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## ACRITICALSTUDYONNEWTRENDS,DIMENSIONANDEXPERIMENTSIINMODER N/POST-MODERN ENGLISH LITERATURE

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### Abstract:

Post-modernism encompasses a wide range of ideas and practices, including those in the fields of literature, art, culture, architecture, and more. The word "post-modernism" has been defined by literary scholar Ihab Hassan. Many key differences separate post-modernism from modernism according to Hassan's definition.

Modernism	Post-Modernism
Purpose	Play
Display	Chance
Hierarchy	Anarchy
Hypotactic	Paratactic
Totalization	Deconstruction
Presence	Absence
Root/Depth	Rhizome/Surface
Synthesis	Antithesis
Urbanism	Anarchy and fragmentation
Elitism	Anti-authoritarianism

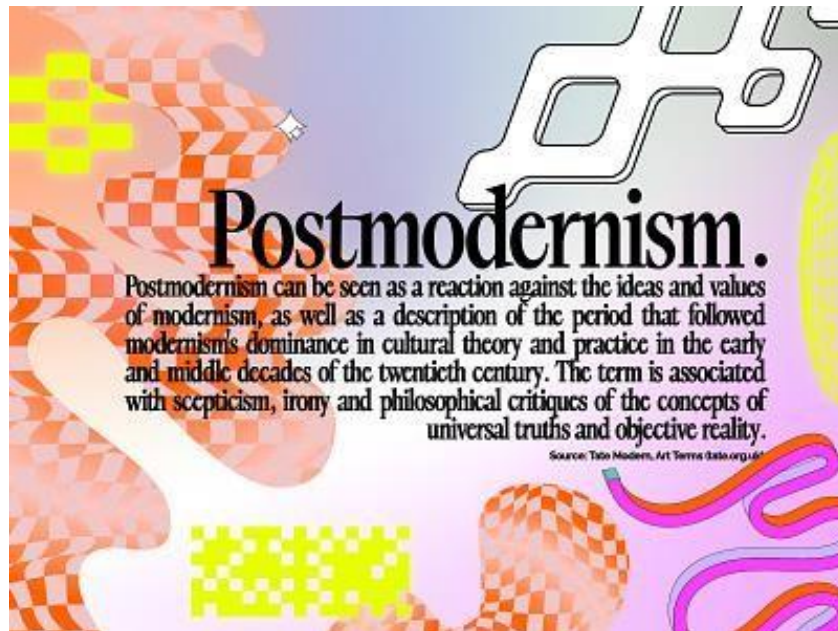
Semiotics, post-structuralist deconstruction, and structuralism are all part of the massive theoretical movement known as post-modernism, which arose after high modernism. Postmodernism is characterised as a cultural phenomenon by its fragmented and discontinuous elements in media including the internet, music, videos, television, and advertisements. The Great Depression and the Roaring Twenties saw the rise of a new literary movement that challenged orthodox critique. Modern critics argue that traditional criticism neglected the text in favour of analysing the author's life and work or the work's place in literary history. The new school of criticism argues that literary works should be judged only

for their merit, without regard to any other factors. William Empson, in addition to Allen Tate, David Daiches, I.A. Richards, T.S. Eliot, Cleanth Brooks, and F.R. Levis, are notable members of the new school of literary critics. Most notably associated with the group are Phillip Wheeler, Francis Fergusson, Maud Bodkin, G. Wilson Knight, and Robert Graves. These critics argue that even in very realistic and intricate works, the narrative frameworks and literary forms are nothing more than cliches and fundamental mythological formulas. Sigmund Freud and Jacques Freud were highly esteemed for their expertise in applying specific psychological concepts to literary study. Psychoanalytic critical analysis may look at the author's mental health.

### **Introduction**

An important part of the research into the topic is Peter Child's book (2000 updated version 2007), in which he states that modernism is no longer seen as a "progressive modal modal." Also, in his perspective, modernism is a literary school that distinguishes itself from broader social structures like mass movements and popular culture while simultaneously embracing and embracing the coexistence of many styles in works. Another way of looking at modernism is as an attempt by inventive art forms to break free of the predetermined boundaries of representation, whether they political or formal. Viewed through the prism of such a broad notion, the limits of modernity seem even more illusive. Time, culture, and creative production are just a few of the many academic fields that examine the same object. This allows for a dual interpretation of the kid monograph: first, as a synopsis of the observed patterns so far; and second, as a means to access hitherto unexplored territory for future studies. We may continue on to the next five monographs: *The Bourgeois Interior* by Julia Prewitt Brown, Emily Blair's *Virginia Woolf and the Nineteenth-Century Domestic Novel*, and Brown's own *The Bourgeois Interior*. We are fully prepared to begin working on these five monographs. Two people named Alexandra and Helen Harris *The Interwar Novel*, E.H. Young's writings, the 2010 book *Romantic Moderns: English Writers, Artists, and Imagination from Virginia Woolf to John Piper*, Chiara Briganti and Kathy Mazel's *Domestic Modernism*, and many more works are examples of Romantic Modernism. It is difficult to see the seeds of re-interpretation growing from the label's distinctive method of analysing modernism's formal features. The label offers a fresh perspective, which is why this is the case. The semiotics of locations, whether public and urban, private and rural, or domestic and public, are at the heart of the modernist reevaluation, which has its foundations in cultural

theory and cultural studies. The reassessment of modernism revolves on this analysis. Although these ideas may have seemed unconnected to politics in the past, it doesn't alter the fact that this is not the case now. The connection between the dichotomy between middle-brew aesthetics and modernist aesthetics is also substantial.



