

1: Postmodernism – Literary Theory and Criticism

Fragmenting modernism is about Ford Madox Ford, a hero of the modernist literary revolution. Ford is a fascinating and fundamental figure of the time; not only because as a friend and critic of Ezra Pound and Joseph Conrad, editor of the *English Review*, and author of *The Good Soldier*, he shaped.

One anomalous figure of the early period of modernism also deserves mention: Gerard Manley Hopkins wrote in a radically experimental prosody about radically conservative ideals not unlike a later Ezra Pound, and he believed that sound could drive poetry. Specifically, poetic sonic effects selected for verbal and aural felicity, not just images selected for their visual evocativeness would also, therefore, become an influential poetic device of modernism. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. February Learn how and when to remove this template message

The origins of Imagism and cubist poetry are to be found in two poems by T. The poet and critic F. Flint, who was a champion of free verse and modern French poetry, was highly critical of the club and its publications. They started meeting with other poets at the Eiffel Tower restaurant in Soho to discuss reform of contemporary poetry through free verse and the tanka and haiku and the removal of all unnecessary verbiage from poems. Both of these poets were students of the early Greek lyric poetry, especially the works of Sappho. Hulme, which carried a note that saw the first appearance of the word Imagiste in print. Direct treatment of the "thing", whether subjective or objective. To use absolutely no word that does not contribute to the presentation. Complete freedom of subject matter. Free verse was encouraged along with other new rhythms. Common speech language was used, and the exact word was always to be used, as opposed to the almost exact word. In setting these criteria for poetry, the Imagists saw themselves as looking backward to the best practices of pre-Romantic writing. Imagist poets used sharp language and embrace imagery. Their work, however, was to have a revolutionary impact on English-language writing for the rest of the 20th century. Cathay title page In, Pound was contacted by the widow of the recently deceased Orientalist Ernest Fenollosa, who while in Japan had collected word-by-word translations and notes for classical Chinese poems that fit in closely with this program. Chinese grammar offers different expressive possibilities from English grammar, a point that Pound subsequently made much of. In addition to Pound, Flint, H. Lawrence and Marianne Moore. With a few exceptions, this represents a roll-call of English-language modernist poets of the time. After the volume, Pound distanced himself from the group and the remaining anthologies appeared under the editorial control of Amy Lowell. One poet who served in the war, the visual artist David Jones, later resisted this trend in his long experimental war poem "In Parenthesis", which was written directly out of his trench experiences but was not published until The war also tended to undermine the optimism of the Imagists. This was reflected in a number of major poems written in its aftermath. His "Hugh Selwyn Mauberley" represents his farewell to Imagism and lyric poetry in general. Sound poetry emerged in this period as a response to the war. The most famous English-language modernist work arising out of this post-war disillusionment is T. Eliot was an American poet who had been living in London for some time. Although he was never formally associated with the Imagist group, his work was admired by Pound, who, in, helped him publish "The Love Song of J. Alfred Prufrock", which brought him to prominence. When Eliot had completed his original draft of a long poem based on both the disintegration of his personal life and mental stability, and the culture around him, he gave the manuscript, provisionally titled "He Do the Police in Different Voices", to Pound for comment. After some heavy editing, "The Waste Land" in the form in which we now know it was published, and Eliot came to be seen as the voice of a generation. The addition of notes to the published poem served to highlight the use of collage as a literary technique, paralleling similar practice by the cubists and other visual artists. From this point on, modernism in English tended towards a poetry of the fragment that rejected the idea that the poet could present a comfortably coherent view of life. Broken, fragmented and seemingly unrelated slices of imagery come together to form a disjunctive anti-narrative. The motif of sight and vision is as central to the poem as it is to modernism; the omni-present character Tiresias acting as a unifying theme. The reader is thrown into confusion, unable to see anything but a

