

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES**



**AN INVESTIGATION OF A CLOCKWORK ORANGE BY ANTHONY
BURGESS AND A SPACE ODSEY :2001 BY STANLEY KUBRICK
THROUGH POSTMODERNISM**

MASTER'S THESIS

Silva DUMAN

**Department of English Language and Literature
English Language and Literature Program**

January, 2021

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Thesis Advisor: Dr. Nur Emine KOÇ

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DEDICATION

I hereby declare with respect that the study “An Investigation Of Postmodernism In A Clockwork Orange By Anthony Burgess And 2001: A Space Odyssey By Stanley Kubrick ”, which I submitted as a Master thesis, is written without any assistance in violation of scientific ethics and traditions in all the processes from the Project phase to the conclusion of the thesis and that the works I have benefited are from those shown in the Bibliography. (25/01/2021)

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FOREWORD

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AN INVESTIGATION OF A CLOCKWORK ORANGE BY ANTHONY BURGESS AND A SPACE ODYSSEY :2001 BY STANLEY KUBRICK THROUGH POSTMODERNISM

ABSTRACT

A Clockwork Orange and *2001: A Space Odyssey* films by Stanley Kubrick have been the examples of postmodernism in the history of cinema. The film adaptation of *A Clockwork Orange* from the groundbreaking novel by Anthony Burgess and *2001: A Space Odyssey* both bears the traces of postmodernism by highlighting individuality and self-consciousness, by reflecting the role of history in the evolution of human mind and capacity.

Both *A Clockwork Orange* and *2001: A Space Odyssey* bear the traces of postmodernism blended with Kubrick's scepticism against the authority. In a near future dystopia, *A Clockwork Orange* draws a portrait of a corrupted youth culture by utilizing the black satire. In this exaggerated display of violence, the protagonist teenager Alex, and his droogs choose to be evil and the reader encounters a violence ranging from vicious rape to robbing. After becoming a victim of the state's Reclamation Treatment (the Ludovico Technique), Alex is devoid of free will due to the brainwashing. Having been obliged to watch violence by his favourite composer, Beethoven, Alex feels nausea whenever he thinks of committing violence. Kubrick narrates this black parody with his own cinematographic language perfectly. The literary work launches an important debate about the freedom of choice and individuality highlighting the clash between the individual and society.

In a postmodern film adaptation Kubrick narrates the long journey of humanity starting from the early ages to the Jupiter mission in *2001: A Space Odyssey*. Even though the tools and machines man uses alter, human's quest for the better, the passion for knowledge and power stays the same. Inspired by Nietzschean Overman Theory, Kubrick presents a historical odyssey to the viewer by highlighting

the capacity of human mind and fostering the postmodern self-consciousness with the hope for a more secular and civilized utopia.

Key words: Postmodernism, scepticism, self-consciousness, individuality, evolution

ANTHONY BURGESS'İN *OTOMATİK PORTAKAL*'I VE STANLEY KUBRICK'İN *2001: BİR UZAY MACERASI*'NDA POSTMODERNİZMİN İNCELENMESİ

ÖZET

Stanley Kubrick'in *Otomatik Portakal* ve *2001: Bir Uzay Macerası* filmleri, sinema tarihinde postmodernizmin örnekleri olmuştur. *2001: Bir Uzay Macerası* insan zihninin ve kapasitesinin evriminde tarihin rolünü yansıtarak, Anthony Burgess'in çığır açan romanından uyarlanan *Otomatik Portakal* filmi de, bireyselliği ve özbilinci vurgulayarak postmodernizmin izlerini taşımaktadırlar.

Hem *Otomatik Portakal* hem de *2001: Bir Uzay Macerası*, Kubrick'in otoriteye karşı şüpheciliğiyle harmanlanmış postmodernizmin izlerini taşıyor. *Otomatik Portakal*, yakın gelecekteki bir distopside hiciv ögesini kullanarak yozlaşmış gençlik kültürünün bir portresini çiziyor. Bu abartılı şiddet gösterisinde, kahramanı genç Alex ve arkadaşları kötü olmayı seçiyor ve okuyucu, acımasız tecavüzdən kundaklamaya, hırsızlığa türlü şiddetle karşı karşıya kalır. Alex, Eyaletin Islah Tedavisi'nin (Ludovico Tekniği) kurbanı olmuştur. Beyni yıkanarak şartlandırılan Alex özgür iradesinden yoksun bırakılmıştır. En sevdiği besteci olan Beethoven dinlerken şiddet izlettirilen Alex, artık her şiddet isteği ile birlikte mide bulantısı hisseder. Kubrick, bu kara mizahı kendi sinematografik diliyle mükemmel bir şekilde anlatır. Birey ve toplum arasındaki çatışmayı vurgulayan edebi eser, kişinin seçme özgürlüğü ve bireysellik kavramı üzerine önemli bir tartışma başlatır.

