and accept that it is not possible to have a coherent centre. In Derridean terms, the centre is constantly moving towards the periphery and the periphery constantly moving towards the centre. In other words, the centre, which is the seat of power, is never entirely powerful. It is continually becoming powerless, while the powerless periphery continually tries to acquire power. As a result, it can be argued that there is never a centre, or that there are always multiple centres. This postponement of the centre acquiring power or retaining its position is what Derrida called *différance*. The Postmodernist disbelief in coherence and unity points to another basic distinction between Modernism and Postmodernism. Modernism believes that coherence and unity is possible, thus emphasizing the importance of rationality and order. The basic assumption of Modernism seems to be that more rationality leads to more order, which leads a society to function better. To establish the primacy of Order, Modernism constantly creates the concept of Disorder in its depiction of the Other – which includes the non-white, non-male, non-heterosexual, non-adult, non-rational and so on. In other words, to establish the superiority of Order, Modernism creates the impression- that all marginal, peripheral, communities such as the non-white, non-male etc. Postmodernism, however, goes to the other extreme. It does not say that some parts of the society illustrate Order, and that other parts illustrate Disorder. Postmodernism, in its criticism of the binary opposition, cynically even suggests that everything is Disorder. Jean Francois Lyotard The Modernist belief in order, stability and unity is what the Postmodernist thinker Lyotard calls a metanarrative. A metanarrative is a story a culture tells itself about its beliefs and practices. For example, India tells itself that it is a democratic and secular country, though there are numerous anti-democratic, anti-secular factions and practices in India. In other words, India makes itself believe the falsehood that it is a democratic, secular country. Democracy and secularism are thus metanarratives. In short, metanarratives create and propagate grand but untrue conceptions

2. LINGUISTICS AND POSTMODERNISM pdf

of a society and culture. Postmodernism understands that grand narratives hide, silence and negate contradictions, instabilities and differences inherent in any social system. Postmodernism realizes that history, politics and culture are grand narratives of the power-wielders, which comprise falsehoods and incomplete truths. Having deconstructed the possibility of a stable, permanent reality, Postmodernism has revolutionized the concept of language. Modernism considered language a rational, transparent tool to represent reality and the activities of the rational mind. In the Modernist view, language is representative of thoughts and things. Here, signifiers always point to signifieds. In Postmodernism, however, there are only surfaces, no depths. A signifier has no signified here, because there is no reality to signify. Jean Baudrillard The French philosopher Baudrillard has conceptualized the Postmodern surface culture as a simulacrum. A simulacrum is a virtual or fake reality simulated or induced by the media or other ideological apparatuses. A simulacrum is not merely an imitation or duplication—it is the substitution of the original by a simulated, fake image. Contemporary world is a simulacrum, where reality has been thus replaced by false images. The simulated image of Gulf war has become so much more popular and real than the real war, that Baudrillard argues that the Gulf War did not take place. In other words, in the Postmodern world, there are no originals, only copies; no territories, only maps; no reality, only simulations. Fredric Jameson Just as we have lost touch with the reality of our life, we have also moved away from the reality of the goods we consume. If the media form one driving force of the Postmodern condition, multinational capitalism and globalization is another. Fredric Jameson has related Modernism and Postmodernism to the second and third phases of capitalism. The first phase of capitalism of the 18th th centuries, called Market Capitalism, witnessed the early technological development such as that of the steam-driven motor, and corresponded to the Realist phase. The early 20th century, with the development of electrical and internal combustion motors, witnessed the onset of Monopoly Capitalism and Modernism. The Postmodern era corresponds to the age of nuclear and electronic technologies and Consumer Capitalism, where the emphasis is on marketing, selling and consumption rather than production. The dehumanized, globalized world, wipes out individual and national identities, in favour of multinational marketing. Michel Foucault Habermas It is thus clear from this exposition that there are at least three different directions taken by Postmodernim, relating to the theories of Lyotard, Baudrillard and Jameson. Postmodernism also has its roots in the theories Habermas and Foucault. Furthermore, Postmodernism can be examined from Feminist and Post-colonial angles. Therefore, one cannot pinpoint the principles of Postmodernism with finality, because there is a plurality in the very constitution of this theory. Postmodernism, in its denial of an objective truth or reality, forcefully advocates the theory of constructivism—the anti-essentialist argument that everything is ideologically constructed. Indeed, Postmodernism developed as a response to the contemporary boom in electronics and communications technologies and its revolutionizing of our old world order. Constructivism invariably leads to relativism. Our identities are constructed and transformed every moment in relation to our social environment. Therefore there is scope for multiple and diverse identities, multiple truths, moral codes and views of reality. The understanding that an objective truth does not exist has invariably led the accent of Postmodernism to fall on subjectivity. Subjectivity itself is of course plural and provisional. A stress on subjectivity will naturally lead to a renewed interest in the local and specific experiences, rather than the and universal and abstract; that is on mini-narratives rather than grand narratives. Finally, all versions of Postmodernism rely on the method of Deconstruction to analyze socio-cultural situations. Postmodernism has often been vehemently criticized. The fundamental characteristic of Postmodernism is disbelief, which negates social and personal realities and experiences. It is easy to claim that the Gulf War or Iraq War does not exist; but then how does one account for the deaths, the loss and pain of millions of people victimized by these wars? Also, Postmodernism fosters a deep cynicism about the one sustaining force of social life—culture. By entirely washing away the ground beneath our feet, the ideological presumptions upon which human civilization is built, Postmodernism generates a feeling of lack and insecurity in contemporary societies, which is essential for the sustenance of a capitalistic world order. Finally, when the Third World began to assert itself over Euro-centric hegemonic power, Postmodernism had rushed in with the warning, that the empowerment of the periphery is but transient and temporary; and that just as Europe could not retain its imperialistic power for long, the new-found power of the erstwhile colonies is also under erasure. In literature, postmodernism relying