heap of broken images. The narrator, however in "The Waste Land" as in other texts, promises to show the reader a different meaning; that is, how to make meaning from dislocation and fragmentation. This construction of an exclusive meaning is essential to modernism. Others and others and brother and mothers[edit] Although London and Paris were key centres of activity for English-language modernists, much important activity took place elsewhere, including early publication in Poetry magazine in America. When Mina Loy moved to New York in 1915, she became part of a circle of writers involved with Others: This magazine, which ran from 1915 to 1917, was edited by Alfred Kreymborg. Contributors also included Pound, Eliot, H. Marianne Moore photographed by Carl Van Vechten, In this, they were placing themselves in a tradition stretching back to Whitman. After her initial association with the Imagists, Marianne Moore carved out a unique niche for herself among 20th-century poets. Much of her poetry is written in syllabic verse, repeating the number of syllables rather than stresses or beats, per line. She also experimented with stanza forms borrowed from troubadour poetry. Indeed, he deprecated the work of both Eliot and Pound as "mannered. Unlike many other modernists, but like the English Romantics, by whom he was influenced, Stevens thought that poetry was what all humans did; the poet was merely self-conscious about the activity. In Scotland, the poet Hugh MacDiarmid formed something of a one-man modernist movement. An admirer of Joyce and Pound, MacDiarmid wrote much of his early poetry in anglicised Lowland Scots, a literary dialect which had also been used by Robert Burns. His later work reflected an increasing interest in found poetry and other formal innovations. In Canada the Montreal Group of modernist poets, including A. Smith, and F. Though the poets of the group made little headway for the next twenty years, they were ultimately successful in establishing a modernist hegemony and canon in that country that would endure until at least the end of the 20th century. The poem itself opens and closes with the act of finding. The poem and the mind become synonymous: During the poem the dyad becomes further collapsed into one: The poem goes from being a static object to being an action. The poem of the mind has to be alternative and listening; it is experimental. The poem resists and refuses transcendentalism, but remains within the conceptual limits of the mind and the poem. Maturity[edit] With the publication of The Waste Land, modernist poetry appeared to have made a breakthrough into wider critical discourse and a broader readership. However, the economic collapse of the late 1920s and early 1930s had a serious negative impact on the new writing. For American writers, living in Europe became more difficult as their incomes lost a great deal of their relative value. While Gertrude Stein, Barney and Joyce remained in the French city, much of the scene they had presided over scattered. Pound was in Italy, Eliot in London, H. The economic depression, combined with the impact of the Spanish Civil War, also saw the emergence, in the Britain of the 1930s, of a more overtly political poetry, as represented by such writers as W. Auden and Stephen Spender. Although nominally admirers of Eliot, these poets tended towards a poetry of radical content but formal conservativeness. For example, they rarely wrote free verse, preferring rhyme and regular stanza patterns in much of their work. Thanks to his influence, Zukofsky was asked to edit a special Objectivist issue of the Chicago-based journal Poetry in 1931 to launch the group. Continuing a tradition established in Paris, Zukofsky, Reznikoff, and Oppen went on to form the Objectivist Press to publish books by themselves and by Williams. In his later work, Zukofsky developed his view of the poem as object to include experimenting with mathematical models for creating poems, producing effects similar to the creation of a Bach fugue or a piece of serial music. A number of Irish poets and writers moved to Paris in the early 1930s to join the circle around James Joyce. These writers were aware of Pound and Eliot, but they were also Francophone and took an interest in contemporary French poetry, especially the surrealists. Like the Objectivists, these poets were relatively neglected by their native literary cultures and had to wait for a revival of interest in British and Irish modernism in the 1950s before their contributions to the development of this alternative tradition were properly assessed. MacDiarmid wrote a number of long poems, including On a Raised Beach, Three Hymns to Lenin and In Memoriam James Joyce, in which he incorporated materials from science, linguistics, history and even found poems based on texts from the Times Literary Supplement. This can be seen as paralleling techniques used by modernist artists and composers to similar ends. Other Imagist-associated poets also went on to write long poems. All these poems, to one extent or another, use a range of techniques to blend personal experience with materials from a wide range of cultural and intellectual activities to create collage-like texts

on an epic scale. A number of the leading early modernists became known for their right-wing views; these included Eliot, who once described himself as a Royalist, Stein, who supported the Vichy government for a time at least, and, most notoriously, Pound, who, after moving to Italy in the early 1930s, openly admired Benito Mussolini and began to include anti-Semitic sentiments in his writings. He was arrested towards the end of World War II on charges of treason arising out of broadcasts he made on Italian radio during the war but never faced trial because of his mental health. A number of leading modernists took a more left-wing political view. During the 1930s, he was expelled from the former for being a communist and from the latter for being a nationalist although he rejoined the Communist Party in 1945. A number of the British surrealists, especially David Gascoyne, also supported communism. However, she also displayed anti-Semitic views in the notebooks for her book *Tribute to Freud*. As can be seen from this brief survey, although many modernist poets were politically engaged, there is no single political position that can be said to be closely allied to the modernist movement in English-language poetry. These poets came from a wide range of backgrounds and had a wide range of personal experiences and their political stances reflect these facts. Certainly by the 1930s, a new generation of poets had emerged who looked to more formally conservative poets like Thomas Hardy and W. B. Yeats as models and these writers struck a chord with a readership who were uncomfortable with the experimentation and uncertainty preferred by the modernists. Notwithstanding, modernist poetry cannot be positively characterised, there being no mainstream or dominant mode. The influence of modernism can be seen in these poetic groups and movements, especially those associated with the San Francisco Renaissance, the Beat generation, the Black Mountain poets, and the deep image group. Robert Duncan, another Black Mountain poet admired H.

2: Fragmentation or deconstruction art? | That Creative Feeling

Modernism was a cultural wave that originated in Europe and swept the United States during the early 20th century. Modernism impacted music, art and literature by radically undoing traditional forms, expressing a sense of modern life as a sharp break from the past and its rigid conventions.

