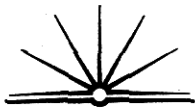
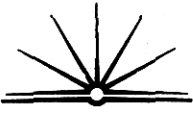


~~Postmodernism is certainly involves is a~~

Postmodernism is certainly about the "subversion of the old, the construction of the new" because it provides a new way of thinking about the ideologies of a contemporary society of continual reinvention. Postmodernism originated in the 1960's, a concept exemplifying a counterposition to the theories of modernism + structuralism. French theorists adopted this term in the 1970's which then grew in popularity in the 1980's. Postmodernism typically embodies a historical period that incorporates the mixture of any tradition, focusing on the mediation of language in defining a world. In a postmodern context the capacity of signs, symbols + visual images all affect



dominate language to affect the deep structures of belief. The film Orlando directed by Sally Potter, offers a conscious consideration into the dynamics of gender + time. Similarly, John Fowles' novel The French Lieutenant's Woman creatively criticises contemporary morals. In contrast, David Williamson's satirical play Dead White Males vindicates an attack on postmodernism, while validating traditional ideals. Alternatively, Ciina Douthwaite's concrete poem Bones examines the construction of the universal "man", while Alex Keshishian's postmodern documentary In Bed With Madonna (Truth or Dare?) primarily focuses on identity + expands upon the definition of the man. Postmodern texts



propose a new way of thinking by challenging the accepted notion of originality in the boundaries of gender, time, space + identity. These texts ~~propose~~ deconstruct the

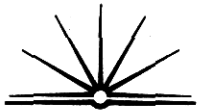
"old" and assumptions of texts in their context, creating instead the "new" through ~~a~~ innovative ideologies.

The postmodern film Orlando directed by Sally Potter is a lavish visual representation of a subjective reality. Following Saussure's synchronic theories, Potter focuses on the ~~text~~ "concepts of language as a sign system", where the ~~to~~ exploration of time challenges the construction of chronology. Potter deliberately inverts the natural process of "Death" to "Birth" in her fragmented



subtitles, to challenge conventional plot structures. The fluidity of time that is the ultimate subversion of the old is further conveyed through the pan-shots of the aristocratic nocturnal ~~nocturnal~~ skating party on the frozen River Thames during the Great London frost of 1603, or the magnificent tent caravans of central Asia - dynamics of history that become semiotic representations of a deconstructed reality.

Potter further explores the primary duality of gender + sex. She proposes gender, unlike sex, can be learnt by ~~feminine~~ feminine + masculine behaviour as demonstrated by the androgynous protagonist.



Orlando's sex transformation midway in the film is mimetic of Botticelli's "Birth of Venus" and is further signified by the inclusive close-up shot and line "self-reflexive line - "same person. No difference at all, just a different sex".

Orlando's immorality through 400 years of patterned world history correlates a hybrid text of canonical literature + experimental compositions, accumulating signature visuals. The dramatic performance of Shakespeare's "Othello", the allusions to "Alice in Wonderland" via the giant topiary tea-cups (framing a wide shot), the mournful digetic hymns of the Bedouin tribe women + the appropriated

visual from Christo art in the denouement are all iconic pronouncements that imply the transfer between art + culture + generation

Similarly, John Fowles' postmodern novel The French Lieutenant's Woman examines the social, more ^{scientific} ~~art~~ artistic illnesses ~~of~~ but of the Victorian age, in terms of criticising his own society - as Potter attempts with Orlando's fluid + fluid identity. Fowles manifest a literary puzzle that concentrates on the nature of reading and writing a novel

~~Fowles~~ Fowles deliberately adopts a Victorian romance set in the period 1867 - 1869

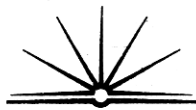
to disguise in fact a contemporary text, under the facade of conventional Victorian novels with absurd cliff-hangers + simultaneous narration. The intertextual epigraphs before each chapter allude to the canon of the period - Tennyson, Austen, Hardy + Darwin, giving responders a metafictional self-consciousness within the novel.

