RESEARCH TITLE

PIONEERS OF POSTMODERN THEORIES

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Abstract

The Postmodernism meant theories, current of philosophical, intellectual, literary, monetary technical school. The most influential early postmodern pioneers were Jean Baudrillard, Jean-Francois Lyotard, and Jacques Derrida. Michel Focault is also often cited although he personally rejected that label. (Carter, 2012). The pioneers of postmodernism the French intellectual Jean-Francois Lyotard(1924-1998), denies the truth, such as Nietzsche. He argues that knowledge cannot claim to be offering truth in any absolute. Jean Baudrillard's thought is terrifying for many scholars of politics who wish to explore it or apply it to their work(Sokal and Bricmont, 1998: 142). Jacques Derrid's work has had a major impact on scholars working in the humanities and social sciences.(Attridge and Baldwin, 2004; Bennington and Derrida 1993).

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Postmodernism

Postmodernism is not a ***natural kind*** nor a ***material artifact***. It isn't even a theory, that is to say, a work of intellectual architecture, free-standing and well-founded. Instead it bears the signature of an intellectuals' movement: the " ism" ending. People speak of the Theory of Relativity, and then again they speak of Relativism. Hence when people are asked about " postmodernism" they are asked not about an object of thought but about what a number of people are thinking. Probably only some are thinking while others are following the trend by repeating language, that is, by letting their vocabulary do their thinking (**Curtius**, 1948).

One of the most ambiguous terminology and exciting the period of postmodernism is the " postmodernism" itself. Critics and scholars disagree about it, of postmodernism; Due to the multiplicity of its concepts and its implications from critic to another. There are a lot of meanings that made the concept of postmodernism contradictory with each other and different and overlapping. According to a ***Dictionary. Com 2016*** the term is " a number of trends or movements in the arts and literature developing in the 1970s in reaction to or rejection of the dogma, principles, or practices of established Modernism, especially in a movement in architecture and the decorative arts running counter to the practice and influence of the International Style and encouraging the use of elements from historical vernacular style and often playful illusion, decoration, and complexity" , and in Merriam-Webster is: " of, relating to, or being any various movements in reaction to Modernism that are typically characterized by a return to traditional materials and forms (as in architecture) or by ironic self-reference and absurdity (as in literature)".

In his book Literary Theory, Carter says that postmodernism meant theories, monetary and technical schools that have appeared after postmodern, structuralism semiotics and linguistics. The postmodernism is: to undermine Western metaphysics, and the destruction of the central arguments that dominated ancient and modern Western thought, such as language, identity, origin, voice, and mind, so has used the mechanisms of dispersal, uncertainty, disagreement and westernization. Postmodernism appeared combined with the philosophy of anarchy, nihilism, disassembly, meaninglessness and disorder; therefore, it got some of its characteristic from those philosophies (**Carter**, 2012).

The recall history is intended to cancel the anti-historicism of Modernism and its rage for the New. In fact one might say that modernism has to modernism a relation similar to that which every romanticism has to its ever-anterior rationalism, a relation of reaction and return. However, the particular modes of this round of postmodernism are dictated by the particular Modernism which it sublets. As the technological universalist Esperanto is superseded by a folksy local vernacular, the postmodernist work becomes, " radically eclectic" (**Jencks**, 1986)**.** This eclecticism treats the past as a flea market where one can easily acquire old functionless things: Bricolage is the technical term for this browsing in the postmodernist literature.

What each human being reports as a personal conversation is always to be taken seriously. When anyone speaks impersonally or intellectual happenings or uses a collective ' we' about thought, an inquiry into the meaning of that companionable

pronoun is called for. The idea that we are in a " postmodernist, culture has been a commonplace since the mid- seventies" says a commentator(**Hughes**, 1993).