Postmodernists have alerted us to fragmentations that seem to be all around us. These fragmentations pervade many experiences and take different forms. Philosophically, the more important form of fragmentation involves the discursive formations Foucault ; Jay ; Lyotard This pertains to the inability, or in the case of the postmodernist, the unnecessary, the undesirability, of referring to any unified, consistent, centered field, idea system, or narrative. Thus, the postmodernist call to noncommitment to, or "incredulity with," metanarratives. Postmodernists see, in this fragmentation of and from metanarratives an end to such grand narratives, and some a liberation of discourse, experience, and self from imposed requirements of the unified centered idea system and culture Lyotard ; Wilson or "regime of truth" Foucault It is possible to argue, on the other hand, that the omnipresence of fragmentation in discourse, experience, and self constitutes, in itself, a new metanarrative; a postmodern one, one that is difficult to identify through modernist categories and concepts. Fragmentations in everyday experience abound. They persist in the media, the most important and dominating mode of exposure to our universe in contemporary society. Fragmentation is in advertisements on television, for example, where we have the thirty-second spots, each further fragmented into many fleeting moments of spectacular visuals which rarely link as in the case of the Disney or Headline News commercials with each other. The purpose of these fleeting scenes and visuals that are exciting to the senses is not to connect to represent a centered, unified meaning; thus, the necessity for continuity or complementarity is transcended, allowing the free play of visual images which are only meant to leave the audience with a heightened sense of excitement about the product marketed, an image which is attractive to the emotional existence of the targeted individual. While television is the major medium in contemporary society, it is by no means the only medium of fragmentation. Spoken or printed blurbs on the radio or in newspapers and magazines, highlighted brand names that flash by on billboards constitute primary experiences along with television. Furthermore, advertising is not the only form which presents fragmentation in the media. News programs on radio and television, news items in magazines and newspapers, situation comedies, soap operas and other programs on television, all exhibit similar fragmentation. One form of this fragmentation is the partition of the programs, etc. Even the news programs attain the intensity of the commercial ones, playing the spectacle and the spectacular in each item of news, moving from one item to the next, each a spectacle. This is not different from the form of a situation comedy, for example, which moves from one scene to another, one "incident" to another. The trick in all programming for the mass audience seems to be one of allowing the audience to come in or leave the "scene" without feeling awkward, disoriented, or as if something is missing. Each moment, each item, each spectacle has to stand on its own, not necessarily begin and conclude, but represent an exciting, spectacular presence. This requirement and, at the same time, strength of the spectacle is related to the second form of fragmentation. The moments, items, and scenes disconnected to each other are also fragmented from and disjointed to any context. As Gitlin articulates, each moment, each spectacle is decontextualized. No longer do things belong within a context or a historical process. Everything takes place in the present, "here," that is, nowhere in particular" Gitlin ; p. It becomes possible, even preferable, to represent historical events on an even surface, without depth or a sense of the historical process, as a bricollage Newman ; p. In news programs on television, news items in magazines and other print media, on the radio, and elsewhere, events, scenes, and personalities are often superimposed and juxtaposed onto each other from completely independent and disconnected contexts. In the postmodern, this is not absurd or improper journalism. Rather, the visual sensation of the bricollage is greatly enjoyed. There is, as a corollary of this continual fragmentation from contexts in our media surrounding and informing us, a fragmentation of our thoughts, desires, and behaviors from our own contexts. Especially the postmodern generation, our youth, sever themselves from the worldly events around them. To the modernist mind this is a state of being

uninformed or ignorance. To the postmodernist mentality this is an alternative form of being; one that liberates from the conformities or impositions of a single "regime of truth. That all signifiers are only arbitrarily linked to the signified and the referent has been well recognized by semioticians at least since Saussure Eco and Sebeok ; Santambrogio and Violi The link is only pragmatic, that is, culturally, linguistically imposed. In the postmodern, the modernist assumption of a natural link is ended and the freedom of the signifier is both declared and celebrated. As in the case of marketing campaigns, the "free-floating" signifiers are playfully and gainfully employed in re signification. They are constantly imbued with novel or nostalgic or reinforced meanings to represent a multiplicity of ideas, things, and positions. As in the case of the fissure between the signifier and the signified, so is there one between the object and its function. All objects, including those specifically produced for a particular function, are, nevertheless, only arbitrarily connected to that function. Imagine, for example, the number of different uses a child or even an adult not acculturated to a Western kitchen could find for a mixer. It would be very unlikely that they could correctly guess the use of a mixer in Western civilization. This liberation of the object from its intended use freedom of objects from their functions was well recognized by surrealist and other artists, such as Duchamp, Raushcenberg, and Warhol, who turned utilitarian objects toilet seats, meat grinders, Coca Cola bottles into icons and art pieces in their own right Varnedoe and Gopnik Finally, the product acquired in the market is independent of the need s for which the consumer initially sought it and the producer provided it. This, of course, is just an extension of the separation of the object from its original function. In effect, the consumer acquires the product for the image that it represents, and this image is only partially, if at all, constructed on the basis of the need perceived by the consumer. Furthermore, a single product is capable of representing multiple images, as signified by culture and by the marketing effort. Consequently, the disconnectedness of images and products from each other, from their original contents and from their contexts is complete. The market and marketing practices further emphasize fragmentation of the product. In market exchange and in marketing there is a necessary concentration on the singular product or product group given the competitive conditions. Both in earlier representations of products by artists in catalogues and in more contemporary forms of advertising, the focus is the product which has to be singled out from a crowded background to concentrate attention on it. Such isolation of the product from its context, as in the case of "Just do it" Nike advertisements, reinforces the fragmentation that the consumer experiences in consuming the products. Such decontextualization seems to also promote the marketability of an item by making it a spectacle. An example is the sand painting, which originally was part of a medicinal ceremony and was destroyed at the end of that ceremony. As a commodity, it becomes merely an object of desire, an art object, to be viewed and admired, and bought and sold. This decontextualization is, by no means, original to marketing, however, as evidenced in the sacralization of products through attributing of values and meanings to them independent of their original function or status Belk, Wallendorf and Sherry All such fragmentation certainly reflects upon the everyday life and being of the consumer. But these are indeed narratives that seem to seek a central, unified meaning and purpose for a life that is increasingly fragmented into moments dominated by tasks required by products consumed. In effect, these are modernist narratives, products of the modernist imaginary. There is, indeed, a growing disillusionment with committing oneself to long-term consistent goals or characters since there is the feeling that such commitment never delivers the promises of the narrative that required it. As a result, one finds a growing playfulness with the game of simulating and switching images to make the best of each situation the consumer finds oneself in. Thus occurs the fragmentation of the self. In postmodern culture, the self is not consistent, authentic, or centered. Postmodernists will argue that it never was, in its core, or in tendency, but that in modernity the illusion of such a self was sanctified and, therefore, sought. The postmodern generation has transcended this quest and neither seeks it nor feels a guilt in not seeking it. On the contrary, this ability to switch images and represent different selves, by switching products that represent the images, allowing oneself to lay claim to powerful, successful images is considered as a liberation; freedom from monotony, boredom, and the necessity to conform. In this fragmenting of self into self-images is also the partitioning of the body into body parts. The media, advertisements, music videos, artistic representations abound with such fragmentation. This reinforces the objectification and commodification of self through