Postmodern bir film uyarlaması olan *2001: Bir uzay Macerası*'nda Kubrick, insanlığın erken çağlardan başlayıp Jüpiter görevine kadar uzanan yolculuğunu anlatıyor: İnsanın kullandığı aletler ve makineler değişse de, insanın daha iyiye yönelik arayışı, bilgi ve güç tutkusu aynı kalır. Seküler ve daha medeni bir ütopya umut eden ve Nietzsche'nin Üstünakıl Teorisi'nden esinlenen Kubrick, izleyicilere insan zihninin kapasitesini vurgulayan ve postmodern öz bilinç kavramını besleyen tarihsel bir yolculuk sunuyor.

Anahtar Kelimeler: Postmodernizm, kuşkuculuk, öz-bilinç, bireysellik, evrim

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I. INTRODUCTION

The period after the World War II had been a perfect medium for postmodern condition to flourish. The hard conditions and traumas people faced after two World Wars paved the way to a total chaotic period in terms of notions and beliefs. The devastations of war triggered the ideas of nothingness, emptiness of life and this caused to a birth of a new cultural phenomenon baptised as postmodernism: the constant questioning and evaluating of all the social values and institutions.

I would like to explore the devastations of the two world wars that prepared the medium for modernism and postmodernism to emerge. The outlines and special features of both movements and the postmodern elements will be investigated in two works of art: *A Clockwork Orange* and *2001: A Space Odyssey*.

In the first part, Modernism and Postmodernism are explained in detail. The similarities and differences between two movements will be traced. As the continuation of the Enlightenment, Modernism has highlighted the notions of truth, reason, progress and freedom. Modernists believed that different lifestyles and types of knowledge can be grounded in some basic, universal truth: reason or universal human nature. There could be a single and dominant truth for everyone. Modernist literature was strictly against the conventions. Modernists strictly rejected the traditional methods and pioneered the freedom of expression, experimentation, radicalism and primitivism. Modern literature has been described as élitist, they used the new techniques as stream of consciousness, parallax or metafictional experimentation.

The Enlightenment ideals have guided all cultural forms of art. Whereas the enlightenment ideals especially the progress that penetrated in every field caused a number of disastrous effects. These negative effects of the progress will be investigated in terms of postmodernism. A common scepticism towards all values and institutions flourished especially after World War II. This sceptic attitude towards knowledge or the quest about what can really be known had been the starting point for postmodern era. Modernist point of view had been suspected

regarding to the fact that a single, universal truth exists for everyone. French philosopher Jean Francois Lyotard pioneered a new movement called Postmodernism. The new movement began to flourish in Europe after 1960s not only in the fields of Literature and Philosophy but also in Art and Architecture. Postmodernism is simply defined as “incredulity towards metanarratives.” The movement triggered the beliefs that no one single truth could exist to embrace the whole society, the importance of subjectivity and individuality, the cruciality of questioning all the social values and authorities. There is not a fixed centre to human life, no metalanguage that can explain all its whole variety, just a number of cultures and narratives that cannot be hierarchically called “privileged.” Knowledge is relative and truth is a matter of interpretation. Suspecting all values and metanarratives, Postmodernism embarks an ironic, subjective and sceptical worldview. Postmodern discourse developed alongside realism, naturalism, and modernism. The modern and premodern are expressed, as Jean- Francois Lyotard argues, by appeal to a metanarrative- some Big Story that tells the Truth about knowledge and culture: as theocentrism in medievalism, humanism in the Renaissance, reason in neoclassicism and so on. The postmodern, by contrast, legitimates itself by incredulity towards metanarratives, by transformation of the universe into micronarratives that refuse ultimate authority. Thus, postmodern consciousness is against to the notion of the transcendental signified, seems to be for and against everything and nothing. As the German lieutenant Wissmann in Thomas Pynchon’s *Gravity’s Rainbow*, postmodernism accepts that “we all move in an Ellipse of Uncertainty” (427), in a universe of plurality. (Olsen, 1988; 101) Postmodernism favours the relativism, plurality and especially the difference.

Two film adaptations will be discussed in this thesis from a postmodern point of view. Stanley Kubrick adapted Burgess’s *A Clockwork Orange* into the screen as a dystopia whereas his *2001: A Space Odyssey* employs a utopian worldview highlighting human’s progress from the early ages up to the future time in an *odyssey*.