The postmodern challenges the dominate assumptions of how people work in the world. Postmodernism describes the political and aesthetic movements that exist as disciplinary, social, and narrative responses to the historical period defined as modernity. Previous, or modern, approaches characterized society as rational, stable, and well-ordered. Postmodern approaches in contrast, value counter rational, reflexive, other-oriented, global, and networked models for organizational study (Shockly-Zalbuk, 2002). Stewart Clegy (1990) in his *Modern Organizations* builds on the concepts of Lyotard (1984) and Baudrillard (1993), who describe the postmodern condition as highly ordered, technologically specialized, mass-mediated, and demanding of precision, speed, flexibility, and adaptability in individual performance. These continuous and often conflicting demands promote numerous constructions of reality, foster ambiguity, raise distrust of traditional authority, and stimulate alternative sense making. Baudrillard has termed the postmodern condition converting empirical and symbolic reality into mass-mediated signs, experiences and objects the simulacrum**.**(**Ibid**,).

By the early 1980s the postmodern movement in art and architecture began to establish its position through various conceptual and inter media formats. Postmodernism in music and literature began to take hold earlier. In music, postmodernism is described in one reference work, as a " term introduced in the 1970 " , while in British literature, *The Oxford Encyclopedia of British Literature* sees modernism " ceding its predominance to postmodernism" as early as 1939 (**Dettmar**, 2006). However, dates are highly debatable, especially as according to Andreas Huyseen: " one critic's postmodernism is another critic's modernism". This includes those who are critical of the division between the two and see them as two aspects of the same movement, and believe that Modernism continues. Postmodern theory asserts that the attempt to canonize Modernism" after the fact doomed to undisambiguable contradictions(**Jameson**, 1991).

In a narrower sense, what was Modernist which accentuated the benefits of rationality and socio-technological progress were only modernist (**Wagner**, 2002).

Since the' 60 postmodernism dominates in the literature, and architecture. In the late 1980's the postmodernism became a trend in human geography. Postmodernism is a theoretical approach against the modernism. The postmodernism rejects the theory of the modernism. That means that the postmodernism doesn't believe in the absolute truth and that every person has its own truth. Nobody is able to doubt about others truth because life-experience and personal vision create a personal truth. This is for every person different. Therefore, nobody can be wrong about the truth. In short postmodernists seemed to throw reason itself into doubt. Everything is a subjective truth. Science is a matter of faith just as much as anything else(**Stuart & Valentine**, 2010). There are three major practitioners of postmodernism: Jean-Francois Lyotard, Michel Foucault and Zygmunt Bauman. As we know the postmodernism is a critique approach against modernism. Modernism exists since the 17th century and is also called as the enlightenment. The modernistic people are interested in the working of the world and they think that they can understand the world as an absolute truth. Own

experiences and reasons to believe in an own truth are rejected by the modernism (Verhoeven, 2010).

Critical Theory

Postmodernism is a wide sweeping reaction to the modernism. It is not an organized movement and many of the theorists and writers identified as postmodernist refute the label. Initially a movement reacting to modern architecture and modernism in art, postmodernism as critique of the modern has spread to every department in academia. Postmodernists in sociology have focused their critique on modernity, its assumptions, institutions, economic order, and culture. They believed modernity has ended and that we are in the era of postmodernity (**Giddens,** 1991).

Because of the fragmented nature of the postmodernism it's not possible address all the elements of the postmodern critique. However, three broad postmodern themes that have had a significant influence on sociological theory can be identified:

-A critique of positivism.

-The theme of institutions and domination.

-The critique of meta-narratives and language.

Positivism is an approach to the social that maintains knowledge can only be acquired through value-free observations and the use of proper scientific or mathematical methodologies. This postmodern critique claims that there is no such thing as a value-free observation, that science cannot be applied to the social in the same manner it is applied to nature, and that knowledge does indeed arise from other sources than observation and analysis. Postmodern writers address the power of institutions, their ability to discipline, how they advantage few while silencing many, and how they separate people from their needs. Postmodern theorists have also attacked meta-narratives, grand theories that claim to capture universal principles and explain experience and the order of things, for being no longer believable in a time when people are aware of their differences, diversities, and irreconcilable needs (**Lyotard**, 1984).

Language is oppressive, language is power, language carries with it a history and yet is contextually anchored in the moment, and perhaps the most famous postmodern critique is that meaning in language cannot be known , but must be fundamental paradigms that nurtured sociology in its infancy and still form the bedrock of dominate sociological theory today. They also have proved new approaches to sociological theory and the basis for greater diversification research(Ibid.).