signification of self-images to be marketable in different situations. By considering each body part, the lips, the hips, the legs, the chest, etc. While this may recall the Cartesian separation of the mind and the body, it is, in fact, quite different. Not only are products that can be attached to the body purchased in the market but also the customized body parts in terms of plastic surgery, implants, etc. While the general perception is that women get such surgical customization of body parts, the number of men who acquire biceps, calves, etc. The separation of categories of gender feminine-masculine from categories of sex female-male, in tune with fragmentations in the signifier-signified relationships, has allowed increasing possibilities for males to express themselves as consumers. These possibilities and the break in the traditional modern connections between sex and gender are increasingly represented in advertisements such as those for Charlie, the perfume, where women are represented in traditionally masculine roles and men are represented in traditionally feminine roles. Some students of postmodernity have chosen to call the fragmentations in self representations and the switching of self images the schizophrenic self. Deleuze and Guattari; Jameson. There is a difference, however, in this fragmentation of the self, from the modernist definitions of schizophrenia in terms of an estrangement from oneself and from society. Laing. While there is an estrangement from a self in the postmodern fragmentation of self-images, one cannot really talk of an estrangement from society. In a culture that does require multiple self-images, not being schizophrenic, in the sense discussed, may come to be categorized as pathological! In a market exchange economy, all these self-images are, indeed, represented through the products acquired in the market, and, thus, the market becomes the locus of realizing the fragmented self, the fragmented moments of "feeling good. Indeed, the consumer can do a trial purchase, as long as the buying power is present, and drop the product, or use it momentarily as required in representing an image in one situation, then move to another, with other products. In this sense, the market and its fragmentation become the center of all activity and the medium through which all is signified and represented without the appearance of any unified purpose, ideology, or narrative. This may indicate, contrary to the claims of the postmodernists for an end of metanarratives, the existence, at this juncture of the postmodern, of a new metanarrative that is not recognizable with the modernist categories and constructs which historically enabled the perception of existence of a metanarrative. Fragmentation, itself, and its medium, the market, constitute, in fact, this new metanarrative. Capitalism and Schizophrenia, Minneapolis, MN: University of Minnesota Press. Eco, Umberto and Thomas A. Association for Consumer Research, Fuat, "Consumption and Gender: University of Utah Printing Service, Gitlin, Todd, "Postmodernism: Essays on Postmodern Culture, H. Jay, Martin, "In the Empire of the Gaze: Moyers, Bill, "Image and Reality in America: Indiana University Press, The Museum of Modern Art. Wilson, Elizabeth, Hallucinations: Life in a Post-Modern City, London:

3: Fragmenting Modernism (ebook) by Sara Haslam |

Fragmenting Modernism is about Ford Madox Ford, a hero of the modernist literary revolution. Ford is a fascinating and fundamental figure of the time; not only because as a friend and critic of Ezra Pound and Joseph Conrad, editor of the 'English Review', and author of 'The Good Soldier', he shaped the development of literary modernism.

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 *differance*. 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 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 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* 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.

4: Fragmenting Modernism - Sara Haslam - Oxford University Press

'Fragmenting Modernism' will be useful for anyone studying the literature of the early twentieth century, impressionism or modernism in general terms, as well as for those who seek to investigate in detail one of the great polymorphous figures of the time.