2. LINGUISTICS AND POSTMODERNISM pdf

heavily on fragmentation, deconstruction, playfulness, questionable narrators etc. The distinction between high and low culture is also attacked with the employment of pastiche, the combination of multiple cultural elements including subjects and genres not previously deemed fit for literature. Postmodern literature can be considered as an umbrella term for the post-war developments in literature such as Theatre of the Absurd , Beat Generation and Magical Realism. Postmodern literature, as expressed in the writings of Beckett, Robbe Grillet , Borges , Marquez , Naguib Mahfouz and Angela Carter rests on a recognition of the complex nature of reality and experience, the role of time and memory in human perception, of the self and the world as historical constructions, and the problematic nature of language. Tom Wolfe in his article Stalking the Billion-Footed Beast called for a new emphasis on realism in fiction to replace postmodernism. With this new emphasis on realism in mind, some declared White Noise in or The Satanic Verses to be the last great novels of the postmodern era. In spite of the rather stretched, cynical arguments of Postmodernism, the theory has exerted a fundamental influence on late 20th century thought. It has indeed revolutionized all realms of intellectual inquiry in varying degrees.

2. LINGUISTICS AND POSTMODERNISM pdf

5: LINGUIST List Postmodernism and Linguistics

Applied linguistics does not need a unitary theory. so that professional applied linguists can adopt a theorizing approach to language problems. A Theorizing Approach The notion of linguistic determinism (or linguistic relativity). what it requires is an openness to influences and theories from elsewhere. asserts that thinking and language are.

Norman and Irma Braman collection. Mary Boone Gallery, New York The publisher and the author apologize for any errors or omissions in the above list. If contacted they will be pleased to rectify these at the earliest opportunity. It is a typically postmodernist object. It is not formally complex or expressive, or particularly engaging to look at, indeed it can soon be boring. It is easy to repeat. Lacking any features to sustain interest in itself except perhaps to Pythagorean number mystics it inspires us to ask questions about its context rather than its content: The visual arts just are what museum curators show us, from Picasso to sliced-up cows, and it is up to us to keep up with the ideas surrounding these works. A pile of bricks is designedly elementary; it confronts and denies the emotionally expressive 1 Postmodernism qualities of previous modernist art. It makes some essentially critical points, which add up to some quite self-denying assumptions about art. They are attitudes which are typical of much postmodernist art, and they often have a political dimension. The artwork for which Martin Creed won the Turner Prize in continues this tradition. It is an empty room, in which the electric lights go on and off. I will be writing about postmodernist artists, intellectual gurus, academic critics, philosophers, and social scientists in what follows, as if they were all members of a loosely constituted and quarrelsome political party. It is on the left rather than the right, and it tends to see everything, from abstract painting to personal relationships, as political undertakings. In doing this, postmodernists often follow Marx. Interior of Westin Bonaventure Hotel by Portman. But these ideas and attitudes have always been very much open to debate, and in what follows I shall combat postmodernist scepticism with some of my own. Many of these differences arose from the sensitivity of artists to changes in the climate of ideas. By the mids, critics like Susan Sontag and Ihab Hassan had begun to point out some of the characteristics, in Europe and in the United States, of what we now call postmodernism. We will look at some examples of this later on. The rise of theory Somewhat later than the period in which the artists mentioned above established themselves, a further postmodernist 5 The rise of postmodernism It is nevertheless obvious by now that even if we restrict ourselves to the ideas current within the artistic avant-garde since , we can sense a break with those of the modernist period. What one makes of this contrast between the modern and the postmodern in the arts largely depends on the values one embraces. There is no single line of development to be found here. Postmodernism development took place: This startlingly new framework of ideas was exported from the France of the late s and early s into England, Germany, and the United States. By the time of the student uprisings of , the most advanced philosophical thought had moved away from the strongly ethical and individualist existentialism that was typical of the immediately post-war period of which Sartre and Camus were the best-publicized exponents towards far more sceptical and antihumanist attitudes. These new beliefs were expressed in what came 6 to be known as deconstructive and poststructuralist theory, to be discussed below. The postmodernist period is one of the extraordinary dominance of the work of academics over that of artists. It was a far more self-involved, sceptical type of discourse which adapted 7 The rise of postmodernism The new ideas, although they came to inspire some literature, and to dominate its interpretation in academic circles, were actually rooted outside the arts. Most of the French intellectuals responsible for the theoretical inspiration of postmodernism worked within a broadly Marxist paradigm. Postmodernism Lost in translation? Many academic proponents of postmodernist theory in England and the United States therefore concentrated on the inward translation of Continental thought. This led to a number of interestingly transplanted cultural concerns, and a sharp break with previous traditions. For example, postmodernist theory inherited a concern for the functions of language from structuralism, but when Jacques Derrida turned his attention to the problem of reference of language to external non-linguistic reality he went back to the linguist Ferdinand de Saussure. Derrida struggled with him in *De la grammatologie* apparently in blissful ignorance of the fact that many of the problems which concerned him, and the very slippery position he himself came to, had, in the opinion of many in the