The postmodern criticism of positivism has been anchored in a school of social thought called critical theory. Critical theory proposes that sociology should not only analyze society, but work to change it. Max Horkheimer(1895- 1973), who first defined critical theory, was one of the early critics of positivism. Horkheimer had no quarrel with the role of observation in the social sciences. He was as much of an empiricist as Comte. However, positivism elevated observation and scientific method as the lone viable source for knowledge of the world. For Horkheimer this reduced the world to the world of " facts." These " facts" could not be questioned. Though the " facts" were verifiable they could not be shown to be good, bad, true, or untrue. Furthermore,

positivism only reproduced what already existed. It could not imagine a new future or new possibilities. (**Stirk,** 1997). Positivism could not speak to the truth of art, literature and music.

A decade later Horkheimer would identify positivism and its controlled mechanism as the instrument that fostered the rise of technical processes that objectified nature and humans, allowing both to enter seamlessly into the all- inclusive economic apparatus. Horkheimer believed that it was   treating people like objects in the mechanics of society that allowed the Holocaust to happen (**Adorno & Horkheimer** , 1972).On the issue of value-free observation, Horkheimer argued that it only leads to objectify humans and the result are undesirable.

Herbert Marcus (1898- 1979), a young associate of Herkheimer, argued that value judgment   simply could not be separated from reason. Who we are, our lived experience, cultures, race and ethnicity informs all of our judgments and how we reason. Value-free judgments are therefore, at their every core, unreasonable(**Marcuse**, 1991).

Over the years the term positivism has fallen out of favor in sociological circles, yet traces of positivism remain. Critical theory as a postmodern critique has influenced a new generation of sociologists that work to combine the methods and theory of sociology with an understanding of the biases the observer brings to project and the context of people being studied (Ibid.,). Through critical theory itself remains a small contingent among sociologist the rise of feminist theory and the use of personal narratives and life stories in sociology can be traced back to critical theorists' critique of positivism.

Critical Movement in Academia

   Postmodern ideas are relatively different from previous concepts of modernism. There are those who see the ideas of postmodernism. It would have been possible to take care of writers and artists before. Thus, *Habermas i*ntended the " values of enlightenment of reason and social justice". The term postmodernism (and similar words) is also seen by many as referring, in general, to the role of the media in capitalist societies in the late twentieth century. Whatever its preferred use, it is clear that the theory of the interpretation of social and cultural developments by grand narratives is no longer possible or acceptable, and that ideas can no longer be closely linked with historical reality. Everything is text and image (Juan-Navarro, 2000). For many, the world depicted in the film *The* **Matrix** where human life imitates the machines it controls, tries to convince the viewer of a postmodern world to convince him of a nightmare of science fiction, a metaphor for the current human condition. There are scholars who associate postmodernism with the philosophy of dismantling and undermining, and breaking the major central categories that dominated Western culture from *Plato* to the present day. This is what *David Carter* said in his book *The Literary Theory*. These postmodern attitudes are fundamentally skeptical of all human knowledge, and have influenced many academic disciplines and fields of human activity (from sociology to law and culture studies, among others). For many, postmodernism is dangerously nihilistic. It undermines any sense of order and central control of experience. Neither the world nor the self has a coherent unity (**Ibid**).

The Most Important Postmodern Theories

A series of literary, critical and cultural theories that accompanied the postmodern period between the sixties and nineties of twentieth century contributed to the division of postmodernism into three categories:

-Postmodernism, structure and design

-Literary and cultural postmodern theory (sometimes represented by deconstruction).

-Postmodern social theory, which analyzes society using the tools provided by postmodern critique of existing social theory.

In this regard, the most important theories can be mentioned:

Exegetical theory, the theory of receiving and acceptance, deconstructive theory, critical theories of Frankfurt School, cultural criticism theory, cultural theories, sexuality theory, Gender theory, non-historical theory, Ethnic theory, Feminism, neo-aesthetic theory, Postcolonial theory, discourse theory (Michel Foucault), The prognostic approach, deliberative approach, Environment criticism, Genetic criticism, Dialogue criticism, Cultural materialism, Semiotics of exegesis, and Semiotics of passion (Jameson, 1984).