Notable influences[edit] Playwrights who worked in the late 19th and early 20th century whose thought and work would serve as an influence on the aesthetic of postmodernism include Swedish dramatist August Strindberg , the Italian author Luigi Pirandello , and the German playwright and theorist Bertolt Brecht. In the s, artists associated with Dadaism celebrated chance, parody, playfulness, and challenged the authority of the artist. Another way Dadaism influenced postmodern literature was in the development of collage, specifically collages using elements from advertisement or illustrations from popular novels the collages of Max Ernst , for example. Artists associated with Surrealism , which developed from Dadaism, continued experimentations with chance and parody while celebrating the flow of the subconscious mind. He used automatism to create his novel *Nadja* and used photographs to replace description as a parody of the overly-descriptive novelists he often criticized. Foucault also uses examples from Jorge Luis Borges , an important direct influence on many postmodernist fiction writers. The influence of his experiments with metafiction and magic realism was not fully realized in the Anglo-American world until the postmodern period. Ultimately, this is seen as the highest stratification of criticism among scholars. In character development, both modern and postmodern literature explore subjectivism , turning from external reality to examine inner states of consciousness, in many cases drawing on modernist examples in the " stream of consciousness " styles of Virginia Woolf and James Joyce , or explorative poems like *The Waste Land* by T. In addition, both modern and postmodern literature explore fragmentariness in narrative- and character-construction. *The Waste Land* is often cited as a means of distinguishing modern and postmodern literature. Modernist literature sees fragmentation and extreme subjectivity as an existential crisis, or Freudian internal conflict, a problem that must be solved, and the artist is often cited as the one to solve it. Postmodernists, however, often demonstrate that this chaos is insurmountable; the artist is impotent, and the only recourse against "ruin" is to play within the chaos. *Toklas* has been interpreted as postmodern. It was rejected for publication and remained supposedly lost until published posthumously in Notwithstanding its dilatory appearance, the literary theorist Keith Hopper [9] regards *The Third Policeman* as one of the first of that genre they call the postmodern novel. The prefix "post", however, does not necessarily imply a new era. Rather, it could also indicate a reaction against modernism in the wake of the Second World War with its disrespect for human rights, just confirmed in the Geneva Convention , through the rape of Nanking , the Bataan Death March , the atomic bombings of Hiroshima and Nagasaki , the Holocaust , the bombing of Dresden , the fire-bombing of Tokyo , and Japanese American internment. It could also imply a reaction to significant post-war events: Brian McHale details his main thesis on this shift, although many postmodern works have developed out of modernism, modernism is characterised by an epistemological dominant while postmodernism works are primarily concerned with questions of ontology. These developments are occasionally collectively labeled "postmodern"; more commonly, some key figures Samuel Beckett , William S. The plays of the Theatre of the Absurd parallel postmodern fiction in many ways. One of the most important figures to be categorized as both Absurdist and Postmodern is Samuel Beckett. He had close ties with modernism because of his friendship with James Joyce ; however, his work helped shape the development of literature away from modernism. Joyce, one of the exemplars of modernism, celebrated the possibility of language; Beckett had a revelation in that, in order to escape the shadow of Joyce, he must focus on the poverty of language and man as a failure. His later work, likewise, featured characters stuck in inescapable situations attempting impotently to communicate whose only recourse is to play, to make the best of what they have. His works published after are mostly meta-literary attempts that must be read in light of his own theories and previous works and the attempt to deconstruct literary forms and genres. These writers have occasionally also been referred to as the "Postmoderns" see especially references by Charles Olson and the Grove anthologies edited by Donald Allen. Though this is now