2. LINGUISTICS AND POSTMODERNISM pdf

philosophical community even in France, been far better stated and more rigorously analysed by Ludwig Wittgenstein. But Derrida does not mention Wittgenstein in his early work. Many Derridean literary theorists were therefore seriously ignorant of the history of philosophical problems, and were unaware of some of the standard solutions to them in the Anglo-American philosophical tradition. This led to intellectual division, mutual incomprehension, and splits in many university departments that persist to this day. According to the American philosopher John Searle: Roland Barthes, discussing 17th-century French literature, says that: This placed a very satisfying burden of translation exposition and defence upon the followers of the masters of theory. The French masters wrote in a resolutely avantgardist way against the clarity of their own national tradition. It is the thousands of echoes and adaptations, and unsurprising misunderstandings, of their obscure writings that have made up the often confused and pretentious collective psyche of the postmodernist constituency. Here is an example of a far from untypical sentence, which won the second prize in the annual Bad Writing Contest promoted by the 9 The rise of postmodernism Doubtless there was a certain universality of writing which scholarly journal *Philosophy and Literature*. There is therefore a great contrast and tension between the postmodernism which derived from French intellectuals and the main stream of Anglo-American liberal philosophical thought in this period. Some broad distinctions between the philosophy and ethics, the aesthetics, and the political sociology of postmodernism structure the account which follows. In all three areas the criteria for being postmodern vary a good deal: I nevertheless hope that in what follows I will capture a broad consensual view of postmodernism. I will introduce the most important of the large family of ideas involved, but cannot, in the space available, pay too much attention to the intriguing disputes between them. I concentrate on what seem to me to have been the most viable and long-lived postmodernist ideas, and especially those that can help us to 11 The rise of postmodernism The danger, but also the point, for many postmodernists, of embedding theoretical and philosophical arguments within a literary rhetoric is that the text is thereby left open to all sorts of interpretations. Postmodernism characterize and understand the innovative art and cultural practices of the period since the mids. This is not unusual – the essential leading ideas of many cultural epochs are open to the same criticism. Once found out, such ideas are either reinterpreted like the Romantic idea of Imagination or just condemned to obsolescence like the idea of mesmerism in medicine. All extremist intellectual movements in history have this character, and postmodernism is one of them. No one now subscribes entirely to the Romantic view of Imagination, even though the functions of the imagination have remained an abiding and central concern. And 18th-century mesmerism and 20th-century hypnotism are very different from one another. After all, it has already lasted as long as the high modernism of the period before the war – of which it is, for those in favour of it, the politically progressive replacement, and for those against it, the last decadent gasp. These narratives are contained in or implied by major philosophies, such as Kantianism, Hegelianism, and Marxism, which argue that history is progressive, that knowledge can liberate us, and that all knowledge has a secret unity. The two main narratives Lyotard is attacking are those of the progressive emancipation of humanity – from Christian redemption to Marxist Utopia – and that of the triumph of science. These metanarratives traditionally serve to give cultural practices some form of legitimation or authority. The legitimation of Marxist or Freudian theories thus would stem from their claim, not widely accepted by now, that they are based on the principles or metanarrative of science. Another example of this would be the textbook history of the writing of the Constitution of the United 13 Postmodernism States, by the Founding Fathers, along with its subsequent legislative enactments. In the period since, the governments of many formerly colonized territories have developed similarly would-be masterful political narratives about the history of nationalist struggle. The general sociological claim that such narratives are in decline in our period looks pretty thin, even after the collapse of state-sponsored Marxism in the West, because allegiances to large-scale, totalizing religious and nationalist beliefs are currently responsible for so much repression, violence, and war – in Northern Ireland, Serbia, the Middle East, and elsewhere. Postmodernists tend not to be well informed about current practices in science and religion. It is obvious to any reader of the newspapers that men and women are still more or less willing to kill one another in the name of grand narratives every day – think of the fatwa against Salman Rushdie. Indeed, the reason why academic postmodernists seemed so secure in their hostile analysis of the American and European

2. LINGUISTICS AND POSTMODERNISM pdf

societies around them in the s may well have derived from the fact that these societies were not torn apart by contrary ideologies. Some thoughts about the rival claims of Islam and Judaism in the Middle 14 East, or of Marxism and the democratic process in Eastern Europe, might have led to different conclusions. But the scepticism about commitments to master narratives promoted by Lyotard, and echoed by Derrida and many other postmodernists, had a strong appeal to a generation brought up in Western democracies. Of course, an opposition to such narratives particularly holistic or totalitarian ones is an absolutely traditional liberal concern. For the imperialist saw himself as the representative of a rational, 15 New ways of seeing the world The result was that the basic attitude of postmodernists was a scepticism about the claims of any kind of overall, totalizing explanation. Many postmodernist intellectuals thus saw themselves as avant-garde and bravely dissentient. This heralded a pluralist age, in which, as we shall see, even the arguments of scientists and historians are to be seen as no more than quasi narratives which compete with all the others for acceptance. The central argument for deconstruction depends on relativism, by which I mean the view that truth itself is always relative to the differing standpoints and predisposing intellectual frameworks of the judging subject. For the deconstructor, the relationship of language to reality is not given, or even reliable, since all language systems are inherently unreliable cultural constructs. It allowed his followers to attack those who believed that philosophy, science, or the novel really did describe the world accurately, or that a historical narrative can be true. And even, for some religions, guaranteed by God. In fact, Wittgenstein had notoriously tried to work out an absolutely stable and reliable relationship of language to world in his *Tractatus LogicoPhilosophicus* and then had completely repudiated its position in favour of a theory of relativistically related language games by the time of the posthumous publication of his *Philosophical Investigations* in Quite apart from the problems of interpreting the metaphor, it will only work within a culture in which masques and their functions are understood in a certain way. The description of Dorothea is only valid within, and so relative to, the masqueappreciating discourse which is current within a certain group. The postmodernist deconstructor wishes then to show how a previously trusted relationship, like this one between language and the world, will go astray. This is a crippling mystery to those hostile to deconstruction, and a sustaining one to those who practise its faith. Why, then, should deconstructors wish to call into question our 18 reliance on authors like Eliot, and with her much of the previous philosophical tradition? Signs as systems Derrida goes on from this venerable form of conceptual relativism to suggest ways in which all conceptual frameworks, once seen this way, can be criticized. For he sees all conceptual systems as prone to a falsifying, distorting, 19 New ways of seeing the world Derrideans insisted that all words must be explained only in terms of their relationships to the various systems in which they take part. It follows that we are at best relativists, caught within incommensurable conceptual systems. And French has its own, different, family for this area of our experience. For meaning perpetually slips away from word to word within the linguistic chain. Indeed, it was a very Freudian obsession of Derrideans that apparent opposites really need one another, and always imply one another. The innovatory, liberating aspect of this type of deconstruction of oppositions works in this way: Deconstructors, liberals, and Marxists can all get into some kind of alliance here, in denying that any dominant ideology, or post-Enlightenment, Kantian, universalizing, or imperialist language, can really describe the way things are. We live, not inside reality, but inside our representations of it. We could travel right through the dictionary on the pathways opened up by one word. The language and conventions of texts and pictures and music became something to play with “ they were not committed to delimited arguments or narratives. Attention to an author would privilege quite the wrong thing, for seeing him or her as an origin, or a delimiting authority, for the meaning of the text was an obvious example of the logocentric privileging of a particular set of meanings. Why should these not originate in the reader just as much as the author? Authorial or historical intention should no more be trusted than realism. As Barthes put it:

2. LINGUISTICS AND POSTMODERNISM pdf

6: [] Applied linguistics beyond postmodernism | Albert Weideman - www.enganchecubano.com

(2) Critical applied linguistics is not about developing a set of skills that will make the doing of applied linguistics more rigorous, more objective, but about making applied linguistics more politically accountable (Pennycook).

Revised slightly, July 27, Postmodernism is an intellectual movement that has emerged since around s. Its essential idea involves the denial of any objective and absolute truth. Rather, ideas are viewed as being social constructions. It is a broad movement with many different writers, often disagreeing among themselves. There is no manifesto or consensus, but the ideas noted above may be discerned as a common thread. There are also several stances, some being more dramatic or extreme and others more modest and moderate. In another sense, postmodernism is an intellectual response to the postmodern condition. What is the postmodern condition? This term refers to the way the world has been changing in the last third of the 20th Century and continuing into the present and foreseeable future. The rate of change has increased so that the search for stability becomes an increasingly elusive phantom. This also involves a diffusion of traditional values and identities. This is the world described as "postmodern" to denote its difference from the world most of us were born into. Where did postmodernism come from? Its roots are multiple, including trends in literary criticism, anthropology, linguistics, psychoanalysis, psychology, philosophy, feminism, the arts, etc. Several names have been more prominently associated with this movement, such as Jacques Derrida, Lyotard, Michel Foucault, but many people find these writers a bit extreme and obscure. I suspect that some precursors may also be found in the previous intellectual fashion, existentialism. One of the earliest statements that suggests a postmodernist view is from Friederich Nietzsche, who said, "All knowledge is perspective. People fool themselves, and they do so in order to serve not only vanity, but also social and economic position. I think at its best in a more moderate stance postmodernism is a more systematic way to practice intellectual humility, to bring attention to the limits of certain kinds of thinking, and thereby counter certain absolutist claims of extremists and dogmatists in all fields. This philosophy allows for a challenging of the tendencies to rely on the authority of what has already been created--what Moreno called the "cultural conserve," and to dare to engage in the act of creativity--and its associated activity, creative mythmaking see the link to creative mythmaking on this website. What does philosophy say about this? There is a sub-field within philosophy called "epistemology," which explores the question, "How do we know what we know? Since part of the challenge of philosophy is to seek to find a rational way to coordinate different ideas, this more careful exploration has forced the evolution of the field to a point of more complexity. But how can anyone doubt truth? Well, truth is a bit like the apparent solidity of objects. If you get up close enough, many objects are more porous than they appear, and at the atomic level, there is apparently a great predominance of space with active energies operating within that space, sort of like the way propellers seem to generate the appearance of discs. Similarly, when any truth is probed carefully, it becomes more porous, relative to circumstance, frame of reference, and constructed often largely in terms of language. This attitude seems darn-near wicked! Yes, the challenging of absolute truth, objective truth i. To challenge truth is to challenge much of religion in the West, which threatens a sense not only of personal faith, but collective morality. Many religious people strongly feel that religion is a necessary requirement for morality, and that the godless cannot be trusted or respected. Only the fear of ultimate God-imposed punishment keeps people in line. Obviously, this common view that projects its own unconscious immorality and conflict on others. Anyone who knows a goodly number of agnostics and atheists knows that the vast majority of them are as moral as most "believers. In fact, there do seem to be a few who use relativism as an intellectual cop-out from their own challenge of finding their deeper values. This is only true if it is imagined that this kind of intellectual engagement must result in ultimately "true" conclusions. Most people who have entertained a moderate use of postmodernist concepts feel no obligation to be absolutist about the impossibility of being absolutist. This is recognized as a paradox. Pure and extreme positions are almost by definition less responsible, intellectually, than viewpoints that recognize that there can be alternative viewpoints. In other ways, there are ways of being quite responsible in using postmodernist ideas as tools rather than as ideologies. Relativism in itself is no answer, you see. It is