Several theories draw attention to the way in which postmodern critics reject the elitism, sophistical formal experimentation and tragic sense 0f alienation to be found in the modernist writers. Ihab Hassan, for example, contrasts modernist ' dehumanization of Art' with the postmodernist sense of the ' dehumanization of the Planet, and the End of Man'. While James Joyce is ' omnipotent' in his impersonal mastery of art, Samuel Beckett is ' impotent' in his minimalist representation of endgames. Modernists remain tragically heroic, while postmodernists express exhaustion and ' display the resources of the void' (**Hassan**, 1975).

Pioneers of Postmodern Theory

It is well known that postmodernism has pioneers, theories, philosophers and critics, among them is the French Philosopher Jean Baudrillard (1929-2007), who is best known for his criticism of modern technology and media. *Baudrillar***s** made a series of concepts, such as floating truth, and above truth, attention to science fiction, and care for virtual worlds. Hence, he criticized the relationship between the signifier and the significance of *Ferdinand Dossoser*, where he denied - as *Jacques Derrida* the existence of a clear meaning, but said floating connotations or the meaning is absent. Hence, he refused to distinguish between the manifestations and the facts underlying these manifestations. For him, the differences between the signified and the signifier have finally collapsed. Signs no longer make sense in any sensible sense, as the real world consists of floating connotations. He explained these ideas in his work*: Demonstrations and Simulations*, 1981 (*Hassan*, 1989)

Baudrillard and the German philosopher *Nietzsche* have denied the existence of truth as long as it is closely related to language, error, suspicion, figurative exaggeration, imaginative rhetoric and the media. Hence, <u>**Baudrillard**</u> said in the concept of "Transcendent truth":

"The notion of truth is born, where something is real only when it moves

*within the media. Postmodern communication technologies generate free floating images, where no one can experience any experience if it is not in a derivative format"(**Baudrillard**, 1984).*

The world experience of tampering has taken the place of any distinctive culture, and tampering has only one dialect: that of the United States .Baudrillard's writings, for example, "gross strategies" and "illusion of the end," have become increasingly nihilistic; the signs have become meaningless because of their endless repetition and disagreement. His extremist views led to the famous phrase, which attracted harsh criticism that the 1991 Gulf War was not real, but a media event. "It is not real; it is a war without the symptoms of war". (**Carter,** 2012). This led many to doubt that Baudrillard himself had moved beyond reality, and no longer lived in a worldly body. Consequently, the concept of transcendental truth prompted him to pay attention to imaginary and virtual worlds. In this regard, says **David Carter:**

> *"Baudrillard does not see in his arguments any specific details about cultural or social contexts, and not in writing science fiction and fairy tales. Some have also demonstrated that many of his ideas were preempted in such works". (**Ibid**)).*

Baudrillard himself wrote an article praising science fiction writer **J. Ballard.**

As already mentioned, his vision of the world found echoes in cinema, especially in this type of film in which virtual reality becomes indistinguishable from the real world, and also in the concept of 'cyborg', it is a hybrid of humans and technology. The French thinker Jean-**Francois Lyotard** is also one of the pioneers of postmodernism. (1924-1998), who denied the truth, such as: **Nietzsche,** especially in his book **Postmodernism Condition,**1979. (**Lyotard**, 1984) In this book, Leotard argues that knowledge cannot claim to present truth in any absolute sense because it relies on language tricks that are always relevant to specific contexts. **Leuthard** owes much to **Nietzsche** and **Wittgenstein** claiming that the goals of the Enlightenment in human liberation and the spread of logic produced only a kind of scientific arrogance. **Jürgen Habermas** refused to accept this assessment of the fate of the Enlightenment goals, which he believes are still viable. (**Carter,** 2012; **Lyotard,** 1984). **Leotard** revolted on mental concentration, such as the pioneers of deconstructive philosophy, **Jacques Derrida**, for example, criticizing his dominance, exploitation, closure, and control over art and life. **Leotard** makes a note in his 1971 **Discourse and Personality** that structuralism has ignored it (**Santiago,** 2000). **Leotard** distinguished between what he "**sees and understands**", the third dimension which: format, and what is read in the two- dimensional text (**Barth**, 1997).