a less common usage of "postmodern", references to these writers as "postmodernists" still appear and many writers associated with this group John Ashbery , Richard Brautigan , Gilbert Sorrentino , and so on appear often on lists of postmodern writers. One writer associated with the Beat Generation who appears most often on lists of postmodern writers is William S. Though the technique has its roots in traditional storytelling, it was a center piece of the Latin American "boom" , a movement coterminous with postmodernism. This labeling, however, is not without its problems. In Spanish-speaking Latin America, modernismo and posmodernismo refer to early 20th-century literary movements that have no direct relationship to modernism and postmodernism in English. Along with Beckett and Borges, a commonly cited transitional figure is Vladimir Nabokov ; like Beckett and Borges, Nabokov started publishing before the beginning of postmodernity in Russian, in English. Though his most famous novel, *Lolita* , could be considered a modernist or a postmodernist novel, his later work specifically *Pale Fire* in and *Ada or Ardor: Arguably postmodernism* peaked in the s and s with the publication of *Catch in* , *Lost in the Funhouse* in , *Slaughterhouse-Five* in , and many others. Tom Wolfe in his article " *Stalking the Billion-Footed Beast* " called for a new emphasis on realism in fiction to replace postmodernism. These themes and techniques, discussed below, are often used together. For example, metafiction and pastiche are often used for irony. These are not used by all postmodernists, nor is this an exclusive list of features. Irony, playfulness, black humor[edit] Linda Hutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks, that much of it can be taken as tongue-in-cheek. Though the idea of employing these in literature did not start with the postmodernists the modernists were often playful and ironic , they became central features in many postmodern works. In fact, several novelists later to be labeled postmodern were first collectively labeled black humorists: For example, it contains characters named Mike Fallopian and Stanley Koteks and a radio station called KCUF, while the novel as a whole has a serious subject and a complex structure. Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style. In postmodern literature this commonly manifests as references to fairy tales"as in works by Margaret Atwood , Donald Barthelme , and many others"or in references to popular genres such as sci-fi and detective fiction. An early 20th century example of intertextuality which influenced later postmodernists is " *Pierre Menard, Author of the Quixote* " by Jorge Luis Borges , a story with significant references to *Don Quixote* which is also a good example of intertextuality with its references to Medieval romances. Which Was a Dream. In Postmodernist literature this can be an homage to or a parody of past styles. It can be seen as a representation of the chaotic, pluralistic, or information-drenched aspects of postmodern society. It can be a combination of multiple genres to create a unique narrative or to comment on situations in postmodernity: Burroughs uses science fiction, detective fiction, westerns; Margaret Atwood uses science fiction and fairy tales; Giannina Braschi mixes poetry, commercials, musical, manifesto, and drama; Umberto Eco uses detective fiction, fairy tales, and science fiction, Derek Pell relies on collage and noir detective, erotica, travel guides, and how-to manuals, and so on. Though pastiche commonly involves the mixing of genres, many other elements are also included metafiction and temporal distortion are common in the broader pastiche of the postmodern novel. Pastiche can instead involve a compositional technique, for example the cut-up technique employed by Burroughs. Another example is B. Kurt Vonnegut also commonly used this technique: David Foster Wallace in *The Pale King* writes that the copyright page claims it is fiction only for legal purposes, and that everything within the novel is non-fiction. He employs a character in the novel named David Foster Wallace. Fabulation[edit] Fabulation is a term sometimes used interchangeably with metafiction and relates to pastiche and Magic Realism. It is a rejection of realism which embraces the notion that literature is a created work and not bound by notions of mimesis and verisimilitude. Thus, fabulation challenges some traditional notions of literature"the traditional structure of a novel or role of the narrator, for example"and integrates other traditional notions of storytelling, including fantastical elements, such as magic and myth, or elements from popular genres such as science fiction. By some accounts, the term was coined by Robert Scholes in his book *The Fabulators*. According to Fowler, "the poioumenon is calculated to offer opportunities to explore the boundaries of fiction and reality"the limits of narrative truth. *Anagrams* , by David R. Slavitt , describes a week in the life of a poet and his creation of a poem which, by

the last couple of pages, proves remarkably prophetic.

5: Elements of Modernism in American Literature | The Classroom

'Fragmenting modernism' is about Ford Madox Ford, a hero of the modernist literary revolution. Ford is a fascinating and fundamental figure of the time; not only because as a friend and critic of Ezra Pound and Joseph Conrad, editor of the 'English Review', and author of 'The Good Soldier', he.

Phil English Literature Submitted to: Saman Saif Modern Poetry 2 How do the modern poets resist the seduction of rational intellect and struggle to keep an open communication with the inner life? Pastiche is a technique of taking various ideas from previous writings and literary styles and pasting them together to make new styles while collage stands for an artistic form made of different materials mixed together. Modern literary expression is expressionistic, fragmented, minimalistic, surreal and often obscure. The poets resist the seduction of intelligence successfully and pose a challenge to the modern age of scientific rationality. To voice their inner despair, trauma and disillusionment in a chaotic world around them which is technologically advancing as well as dangerously abusive, they have to cut loose with the conventions. Thus we see the rise of Imagism, Intertextuality, Expressionism, Surrealism as an avant-garde and many other literary trends that helped the poets to describe what was going on in their own inner worlds; their minds, when their intellect could not find a reason to convince it of the possibility of the impossible. Modern poets refused to represent reality directly by favouring an inner vision, emotion or spiritual reality and agony. They argued that human experience is a sum of conscious and unconscious states that need to be reflected in literature. In order to convey what was going inside their hearts and soul, they reacted against scientific rationalism. Artists from all over the world converged on London, Paris, and other great cities of Europe to join in the ferment of the avant-garde. New ideas and movements including Cubism, Existentialism, Constructivism, Futurism, Symbolism, Surrealism, Dadaism, and Imagism were among the most influential banners under which the new artists grouped themselves. Words were set free from syntax and all such norms that limited the expression of the modern writer who was struggling to communicate his complex inner life. Talking of literary revolution, the dramatic works became musical, music became visual and writings became sculptural to a surprising extent. The excitement, however, came to a terrible climax in with the start of the First World War, which wiped out a generation of young men in Europe, hurled Russia into a catastrophic revolution, and sowed the seeds for an even worse blaze in the decades to follow. As the rising super power. For artists and many others in Europe, it was a time of profound disillusion with the values on which a whole civilization had been founded, man only built to destroy. The time of peace, plenty and prosperity that man was living in transformed into mass devastation, doubt, uncertainty and existential anguish. At this time the avant-garde experiments that had preceded the war along with the effects of the Global War made the poets express the inexpressible through unique literary art forms. Though the father of modern poetry is said to be W. B Yeats, but the later poets like T. Cummings, Ezra Pound and Auden represent modernism more aggressively. Modern poetry is usually difficult to analyze and understand. A primary reason being feeling a bit disoriented when reading a modernist poem is that the speaker himself is uncertain about his own existential bearings. In other words, a coherent speaker with a clear sense of himself is hard to find in modernist poetry, which often leaves us confused and lost. We see a rejection of chronological and narrative continuity, and time is circular rather than linear for the poets. Memories and thoughts being part of the subconscious are more important to explore human character than external description. Modern poetry seems patchy, disjointed, an incomprehensible hodgepodge and merely a collection of allusions and quotations. But in reality there is an underlying coherence of imagery which is meant to defy rational interpretation. Poets like Eliot and Wallace Stevens deliberately sought to force their readers to interpret poetry primarily in emotional, intuitive, and bodily terms. The ontological feelings of fragmentation and alienation resulting from a loss of faith, of hope and of the absurdity of life often led to a more pessimistic and bleak outlook on life. The modern world looked like a wasteland, inhabited by victims of a cruel fate struggling to find a meaning to their existence. We start with Eliot to assert how modern poetry is so relevant to our context. The culture had to change. The physical, moral, psychological and spiritual disintegration could only be voiced through a poetry that structurally and