2. LINGUISTICS AND POSTMODERNISM pdf

only a door to finding ways to wrestle more vigorously with a wide range of problems, primarily ethical and political. See my webpage on current ethical issues. Even fundamentalists in the Bible belt, I think, would find it impossible to build full consensus on all of these issues, because there would even then be many different interpretations of various Biblical passages. Even if I were to concede that ultimate truth might be found in the Bible, I would deny the capacity of humans to discover that truth for all situations and all peoples and all times, because people inject their own biases and use scripture as a rationalization. What does postmodernism speak to or contrast itself with? Two themes stand out. One is the idea that there is an objective, "out-there" absolute truth, that is valid for all times and places. The other, related historically, is the acceptance of the ideals and modes of thought of modernity. Post-modernism wants to move beyond these world-views. The main elements of the culture of modernity characterize Euro-American civilization from around to the late s, and still represent the dominant ethos today, although the postmodernist sensibility and the postmodern condition rapidly are becoming more recognized. Modernity arose as a relatively more rational and progressive idealism that contrasted itself with a superstition-riddled and socially rigidified traditionalism of the medieval and late Renaissance period. It prided itself as being more possessed of truth than that earlier era. Its success was reinforced by the advances in technology in industrialization and arms, transportation and communication, which made colonialism possible and brought great wealth based on exploitation of indigenous peoples and ecosystems. The ideals of progress, and especially tendencies in Westernized cultures including, now most industrialized countries of the East to believe in many of the ideals of capitalism. Modernity was also largely patriarchal, although its most flagrant forms have become less respectable, they still are pervasive. There are many modern ideas that most people who think of themselves as postmodernist would go along with, but not uncritically. There remains that sense of questioning, probing, and consideration of the limits of these ideas. Some Associated Useful Ideas Postmodernism also introduces a goodly number of concepts that can be helpful in promoting a more vibrant intellectual awareness. For example, the following terms: This suggests not only verbal conversation, but addresses the kinds of messages being sent, received, and propagated in formal and informal contexts. Media of all types are part of our cultural discourse, and this includes advertisements, entertainment, and the quality of images and sounds, as well as rational exposition or discussion. In the mids, the mainstream media marginalized African Americans or Hispanics except in a few servant or character roles. Gays and lesbians have been largely marginalized, as have the aged and the disabled, although this is becoming less prevalent. By noting this term, it suggests that we should continue to wonder what aspects of life are subject to varying degrees of denial and repression. This term recognizes the subtle story-like form of much of our social constructions. Narrative is a less grandiose term than "myth," but really it serves almost the same function. Some narratives thus foster the marginalization of those sub-groups or issues that suggest a different interpretation. For example, in the modern, mid- 20th Century, the cowboys were good guys and the Indians were bad guys. The idea that the caucasians of European descent were less than noble in their treatment of the Indians was marginalized until around the s. This term recognizes that sets of beliefs and stories are often embedded in even more fundamental sets of beliefs and stories. The histories of some group, their pioneering efforts, might be set within a broader frame of the belief in progress, exploration, and the superiority of Christian culture over "heathen" indigenous culture. What are some positive implications of postmodernism? While some of the more prominent postmoderist writers are overly obscure and excessively intellectually- game-playing, and some of their positions more extreme, for me the challenge was to access what was really relatively valid about this viewpoint. Ken Wilber described the situation well, and I recommend his treatment of the subject. Another implication is that postmodernism is a theoretical or philosophical justification for encouraging people to think and imagine creatively, as discussed in my talk and now the paper on this website on creative mythmaking. In I wrote a paper that spoke to some implications of this new worldview for those who are conducting psychotherapy, though in retrospect, many of these principles could be applied to many other life roles. They are noted elsewhere on this website: Excellent and readable survey. Psychoanalysis and the postmodern impulse. Johns Hopkins University Press. The social construction of reality. One of the seminal books. The implications of postmodernism for psychotherapy. Individual Psychology, 53 4 , In his edited volume, From modernism to postmodernism: Family therapy goes

2. LINGUISTICS AND POSTMODERNISM pdf

postmodern: Family Therapy Networker, Very good review, including noting deconstruction, feminist critique, constructivism, and the tendency towards integration in the field. Dilemmas of identity in contemporary life. Psychological science in a postmodern context. American Psychologist, 56 10 , State University of New York Press. Also several other more recent bookss in this series edited by Griffin; especially note his introduction to the series Griffin, David Ray. The reenchantment of science. Signs of the times: Deconstruction and the fall of Paul de Man. Good overview and critique of the excesses of deconstruction, especially in the field of literary criticism.

2. LINGUISTICS AND POSTMODERNISM pdf

7: Post-structuralism - Wikipedia

Postmodernism has appeared firstly in the field of painting, architecture and civil engineering, before moving to philosophy, literature, art, technology, and the rest of the humanities and.

Opposites, such as quantitative and qualitative, or positivist and postpositivist, are often used to characterise this intellectual conflict. The current ascendancy of a potentially modernist paradigm, a dynamic or complex systems approach, will be noteworthy for drawing our attention to at least two complex linguistic ideas that have not adequately been analysed in linguistic theory. A foundational, philosophical analysis of such trends, as attempted in this article, should adopt a fittingly humble stance. That kind of humility, however, also applies across paradigms: Acta Academica 45 4: In addition, the analysis reinforced my premise that conceptualisations of the foundations of the field of applied linguistics need to be done both in a historical and a systematic way. If an analysis surveys only the history of this discipline, it has no other than a historical measure by which to evaluate and assess the strengths of prevailing and by that measure influential paradigms see Linn Yet, if it is backed by a systematic framework that allows an assessment of the relative strengths and merits of one approach as against another, whether that be an earlier or a subsequent approach, it has found a mode of evaluation that potentially has salutary effects on making a judgement also as to the integrity and wholeness of the discipline or, in some instances, the lack thereof. If we take as the start of applied linguistics not merely the concern, stretching over many centuries, with language teaching and learning, or with the assessment of language ability, but rather the mid-twentieth-century effort to secure a rational, scientific basis for language teaching designs, then we are interpreting applied linguistic work as being of a very specific disciplinary nature. This discipline is concerned with design Corder Applying scientific insight to the concrete and individual context need not, in every instance, lead to design: In applied linguistics, however, that stage of forming and shaping is evident almost without fail. This systematic starting point, which I shall return to below, is important, because it holds across all the various interpretations, both modernist and postmodernist, of applied linguistic work over the past six decades. Today, the designs in question relate in the main to how language courses are conceived and planned; how language tests are designed and developed, or to what plans and policies are devised and tailored to manage language across institutions such as schools or universities, across systems such as education systems , or even countries, that need consistency in the official use of languages see Shohamy What marks these designs as different from Acta Academica There is interplay, therefore, between the leading technical design function of an applied linguistic artefact and its grounding analytical or theoretical basis see Figure 1 Weideman a: Among the many possible dimensions of applied linguistic designs, these two stand out as terminal, qualifying and foundational modes: Terminal functions of an applied linguistic design How does this systematic starting point then relate to what happened in the history of applied linguistics? Viewed historically, applied linguistics clearly has modernist roots. In applied linguistics, a modernist basis has been evident from the beginning as a progressivist bias, as Van Els et al. In terms of systematic distinctions, this means that applied linguistics, at the outset, confused its foundational, analytical function with its leading technical design function. That modernism did not prevail, however, is equally clear when we survey the seven traditions or styles of doing applied linguistics that are evident in its relatively short modern history. The uniqueness of each of the different styles or paradigms of devising applied linguistic solutions to language problems lies in the way that each provides a different theoretical rationale, or sometimes a whole set of such rationales for those designs mentioned earlier, that are the stock-in-trade of applied linguistics: Table 1 summarises the successive generations of applied linguistic work that have influenced the design of solutions to language problems Weideman b: I shall return to some of the difficulties inherent in this conceptualisation, but one example of such a difficulty is that there are alternatives to viewing the history of the discipline as half a dozen or so consecutive traditions. However, the main point of this interpretation of the history of applied linguistics is not only that there are unique, historically successive Acta Academica A first difficulty with this kind of characterisation, therefore, concerns its suggestion that the uniqueness of each tradition makes it watertight, that it contains no further hint of other