However, the contemporary definition of "literary" does not go back farther than the 1950s, when Ferdinand de Saussure's structural linguistics began to significantly influence English literary criticism.

Furthermore, the New Criticism and other formalist groups with European influences, such as the Russian Formalists, had referred to their more abstract endeavours as "theoretical." As an illustration, consider the Russian Formalists. A separate discipline known as "literary theory" did not emerge until the wide. This was not until the broad.

In spite of literary theory books becoming ubiquitous in the early 1990s, interest in "theory" as a field was going to decline. Since Zoot's release, the debate over theory's role in literary studies has mostly subsided, and debates on the subject in cultural and literary studies have become much more polite.

The question of what constitutes literature ranks high among literary theory's central issues. There may be discrepancies in approach, results, and even the notion of a "text" amongst theories. Studying the evolution of literature and literary criticism and theory are interdependent, that much is certain. In the second part of the twentieth century, literary

theory was quite popular in academic circles in the United States and the United Kingdom.

They taught it and included it in the curriculum because, from an academic perspective, it was incredibly innovative. The philosophical study of literature and literary practices—literary theory—has a significant impact on contemporary literary criticism. Consequently, the core of literary art is engaging with literature via reading, analysis, and feedback. Even without a clear origin narrative, every work of literature has a past. In what I will call "the origins of literature," this part aims to demonstrate how, among the several attempts that can be deemed "literature," a certain presumption on the syntax of poetry and methods of analysis rose to prominence. These presumptions continue to influence how we see literature.

When it comes to making people feel and understand things, literature is second to none. Like most things involving people, this had a significant impact. The philosophers held the view that astrological knowledge was the pinnacle of wisdom and the key to fulfilment in life. Some went on to become astronomers, while others claimed divinity as their own. They would speculate using both natural and supernatural sources if they were cognizant of the situation. Critiquing books for aspects including structure, psychological ideas and kinds, and persuasive tactics is part of a literary critic's job description.

Poems of T.S. Eliot or Gerard Manley Hopkins, for instance, could appeal to a novice critic due to the moral or theological undercurrents that show the anguish and uncertainty of a sincere quest for religion in the contemporary world. Marxists said that the poem's religious viewpoint was too near for the new critical reading to properly separate, making it unintelligible. By seeing poetic allusions to God as metaphors for more profound meaning and by studying the referential structure of these allusions apart from the topics themselves, poststructuralist critics might choose to disregard the issue altogether. Literary critics who subscribe to Darwinism may use the work of evolutionary psychologists to bolster their claims. Canadian literary critic Northrop Frye set out in the late 1950s to solve the issues with early reader-response and other sociological and psychological approaches, with the goal of bringing together historical and modern critical perspectives. Based on the premise of an intertextual "order of words," his method was clearly structuralist, as outlined in his *Anatomy of Criticism*. Not to mention that certain kinds of structures are present in all of them. His method remained popular in English literature classes for a long time, even when poststructuralism was in vogue.

A number of literary traditions have sought to muddy the waters by applying textual analysis to a wide range of sources, including cinema, nonfiction, historical narratives, cultural events, and more, rather than only "literary" works. Particularly guilty of this are post-structuralist offshoots such as New Historicism and deconstruction.

Another key difference is the relevance of the author's intentions, or the ideas and goals conveyed in a work, according to different theories of literary interpretation. The author's intentions serve as a compass and main arbiter of what constitutes "correct" interpretation in literature from the pre- to post-modern period. Because it was the pioneering critical tradition to place more emphasis on analysing "the text itself" than on authorial interpretation, new criticism was groundbreaking.

A sociological perspective on literature that holds that artistic creations are tangible manifestations of historical events. The ideas put out by the governing class can determine a period's worldview, as was the case in the Victorian era. The "objective" portrayal of reality in art may find support in Marxism, which sees class struggle as present throughout history. A work of art, in the view of contemporary Marxism, is both historical and distinct from that time. Marxism and the Frankfurt school have some commonalities (Abrams 178; Childers and Hentzi, pp. 175-179). Considerable figures include Karl Marx, Fredric Jameson, Raymond Williams, and Albert Althusser (Althuser). Benjamin-Jen-Meen, Walter Benjamin. Not to mention Graf Zemach, Georg Lukacs, and Antonio Gramsci.

As colonialism crumbles or the worldwide power of European empires begins to wane, we reach the post-colonial era. The difference is not always clear, even though most people use "post-colonialism" to mean the period after colonialism's demise. When used critically, postcolonialism is defined as "a combination of theoretical and analytical methods used to analyse the culture (literature), politics, history, etc., of former colonies of the European empires and their relationship to the rest of the globe."