Fowles' candid ~~interest~~ interest in fiction + the construction of dialogue as perhaps, "only a game" becomes his response to literary theory + ~~to~~ to reconstruct the old. His authorial intrusions + random digressions follow the



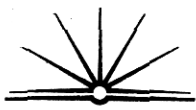
mentality of Roland Barthes's
"Death of ~~an~~ the Author" His
sudden, self-reflexive invasion
in the ~~thirteen~~ thirteenth chapter
"Who is Sarah? I do not know?"
was the immediate effect
of giving his characters a
unique independence. Even his
physical manifestation as
Charles' "travelling companion"
demonstrates his flexibility
over the text.

Fowles also uses the character
of Sarah as a vehicle to
express his views ~~of~~ on
feminism + the patriarchal
society. ~~In a postmodernist~~
Fowles ch while the first
ending is typical in its
"Great Expectations" traditic



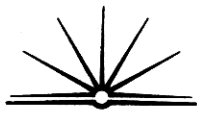
Fowles chooses to cover the distance between the Victorian romance to the "roman nouveau". ~~as highlighted~~ by defining Sarah with the altered Marxist definition—"the actions of men (and women) in pursuit of their own desires". Fowles' novel is an example of how postmodern texts challenge stereotypical structures or what Lyotard called "Clerical narratives".

In contrast to these texts, David Williamson's cultural, satirical play Dead White Males, challenges the understood definitions ^{of} ^{principles} of postmodernism and questions the radical presentation of



extreme feminist + gender relativist
As Melissa states - "It's full indoctrination. ~~It~~ Join the post-structuralist feminist multi-culturalist project or fail".

In an ironic approach Williamson utilises techniques typical of post modern texts. ~~It~~ Twenty-eight condensed scenes structure his play, mimetic of a soap opera script. He further ~~parodies~~ parodies contemporary literature and academic rivalry through ironic linguistic acrobatics - "feminist, multiculturalist". His dialogue which "speaks to us across the ages" also elucidates the return of human nature, signalled through line



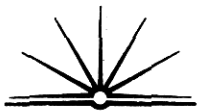
performances of Shakespeare's
plays - ("King Lear" + "As You Like It")

Williamson does not attempt to
attach postmodern writing, rather
focus on their destructiveness
~~of va. on +~~ as radical +
extreme modern ideologies. The
character of Ceraunt Swan - the
"slimy sophist" is the antithesis
to ~~the~~ Shakespeare's embodied
truths. This is theatrically
dramatised in the opening
tableaux, where Shaks. is
stylistically "shot dead".
~~The~~ The accompanying line
- "these are dangerous +
exciting times. You must know
your enemy" exemplifies the
challenge of the postmodern
theory.



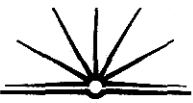
Williamson ~~she~~ selects detail to illustrate tightly controlled ~~them~~ thematic. Col ~~it~~ symbolises the ~~the~~ "traditional male role" (as Orlando is with the "universal male"). His colloquial statement - "it's the bloody duck season, + we're the ducks," humourously mocks the constructs of feminism. Even Angela's insight that human nature does exist + it "consists of more than just demons or ideologies" justifies her plight. Thus, Williamson has not destroyed post-modernism, but disproved the theory.

In doing so, postmodernism also explains the general



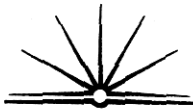
fluidity between social paradigms. This is seen in Ciara Douthwaite's stylistic concrete poem Bones. The poem visually represents itself in its phonetic construction of a skull. Douthwaite's poem does not reflect art, but rather, seeks to dispel the universal concern ~~over~~ over common man's identity.

Douthwaite utilises experimental syntax to create uncertainty and dislocation. The sporadic use of bold font types + hyphens, draws the responder's attention to the elemental division of words — "without it, from elbow, below". Douthwaite also follows Wittgenstein's



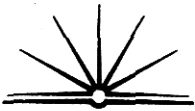
"language games", Douthwaite capitalises upon the arbitrary nature of words through puns - "the pelvis is really hip". But Douthwaite also maintains ~~con~~ conventional poetic elements, generating trivial rhyming couplets - "would these be stronger, if arms were longer", ~~for~~ highlighting the mnemonic cadence of an artificial text. Meta-narration is also ~~not~~ utilised ~~the~~ through personal asides - "no!no!" and "Ok - But it startles", placing the composer somewhere beyond the constraints of linguistic codes.