2. LINGUISTICS AND POSTMODERNISM pdf

influences. In human affairs, of which responsible academic and applied linguistic work is inescapably part, this kind of neatness of categorisation, of course, does not always hold, especially in light of actual practice. The historical continuity remarked on earlier thus indicates that there is more to the history of applied linguistics than a succession of uniquely different traditions. A second difficulty, of course, lies in the observation that there are several other ways of characterising the field. I shall, however, discuss some of these ways on the basis of the initial distinctions made earlier by interpreting these alternative characterisations against the backdrop of the framework set out in Table 1. Further systematic ways of characterising the history of applied linguistics As I remarked at the outset, describing applied linguistics as variations of modernism and postmodernism might be doing it more justice than to say that it is constituted by variations of positivist and postpositivist approaches. Positivism is, therefore, equated with prescriptive designs, and not surprisingly. The main differences between modernist and postmodernist approaches to applied linguistics, therefore, lie in the expectations they create Weideman In fact, Pennycook He does not care for scientific rigour in the sense " often also quantitative intended by modernist approaches. Contrast the following two definitions of applied linguistics exhibits [1] and [2] from his postmodernist point of view with the following two exhibits [3] and [4] , drawn from one of the leading figures in second-generation, but still unmistakably modernist, applied linguistics: Without doubt, the last two definitions echo a reverence for the progressive discovery of truth through scientific analysis, and an improvement of the designs which follow that progression faithfully, that can only be associated with modernism. That kind of starting Acta Academica It is a belief that lies at the heart of modernism. What the positivist-postpositivist cline does illustrate well, however, is another characterisation that is often applied to research in applied linguistics, namely that between quantitative and qualitative methodologies. I have attempted in Figure 2 to summarise these opposites as continua, first so as to demonstrate the potential that each has for variation between extremes see Weideman It acts, in this instance, as a kind of shorthand for a characterisation that encompasses all of the humanities: In a qualitative approach, the focus is, first, on the notion that our observations need analysis and interpretation and, secondly, especially in more politically radical styles of work, also political action. Thus, it is noteworthy that almost every style of doing applied linguistics, right up to the sixth tradition, presents us, to a greater or lesser extent, with modernist assumptions. Yet it was not before the advent of ethnographic descriptions of classroom communication that a turning point was reached. Within the broader postmodernist approach, such ethnographic description is evidence of a milder, at times politically less radical style of doing applied linguistics. Its applied linguistic lineage is evidently to be found in third-generation work that emphasised multidisciplinary and, by implication, the multiplicity of perspectives that this brought to applied linguistic endeavour. For more radical postmodernist approaches, designs that are made to solve language problems must also have accountability Kumaravadivelu ; ; Pennycook ; Weideman Since the main intention of a postmodernist design is to begin with the identification of the conflicting and consensual dimensions of problematic language contexts that call for our attention, political Acta Academica What postmodernism has contributed to our understanding of improving such designs is that abusive power relations can detrimentally affect accountable solutions for language problems. Though there are fundamentally insurmountable problems with this view, it is not uncommon. Apart from modernist-postmodernist and other categorisations, one could speak, in fact, of linguistic and other conceptualisations of applied linguistics. It is clear from Table 1 that at least three traditions of applied linguistic work constitute linguistic conceptualisations of the field. They are first-, second- and fourth-generation work. In the third, to some extent in the fifth, and clearly in the sixth paradigm, postmodernism, we have other than linguistic conceptualisations. Linguistic conceptualisations of applied linguistics derive from viewing applied linguistics as merely an extension of linguistics. The assumption is that there is a simple continuity between linguistics and applied linguistics, and the motivation for that assumption lies in the modernist starting point of, initially, first-generation applied linguistics, but also in other linguistically oriented traditions in the discipline. Compare, for example, the following claim by Wilkins Similarly, in second-generation applied linguistics, there is an enduring emphasis on language. It thus remained closely allied with the modernist beginnings so evident in first-generation work. Once we have accepted the historical divide between modernism and postmodernism in the field, however, and once we have