Dispelling cultural stereotypes and the resurgence of such biases is one of the several obstacles encountered by postcolonial authors. Edward used the term "orientation" to describe the evolution of Western discourse on the East. Major figures include. According to Edward, Hemi Bhabha and Frantz are very much together.

From an intellectual perspective, they thought it was very innovative, therefore they chose to teach it and include it into the curriculum. Literary theory, an academic area that

examines literature and its processes, and contemporary literary criticism have close ties. Therefore, literary art is literature and its study. There may not be a clear beginning to literature, but it certainly has a past. What I'll call "the roots of literature" will focus on how, out of all the many attempts that may be called "literature," a certain set of assumptions about poetic language and analytical methods emerged. We persist in approaching literature with these preconceptions.

When it comes to conveying ideas and feelings, nothing beats the written word. This had a major effect, as expected from humans. The apex of wisdom and the way to happiness, according to these thinkers, was familiarity with one's constellations. Still others became gods themselves, while still more went on to astronomy as professions. They posited explanations grounded in both the natural and supernatural in their pursuit of understanding. Criticism of literature include delving into the creative process, cataloguing the many psychological theories and methods used in novels, and dissecting the writers' use of persuasive techniques.

Recent critics' works often included hidden moral or religious messages; for example, a contemporary critic may appreciate T.S. Eliot's or Gerard Monley Hopkins' poetry for the sincerity with which it portrays the anguish and uncertainty of a real quest for religion in the contemporary world. Marxists contend that the new critical interpretation fails to maintain a enough critical distance from the poem's religious attitude, rendering it unintelligible. Alternatively, a poststructuralist critic may choose to disregard the subject altogether and instead examine the symbolic significance of religious allegories in poetry via the referential structure of its allusions to God. To bolster their claims, literary critics who believe in Darwin's theory of evolution could use remarks made by evolutionary psychologists. Canadian literary critic Northrop Frye sought to address these issues in the late 1950s by combining historical and modern critical perspectives, as well as by using early reader-response and other sociological and psychological approaches. Seen through the lens of his *Anatomy of Criticism*, which lays out his method—one that presumes an intertextual "order of words"—his approach is undoubtedly modernist. In addition, all buildings have the same basic structural elements. After poststructuralism became famous, his method remained highly regarded in English literature departments for a long time.

While certain schools of thought in literature have long advocated for a clear demarcation between "literary" and "non-literary" works, others have attempted to blur the

lines by analysing novels, nonfiction, films, historical records, cultural events, and historical reports through the lens of textual analysis. This has a disproportionate impact on post-structuralist theoretical traditions like deconstruction and New Historicism.

Additionally, there is disagreement among literary interpretation theories on the significance of intentionality, or the author's goals and viewpoints while writing a work. Prior to the 1900s, most approaches basically followed the author's objectives when deciding what was "correct" in terms of text interpretation. New criticism was the first school of thought to demand a literal reading of "the text itself" rather of relying on authorial interpretation.

An analysis of literature and culture predicated on the premise that artistic creations are tangible manifestations of historical moments. It is common to suggest the prevailing views of the ruling class when discussing historical periods with a defined worldview, such the Victorian era. To add insult to injury, Marxism's insistence on an ever-present class conflict can inspire creatives to pursue a more "objective" portrayal of life. Contemporary Marxism has a more expansive perspective, considering the existence of art both in and outside of its own historical epoch. It is possible to come across allusions to Marxism and the Frankfurt school between pages 175 and 179 (Abrams 178 with Childers and Hentzi). Notable individuals include Karl Marx, Fredric Jameson, Raymond Williams, and Louis Althusser (Alt-whossair). Ben-Jen-Meen, Werner Benjamin. Josef Graf Zemach, Georg Lukacs, and Antonio Gramsci.

Waiting for colonialism or the fall of European imperial authority to finish is the only way to enter the post-colonial era. The term "post-colonialism" conjures images of the period after colonialism in most people's minds, yet the difference is not always clear. An analytical and theoretical framework that seeks to study the "literature, politics, history, etc., of former colonies of the European empires and their relationship to the rest of the globe" is what postcolonialism is, according to the critical definition.

Postcolonial authors encounter several obstacles, including attempts to both reinforce and combat cultural stereotypes. Edward used the term "orientation" to describe the evolution of Western ideas about the East. Major figures include. Frantz and Hemi Bhabha were inseparable, said Edward.

### Conclusion:

To sum up, we might say that 20th-century English literature is a hybrid of the old and the new; there is both an abundance of the conventional and an abundance of the experimental. While it is premature to judge the value and impact of the current crop of critics, it is undeniable that they have elevated the level of literary discourse. Arnold's moral compass is evident in the critical creeds of D.H. Lawrence and Middle Tonne Murry, and historical criticism is useful in the works of professors and scholars such as David Cecil and C.M. Bowra for Evans, among others.

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