thematically Modern Poetry 4 pronounced fragmentation of the damaged psyche. The poem deals largely with the question of human alienation and estrangement in the post-World War I era. It has a series of closely related sections whose unifying allegorical thread is the search for the Holy Grail. No poem explores the human misery in a barren devastated land as perfectly as this poem. The Waste Land was unique for Eliot supplied extensive notes and references for it, leading readers to view it as a more formidable document than it actually is. The rise of cities; profound technological changes in transportation, architecture, and engineering; a rising population that engendered crowds and chaos in public spaces often made individuals feel less individual and more alienated, fragmented, and at a loss in their daily worlds. World War I further contributed to a more bleak and apocalyptic world view. It is an inspection of the tortured psyche of the typical modern man who is overeducated, eloquent, neurotic, and whose character can be best understood by exploring his unconscious and subconscious mind. The form and the theme of this poem both represent the element of irrationality of modern poetry. The seemingly distorted structure does have an underlying unifying emotion. The absurdity of life has to be expressed in a form that resembles it. The rhyme scheme of this poem Modern Poetry 5 is irregular but not random. While sections of the poem may resemble free verse, one of the most prominent formal characteristics of this work is the use of refrains. Another feature is the use of fragments of sonnet form. At the end of the poem, the three three-line stanzas are rhymed as the conclusion of a Petrarchan sonnet would be, but their pessimistic, anti-romantic content, coupled with the despairing interjection creates a contrast that comments bitterly on the bleakness of modernity. He juxtaposes the mundane thing with the sublime idea. The kinds of imagery Eliot uses also suggest that something new can be made from the ruins. Prufrock worries and puzzles over his own identity, his too conscious sense of self, his meaning and place in a surreal and menacing universe like the broken modern man. The section is again a modified dramatic monologue of four characters. The first is an autobiographical fragment from the childhood of an aristocratic woman, in which she recalls sledding and claims that she is German, not Russian which signifies the cultural dislocation of modern man. This part of poem sets an imagery of death and ghosts of the dead. The third episode in this section describes an imaginative tarot reading, in which some of the cards Eliot includes in the reading are not part of an actual tarot deck. The final episode of the section is the most surreal. The speaker walks through a London populated by ghosts of the dead. He confronts a figure with whom he once fought in a battle futile and excessively destructive war. The speaker asks the ghostly figure, Stetson, about the fate of a corpse planted in his garden. The final episode clearly shows influence of French Symbolism, Eliot establishes the true wasteland of the poem, the modern city. The inclusion of fragments in languages other than English further complicates matters. The reader is not expected to be able to translate these immediately; rather, Modern Poetry 6 they are reminders of the cosmopolitan nature of twentieth-century Europe. The four speakers in this section are frantic in their need to speak, to find an audience, but they find themselves surrounded by dead people and disillusioned by outside circumstances, like wars. Because the sections are so short and the situations so confusing, the effect is not one of an overpowering impression of a single character; instead, the reader is left with the feeling of being trapped in a crowd, unable to find a familiar face. While Eliot employs a deliberately difficult style and seems often to find the most obscure reference possible, he means to do more than just frustrate his reader and display his own intelligence: He intends to provide a mimetic account of life in the confusing world of the twentieth century. It clearly explains his struggle to communicate his own inner universe that is ambiguous, chaotic and shattered. The poem uses Imagism to speak to the readers instead of a coherent sentence. Irrationality here does not mean that the poem is illogical, as a piece of art it is articulated and has an intuitive structure. Even when it states the improbable, bizarre, absurd and the grotesque it still retains rationality of form. The fragments are thematically unified. Role of myth, dreams, vision and spirits Modern poetry often shows an inclination towards old mythology, supernatural visions, dreams and invocation of spirits or ghosts. These sources actually served the purpose of alternate religion for the modern man, whose faith in God was shaken. Thus subconscious and unconscious that found expression in dreams and visions became part of modern poetry. The poets off and on show this resort to supernaturalism and mythology in poetry as a disdain to scientific rationalism. Rationality only brought pain, death, misery and trouble to the world, technology destroyed life in form of wars and man built