2. LINGUISTICS AND POSTMODERNISM pdf

acknowledged that postmodernism, especially in its more decidedly political tenets, clearly breaks with the tradition of linguistics being the source discipline for applied linguistics, that notion loses all argumentative power. Currently, given the dominance of postmodernist thought in applied linguistics, it is common to find a more than linguistic orientation, if not directly in the designs that are made which are often identified as an Achilles heel of postmodernism, then at least in their execution and implementation. If the former countries are also donor-dependent, what prevents an influential international language from dominating the politically powerless? Even the milder strain in this style of applied linguistic work, which is associated with an ethnographic, interpretive approach, is thoroughly postmodernist in orientation Weideman Can applied linguistics go beyond postmodernism? In the academic world, in general, despite its recent ascendancy to become the dominant paradigm, there currently seems to be a weariness attached to postmodernist analyses. As a result, one finds a renewed *Acta Academica* For example, when I arrived on a working visit to the Rijksuniversiteit Groningen in the Netherlands in December, there were posters up advertising a conference, under the title: For example, in introducing a review of applied linguistics at the end of the previous decade, Rampton See also Beckner et al. The conceptual view of change presented, in this instance, is related not to its original physical understanding, but to a biotic interpretation: Therefore, the emphasis on dynamics is an analogical biotic, or organically dynamic one. Further lingual phenomena that can be described in terms of such emergent and provisionally stable states are jargon, pidgins and creoles Lee et al. Again, such stability is merely a stable potential that can itself become dynamic when the multiplicity of interactions in the complex system that is language tips it out of its provisional stability to move again into uncertain, unstable territory. Growth trajectories for unstable complex dynamic systems such as language growth may, however, yield regular patterns for the linguist and applied linguist to attend to. In its interaction with other systems and subsystems, the various components of the complex system that is language co-adapts for growth and development to occur. Of course, in a complex systems view, there are many more components than, say, lexical and grammatical ones: This kind of perspective on language development, of course, generates new design principles for instructional tasks that should, according to Larsen-Freeman and Cameron Although the multiplicity of interacting systems is not limited to language, but also includes consideration of cognitive, affective, historical, social, educational and other systems, there remains a sense in which a complex systems approach continues to focus on language. Its alternative and challenge to earlier, generativist accounts of language learning is just that: Does it take us beyond postmodernism? There is little doubt that an approach that views language growth and development from a complex, dynamic systems point of view will take and has already begun to take us beyond postmodernism. If the focus of a complex systems approach remains on language, it has clear affinities with fourth-generation work in second-language acquisition research. Yet, in terms of the modernist-postmodernist divide, second-language acquisition research, certainly as it was influenced by generativism, is clearly modernist in orientation. In the affinities a complex systems approach has with what some will view as experimental and technocratic styles of work, and its clear links to the natural sciences in its emergentism and use of analogical organic concepts, it might well appear to present a revival of modernism. In my opinion, that will not be entirely fair. First, from the point of view of its laying bare, and opening up to our theoretical vision of complex linguistic concepts, it is making a substantially new contribution to linguistic and potentially to applied linguistic insight. From the systematic perspective that I am employing, there are at least three possible complex linguistic concepts Weideman c: Such complex linguistic ideas can only be understood in terms of a number of a multiplicity of elementary linguistic concepts. In my opinion, it cannot be contested that what is being dealt with in a dynamic or complex systems approach is at least the first of these, the idea of how language grows and develops, which is described by means of many elementary concepts. For example, the concept of multiple systems that interact and grow or decline is a clear reference within the lingual mode of reality to the numerical; the idea of change, pointed out earlier, singles out an echo that is originally physical, and the notion of lingual adaptability clearly echoes, within the lingual, the organic modality. Similarly, when complex interacting systems become productive in the use of the lingual resources and potential at their disposal, we have an analogically formative concept in the lingual modality. Finally, it should be clear that in the idea of systemic interactivity, we have a modal

2. LINGUISTICS AND POSTMODERNISM pdf

reference to the social dimension of experience. This is one illustration of how a dynamic systems perspective utilises many elementary linguistic concepts. These elementary linguistic concepts derive, as Verburg , but see also Acta Academica The emerging perspective, of course, also relates strongly to the other two complex linguistic ideas, namely lingual subject and object, and lingual norm and fact, that are also understood, within this foundational framework, as becoming theoretically accessible to theorists when they are similarly analysed. Secondly, a dynamic systems approach is clearly anti-modernist in its promotion of non-reductionist perspectives. It attempts to overcome many of the -isms, such as structuralism, generativism, and relativism that have historically plagued linguistic and applied linguistic theory.

2. LINGUISTICS AND POSTMODERNISM pdf

8: Postmodernism FAQ

Modern/Postmodern: Society, Philosophy, Literature offers new definitions of modernism and postmodernism by presenting an original theoretical system of thought that explains the differences between these two key movements.

Postmodernism, Language and Meaning: Following is an outline of the basic linguistic premises and arguments guiding much Postmodern theory. Humans think in language. Yes, you are able to think of images and sounds, but the realm of concepts thoughts about complex ideas like love, or God, or justice, morality, government etc. If I ask you "what is love? Another example would be the simple dictate "Thou shalt not kill. Even if the phrase is boiled down to the oldest existing recorded version, scholars argue whether the text should read "No Kill" or "No Murder. It is this inherent ambiguity built into all languages -- and thus human consciousness -- that drives much Post Modern theory. Language is culture; all signs, sounds, words etc. Different groups cultures, academic disciplines, countries, generations etc. To return to our example of "love", your definition of the word was shaped by your culture; what you think love actually is cannot exist in a vacuum separate from the love songs, romantic films, religious sermons etc. Again, you may have innate love emotions, but the meaning that you make of those feelings cannot exist separate from your cultural influences or "Ideologies". To return to our example "Thou shalt not kill": Modern Catholics consider the death penalty murder, while most American Protestants do not, and, of course, traditionally the Catholic Church condoned the death penalty for a wide array of crimes that most Americans would not i. Thus, Post Modern theory argues, the very definition of a simple term like "to kill" or "to murder" never refers to a single concept; all concepts are rooted in cultural Ideology , and cultural Ideology is "tainted" by relations of power and bias -- that is, it is never as objective as it first appears and, indeed, is incapable of representing reality objectively. This inherent, inescapable, nature of human thought and language that thought is language and language is faulty makes it impossible for humans to accurately grasp the nature of reality, or, more to the point, for any speaker to escape his or her own cultural Ideology: This is complicated by the observation that all knowledge is existential; in the most stark terms, there are "no innate ideas" ah, that idea that just keeps on giving. For this reason, we can observe that different cultures using different languages or "systems of thinking and communicating truths" evolve different "knowledges" or beliefs. Radical Post Modern theory, then, attacks Enlightenment Rationality that is, "science" , as just another Ideology , and therefore no more objectively true than any given religion. Implications of PoMo Theory But even more radically, this suggests that: Our very identities of what it means to be a human being are intrinsically, inherently, "always already" shaped by our cultures.