Leotard argues citing **Foucault,** that what is considered rational thinking by modern thinkers is in fact a form of domination and domination. For **Leotard**, the formal level which seems to incorporate **Freud's** sexual desire or the power of desire, he acquires a unified meaning through rational thought processes   and criticizes, destabilizes and disturbs art, on the other hand: which a meaning from the meanings of completion and closure. The most important proposition of **Jean-Francois Leotard** in the framework of **Post-modern Literary Criticism** is to get rid of theoretical rules and applied standards at the moment of critical practice, in the sense that literary criticism

is freed from adherence to methodological rules and preconditions. In this context, ***David Carter*** says:

> "*One of Leotard's hints of postmodernism, which is important for the actions adopted by literary criticism, it is that analysis must proceed without any predetermined criteria, where the principles and rules governing the analysis process are revealed*" (***Carter***, *2006*).

Jacques Derrida is also one of the most important postmodern philosophers, where he was concerned with the dismantling of Western Culture, distracting and postponing, and undermining its central categories of criticism and dissection, to expose the dominant Western institutions and expose the white mythology based on hegemony, exploitation, colonization, Westernization and exclusion. (***Ibid***).

Hence, ***Derrida*** revolted on a series of structural categories such as connotation, sound, order, structure, and other concepts, he called for compensating the sound in writing. He also considered that the meaning of the mark is not one, but rather different meanings, and that the meaning is not based on reference, but on the difference between contradictory meanings. ***Derrida*** also does not like established rules, definitions, standards and fixed methodologies (***Sarup,***2001). Therefore, deconstruction is a methodology, not a methodology with steps, which is between, inside and outside, what they are interested in is the dismantling of thought, text and discourse, through the mechanism of dispersion, undermining and demolition, to build different and contradictory meanings, and questioning certainty postulates, and refuted by criticism, dissection and dissent.

Jacques Derrida has criticized Western metaphysics that represent attendance, language and phonics. Thus, it undermined a set of prevailing concepts, such as identity, substance, logos, sign, signification, phenomenon, system, college, membership, substance, Intelligence, sensitivity, realism, truth, certainty, culture, nature, manifestation, error, and speech (***Barth***, 1997).

Michel Foucault is also one of the pioneers of postmodernism. He was very interested in the concept of discourse, power and power. In a sense, knowledge in an era constitutes a discourse that contains certain rules that society recognizes, forming its real power and authority. In other words, every society has its power and authority, and that power is expressed in rhetoric and knowledge, this is illustrated by ***Foucault*** in his book ***Discourse System, 1970***. ***Foucault*** believes that there is a close relationship between knowledge and power, and that the discourse about man is old, and in the 19th century it became a discourse on man par excellence (***Stephen*** , 2008).

Foucault is influenced by the extent to which knowledge is linked to the power and authority of society, and that truth is power and authority. Hence, he read human knowledge in the light of fossil and genetic analyzes, in relation to power. ***Michel Foucault*** also revolted against Western philosophy and its classical divisions, in the sense that it undermined philosophical illusions, and felt that those who possess science and knowledge have power. ***Foucault*** in his book " ***Discipline and Punish***)" (1975), examines the system of power, as a structured and structured institution, an apparatus of discipline and discipline, and an expression of liberal society, Foucault was influenced by the work of ***Bentham*** and in this book we have historically gone

from the stage of observing bodies to the observation of minds and behaviors (***Santiago,*** 2000).

This means that the state is built on the power of power, discipline and discipline, and the control of individuals, bodies, minds and behaviors. Hence, imprisonment, for example, is a model of the power of liberal power and the power and prestige of the state. This means that ***Foucault*** calls for the liberation of man from power and for the institutional power of the state.(***Foucault***, 1977). ***Foucault*** is therefore closely linked to the philosophy of power, defends self-freedom, and shows that each era produces its orderly and dominant discourse. Thus, the discourse system proclaims the truth of the world and embodies its firm certainty standards.