only to destroy. Hence an extra ordinary unreal world was preferred over a real world, where man could experience beauty, innocence and peace which was rare in the post-war era. Ted Hughes is well-known for Shamanistic influence on his poetry. Shamanism is an ancient animistic religion of the northern Asia. Thus spirits are given the form of animals which can visit poets in order to inspire them, and this is another way an alternate for the organized religion was sought in poetry. The spiritual reality was more important for Hughes than the social reality as is evident from his poetry. These are the bearings of his subconscious that reflect in his expression and again defy rational intellect. All these modern poets in one way or the other reflect a spiritual longing in a time of hopelessness and existential confusion; they all seek a purpose of life through poetry by voicing inner thoughts, desires, dreams and visions. Such is the role of these elements in poetry that resist the intellect to convey an emotion. Modern poetry was carefully built upon sequences of imagery which conveyed emotional and moral meaning generally intended to be felt rather than inferred. Wallace Stevens is usually held to be a highly rational poet, and his poems are in many other ways very tightly controlled, though the poems themselves do not operate by conventional linear rationality. They do not begin with one reasonable thought or event nor narrate logically to an end, but are rather "meditative". They are composed of a number of shorter poems or cantos built up around a particular idea or theme, or set of themes. This poem shows how a single black bird can be seen from multiple perspectives to reach an understanding of what it really is, and this is what scientific reductionism stood for. Reductionism meant an approach to understanding the nature of complex things by reducing them to the interactions of their parts, or to simpler or more fundamental things. A few examples of reductionist attempts to explain the presence of religion were: There was no order in the universe, reality was a human construct, and language could only communicate the approximate and not the ultimate. The god, who was thought to be a protector by faith holders, was no longer there when millions of innocent humans died in the world wars. Faith gave no hope and meaning to the life of a modern disillusioned man, how could then man write poetry in such hard times? Stevens answered such questions by his poetic theory. His work suggests the possibility of a supreme fiction in which men could propose to themselves a fulfillment. Thus poetry has a vital significance in filling up the metaphysical vacuum created by scientific rationalism. There are many poems relating to the interactions between reality and the imagination, which are to be regarded as marginal to this central theme.

6: Fragmentations in the Postmodern by A. Fuat Firat

Fragmenting modernism' is about Ford Madox Ford, a hero of the modernist literary revolution. Ford is a fascinating and fundamental figure of the time; not only because as a friend and critic of Ezra Pound and Joseph Conrad, editor of the 'English Review', and author of 'The Good Soldier', he shaped the development of literary modernism.

7: Fragmenting Modernisms

Modernist era, which has been defined as a time when "experience was fragmented" and "alienation and ironic detachment became common responses to the human predicament" (Moore).

8: Modernist poetry in English - Wikipedia

After Romanticism and Gothicism had their run, modernism came around the corner"after World War I, the modernists were all about uncertainty, alienation, and fragmentation. Sound familiar? Yeah, the modernists and postmodernists had a lot in common.

9: Fragmenting Modernism by Sara Haslam | BookFusion

Fragmentation or deconstruction art? At first I wondered if I was looking at deconstruction art, a late 20th century movement where the theory of "Deconstruction", is a form of semiotic analysis.

Mammary Development in Cancer (Biochemical Society Symposia) Cultural anthropology and human experience the feast of life Getting Started with Peachtree 2005 Syndromes with obesity Philip L. Beales, Raoul Hennekam. Taking steps toward a successful EHR implementation Shelleys platonic answer to a platonic attack on poetry Diablo 3 the order One Night in the Coral Sea Girls, delinquency, and juvenile justice An expression of character 1. The Shang Period (18th-12th c. BCE) Kids Contraptions Gr K The prison reform movement Girls Night Out 2008 Wall Calendar Ford 555c backhoe manual World war ii soviet armed forces 3 Age matters in Old English literature Jordi Sanchez-Marti Forward English Course Pre-Intermediate Book 1 (Forward English Course) The Dove of Peace sculpture Essence of Tai Chi 8 Copy Cou British administration and the northern Sudan, 1917-1924 Life works and writings of Jose Rizal by Capino The western heritage volume a 11th edition Statistics for business and economics newbold 7th edition Financial risk management exam questions and answers Discrete mathematics and its applications Kenneth H. Rosen Pt. 1. General correspondence, 1945-1947 The secret fort written by Brian Conway Texas Slave Narratives Motivation and emotion Military aircraft today Application of nanotechnology in robotics Skin parts and functions Human Diversity and the Culture Wars The billionaire and the bassinet Which way is home? Tolstoy's great midlife crisis An oration pronounced before the citizens of New Haven Microscopy of Semiconducting Materials 1991 Quickbooks p&l sheet