The responder also experiences



a sense of playful voyeurism. Within the poem through the accumulation of "image complexes" that define human as merely "frameworks". The metaphorical dimension is defined through a "vertebrate ladder" or a "cage of ribs", while allusions to ~~the~~ anatomical jargon "tibial fibula", justifies the construction of man.

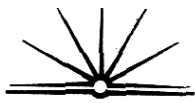
Bones provides a new way of thinking about the construction of identity, as signified by the capitalised word of "MAN" that ends the poem. The poem forges the post modern dichotomy between the unique individual +



The universal society that is all-inclusive in a postmodern era. * (see end of booklet 3)

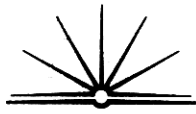
The barriers between fact + fiction are also examined in Alex Keshishian's postmod. documentary In Bed With Madonna (Truth or Dare?) which follows the most controversial musical performer on her 1990 Blonde Ambition Tour. The ~~text~~^{film} shows that all texts are simulations, reflecting Derrida's "decentred human subject from the core philosophical project".

Truth or Dare maintains a realist premise that challenges the objective record of the



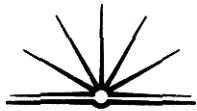
"real ~~the~~ world". This is depicted through the MTV style editing & black + white montage stills of Madonna's performances. Fact + fiction have been intertextualised, playing with the rhetoric subtitle "truth or dare?". Madonna is signified as a "real" + determined star, who colloquially expresses - "she" doesn't want to live off camera". The film depicts the postmodern balance of the Madonna "mystique" - content to "vogue" with multiple subjectiveness through symbols & signs.

Truth or Dare becomes a
bric-a-brac bricolage of v pop-culture
contemporary

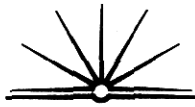


Influences. Her live performances maintain the mis-en-scene of a theatrical production, combining the elements of lighting, choreography, staging + acting. Her three songs "Like a Prayer", "Oh Father and" "Live to Tell" are not dominated by religious themes, but rather the ~~act~~ ecstasy + agony of Christianity in an incongruous message implicating religion + sexuality. ~~How~~ The film proposes it self as just a "dare", a form of language to which Madonna justifies - "everything I do is meant to have several meanings", playing with the postmodern ontological collapse of the "old".

Postmodern texts certainly

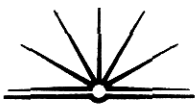


"subvert the old + construct the new" ~~because~~ because they ~~are~~ challenge the boundaries of gender, time, space + identity. The constructions of reality are no longer concrete in a context of continual formulation. ~~The~~ Postmodern texts provide a new way of thinking by interrogating the past + assumptions of the "old" to construct innovative + "new" ideologies. in a fluid era that is postmodernism.



~~8/11/11~~

* This is similar also to the ~~cyberpunk~~ cyberpunk fiction Computers Don't Argue by ^{Gordon E. Dickson} ~~William Gibson~~. The complex narrative is based on the foundations of a Kabareque style tale maled by a tone of ~~doom~~ impending doom + surreal distortion. A cumulative ~~of~~ catalogue of errors turns an invoice mistake of a "Treasure Book Club" into a capital case which ends in the death sentence of a member. Baudrillard views this ~~postmodern~~ industrial ~~era~~ society as ~~of~~ living in the spectacle of communication - as all these postmodern texts show. As the machinery ~~is~~ metonymy entailed in the title depicts the incongruity of an over-automated + revolutionised world



^{Dickson}
when Williamson incorporates
computer facets into human related
experiences. This is similar to Douth
wait's construction of the universal
"man". ~~Indigenous employment~~

~~see~~ In a postmodern age, "computer
~~errors have been~~ mistakes", are
in fact "human errors" constituting
this sense of dislocation that
lies in postmodernism. ^{Dickson's} ~~Williamson's~~

short story highlights + supports
both the characters of Orlando
+ Sarah ~~two~~ from The FLW
~~to~~ as ~~the~~ protagonists trapped
in a given time + shaped by
its ideologies.