2. LINGUISTICS AND POSTMODERNISM pdf

9: Postmodernism – Literary Theory and Criticism

Post-structuralism, sometimes referred as the French theory, is associated with the works of a series of mid-20th-century French continental philosophers and critical theorists who came to international prominence in the 1960s and 1970s.

Sun, 16 Jul I was overwhelmed by the response and would like to thank the following for their replies: The following are mostly direct quotes from respondents. None are cited by name, since, in my experience, people who want to be cited for a particular point reply directly to the List. Also, I recently heard Paul Hopper deliver a paper at the MLA on the linguistic ideas of Bakhtin, whom you can include in the post-structural current as well I do not have the exact reference, though. The post-modern attitude towards linguistics is, as far as I know, very critical, especially of the Chomskian enterprise. The latter book, like much postmodern discourse, may be more amusing than it is enlightening, and it involves a debate between philosophers rather than linguists, but it does give some picture of a postmodern view on issues like linguistic meaning, communication, and the relation between meaning and intention. Derrida makes a great song and dance about writing. That is, he maintains that everybody before his good self has regarded speech as primary and writing as merely secondary, and therefore of subordinate status. Of course, he includes Saussure in this blanket condemnation, though he admits that Saussure was right to take the line he did "for his own purposes". In fact, he goes so far as to assert that writing and speech are too dissimilar for writing to "derive" from speech. Kristeva, who describes herself as a practicing psychoanalyst, holds a chair of linguistics at the Sorbonne. She is the author or editor of many works in semiotics, but she has also written a textbook of linguistics. *Le langage, cet inconnu*. English translation, by Anne M. An Initiation into Linguistics. Her most famous book is *J. Kristeva, Revolution in Poetic Language*, tr. Margaret Waller, Columbia UP. This is her doctoral thesis, the book that made her famous, and the book that earned her that engaging chair of linguistics in Paris. She starts off on page one by declaring that linguistics is necrophilia. Then she goes on to make a number of less sober statements about our discipline. This is a collection of her essays, and it includes some wonderful critical comments on linguistics. It seems that we linguists have failed to shape up, except for Jakobson, who was OK, and for Benveniste, who was basically OK but was led astray. See especially chapter one, which ventures some more magisterial pronouncements on linguistics. And see chapter 4 for some scandalous remarks on science. Ross Mitchell Guberman ed. This is a collection of interviews with JK. See especially chapter Going to index might be enough to get the page number. There was a controversy over her article, with a thread of commentary in the following issues, which I found abstracted in the Education Abstracts Full Text data base: Textualizing the Contact Zone. Examines the contradiction between S. Faigley, who suggest that postmodernism has eliminated any role for linguistics in composition studies, and M. Wiemelt, who maintain that research inspired by M. Bakhtin promises to restore linguistics to a central place. The writer presents a postmodernist critical analysis of the theory building literature on second language acquisition SLA. In particular, he examines the way this theory is represented in the works of Beretta, Crookes, Eubank, Gregg, Long, and to some extent Schumann. He asserts that a foundational reason to grant privileged status to the modernist perspective of SLA theory these scholars advocate does not exist. He believes that SLA theory presents an unbalanced and uncritical perspective of itself and of the scientific tradition from which it emanates, and it precipitously rejects its challengers. The writer believes that all theories and not just a selected few should be allowed to develop. You can find out about him at the following address: Another British linguist who talks in pretty vague terms about modernity and post-modernity is Ben Rampton. *From Practice to Theory*, Edinburgh: Discourse, Dialogue, and Rhetoric in the Postmodern World. University of Wisconsin Press. This book is not only about writing - it does deal with the science of linguistics. If anything, it might prove useful in providing further works of reference. The paper was "The Experience of Evidence: The first paragraph of the essay pronounces, "Origins cannot be narrated in their plenitude, only their traces are measured in fragments careening in multiple intersections," using a mere couple of cites about Mayan myths and language as "support". It is an interesting question you raise! Let us assume that you refer to postmodernism in terms of Radical Constructivism RC [surely only one of the facets of the postmodern

2. LINGUISTICS AND POSTMODERNISM pdf

paradigm]. There has been a workshop on Constructivism and Linguistics in Salzburg in December , see [http:](http://) Browsing through the abstracts given on the home page you will probably find some references that might be of interest for you. There are no languages.

2. LINGUISTICS AND POSTMODERNISM pdf

Nineveh and Its Remains, Vol. 2 Judgement Day at Yuma Airborne maneuvers. Vao model question paper
The freedom of the artist. The Cardinals Fans Little Book of Wisdom, Second Edition Three faces of
imperialism Prostate cancer classification using multispectral imagery and meta heuristics Muhammad Atif
Tahir, Ahmed Winning streaks : the cycle of success Surfactant biodegradation Evening to remember Beyond
the Visible and the Material Student companion to Charles Dickens Networked carers : digital exclusion or
digital empowerment? John Powell The Secret Life of Puppets Grandpa, Mordaunt, and I The womens study
New Testament Bargaining in the shadow of peoplesofts (defective poison pill And the soul speaks Project
management 7th edition larson Intermediate accounting 14th edition solution manual Master shots Manual of
english for overseas tors Naruto innocent heart, demonic blood Letters from Vinnie Doing your research
project a guide for first-time researchers Present knowledge in nutrition Life in the nomos: stress, emotional
maintenance and coordination via the mobile 6.2.1/t/t/tThe State of Employment Principle Canadian Parks
Service classification system for historical collections. The Caribbean State, Health Care and Women Ieee
802.11 handbook In phase; sentence structure style The art of collage Agile supply chain management An
Organists Reader Go (Another chapter about evangelism) Witness for the prosecution, by A. Christie.
Corporate Cultures and Global Brands Free Trade (Opposing Viewpoints)