Foucault also paid great attention to discourse analysis, refused to adhere to the ready-made curriculum, and used duplicate mechanisms, and considered it a key box. The text is open and versatile, and cannot be read unilaterally. This means that Foucault believes in multiple readings and varies from critic to critic. Foucault focused on new topics such as sexuality and sex theories. He was the most influential French writers and philosophers in Anglo-Saxon culture (***Hassan,*** 1987).

Gilles Deleuze, on the other hand, interested in pluralism and openness to the others in recognition and interaction. He considered philosophy as a philosophy of pluralism. Hence, he criticized the identity, philosophy of the one and congruence. He also criticized a group of philosophers such as ***David Hume, Bergson, Leibniz, and Spinoza***. He dedicated ontology with deep philosophical studies. He used his philosophy as a platform for understanding literature, art and politics. Next, he talked about the social field, and formulated a concrete ontology of action and event. In his book ***Difference and Repetition, Deleuze*** focused on the founding philosophy. He spoke of pluralism in the context of difference, and pluralism - as is well known - the antithesis of the philosophy of identity. (***Deleuze,*** 1994). Hence, he links the philosophy of founding to democracy as a space for difference, and democracy is the appropriate system for the current development of society. Thus, the idea of founding and difference is one that contradicts the idea of identity, unity, exclusion and Westernization, certain interpretations of Soren Kirkgur, Karl Marx, or Friedrich Nietzsche are important precursors of postmodernism (***Stephen*** , 2008).

Other notable influences on postmodernism include ***Lawrence Stern's Tristram Candy, Alfred Gary's Batavics*** and ***Lewis Carroll's work*** (***Santiago***, 2000).

Art and literature in the early part of the twentieth century play an important role in shaping the character of postmodern culture. Dada attacked the notions of fine art in an attempt to break down the differences between high and low culture. Surrealism further developed Dada concepts to celebrate the unconscious flow with influential techniques such as automation and meaningless interviews . ***(Ibid)***.

Some other important contributions to the postmodern culture of literary figures include the following: ***Jorge Luis Borges*** was experimenting with supernatural imagination and magical realism, ***William Burroughs*** wrote the traditional model of the postmodern novel ***Nude Lunch***, and developed a slicing method (similar to ***Tristan Tzara's*** (***How to Make a Dada Poem***) to create other novels such as the (***Nova Express***), ***Samuel Beckett*** attempted to escape the ghost of ***James Joyce*** by focusing

on language failure and humanity's inability to overcome her condition, topics that were later explored in works such as *Waiting for Godot* (*Barth,* 1997).

The anti-fundamentalist philosophers such *as Heidegger* and then *Derrida* studied the origins of knowledge, they argued that rationality was neither as certain nor as clear as modernists or rationalists had claimed. The flourishing of anti-institutional movements in the 1960s can be identified as the post-modern event. The theory gained some of the strongest territory early in the French Academy (*Stephen* J, 2008).

The Arab-American theorist *Ihab Hassan* was one of the first to use the term in its present form (although it was used by many others before him, such as *Charles Olson*, for example, to refer to other literary trends) in his book *Orpheus* : *Towards Postmodern literature*, in that book, *Hassan* traces the evolution of what he called *literature of silence* through the *Marquis de Sade, Franz Kafka, Ernest Hemingway, Beckett,* and many others including developments such as the absurd theater and the new Roman. In 1979 *Jean-Francois Leotard* wrote a short but influential work entitled *Postmodernism: A Report on Knowledge. Richard Rorty* wrote *Philosophy and the Mirror of Nature* (1979). *Jean-Baudrillard Foucault* and *Roland Barth* also had an influence on the postmodern theory of the 1970s (*Hassan,* 1987)

What makes Murakami a symbolic issue for the relationship between postmodernism and sexuality is derived from the colonial nature of modern Japanese literature. More specifically, Murakami's remarkable as well as exotic nature can only be understood when he is placed in the Japanese literary scene at the time (*Barth*, 1997).

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