The nineteenth century had been a fruitful period as far as the cultural and industrial discoveries are concerned. The emergence of psychoanalysis, followed by structuralism and semiotics had been turning points for the intellectual life. The cultural progress, followed by the Industrial Revolution in 1840, had been the

starting point for the *bourgeois cultural revolution*. The Industrial Revolution fostered urban life, cities became the new centres of life in the gradual ending of aristocracy and feudal system. Capitalism penetrated through all parts of social life, the emergence of nation-states and nationalism all paved the way to modernism. The machine technology in the industrial progress in the late nineteenth century intertwined with the symbolism followed by a search for a different social order. The depression caused by political and economic changes in the term called “late modernity” witnessed the World Wars, Stalin and Hitler. All these cultural and industrial progress brought forth new narrative types as science-fiction, detective fiction, fantasies, and the use of political unconscious as Jameson puts it. (Jameson, 1982; 148-150)

Utopias have always been a tool of escapism from the bitter realities of social life and a hope for constructing a new order for a better world. The nineteenth century had been the period of the emergence of industrial changes, therefore the utopias of that era reflected a future time inspired by the industrial and scientific innovations. Whereas the beginning of the twentieth century with the impact of globalization, it was common to encounter dystopias that explaining totalitarian worlds. Wegner inspired by Jameson states that both science fiction and utopia are bound to romance and they involve the three stages in themselves: realism, modernism and postmodernism. (Rider, 2015; 569)

As Jameson puts it utopias dream of a world without negativity, giving a Soviet utopia an example of the genre- Efremov's *Andromeda* (1958). (Jameson, 1982; 154) As utopias turn for the reader as a means of comforting zone, dystopias on the other hand reflect just the opposite as an expression of totalitarian regimes and anarchic protagonists. In this context, it can be stated that while utopias employ a rebellious attitude towards the authority, dystopias on the other hand tend to reflect anarchy. In my thesis, I will examine a dystopian example *A Clockwork Orange*, and *2001: A Space Odyssey* as a utopia in terms of their relation to postmodernity.

John Rieder explains that the idea of utopia consists of a ‘realistic and historicist interpretation of reality’ quoting Antonio Gramsci about the active politician's desire to change the world and to make it ‘what ought to be’. (2015; 566) Rieder exemplifies the notion of “critical utopia” by Joanna Russ's *The Female Man* (1975), Ursula K. Le Guin's *The Dispossessed* (1974), Marge Piercy's *Women on the*

Edge of Time (1976), and Samuel R. Delany's *Triton* (1976) quoting from Tom Moylan's analysis in *Demand the Impossible*. In the book's preface, Moylan discusses that these four novels are the indicators of "critical utopia" notion of changing things rather than introducing an ideal society.

A Clockwork Orange by Anthony Burgess and *2001: A Space Odyssey* bear the traces of Postmodernism in terms of reflecting irony, self-consciousness, historicization and scepticism against the authority. As the director of both films, Stanley Kubrick highlighted the essential traits of Postmodern Movement in the films. *A Clockwork Orange* and *2001: A Space Odyssey* aim to probe the postmodern notion of self-consciousness. *A Clockwork Orange* ironically displays how individuality is diminished by a totalitarian regime portraying a hopeless dystopic society devoid of morality. In *2001: A Space Odyssey*, Kubrick presents an *odyssey* in which the evolution of man and human mind explained in a sequence from the apeman to the last stage, to Uberman. The *odyssey* is not only the humanity's evolution, but also it is a combination of postmodern notions as power, knowledge, scepticism, technology and self-consciousness that are all intertwined.

The analysis of Stanley Kubrick's cinema and philosophy can be crucial in order to grasp the mentality of both films. Apparently, Kubrick is considered as the genius of the directors. His ability to reinterpret the novels and film is not the sole thing that is appreciated by the experts. He was a real master to seize the unmentioned different topics. His characters often find themselves opposed to the outer world and man-made institutions in an existentialist worldview blended with Stoicism and Pragmatism in an excellent cinematographic language. (Abrams, 2007: 2) He aimed to depict his time on the screen as an artist. Kubrick searches the zeitgeist throughout his films highlighting antiwar feelings, space stories, juvenile delinquency, feminist liberation movement before mentioned by any other directors. Irony and sceptical view shapes all Kubrick films, which can also be accepted the essential traits of postmodernism. (Abrams, 2007: 3)

The scepticism is the governing notion in the background of all Kubrick films. He was close to old and new sceptics, even to existentialism. Reason should doubt any kind of truth. All progress that is provided by history is imaginary. (Abrams, 2007; 135)

Kubrick's notion of scepticism merges the meaningless human existence and cruel human essence. Even the man exploring the universe in the *Odyssey* cannot grant a sense to human life. Kubrick's screen is ironic. In *A Clockwork Orange*, "Singing in the Rain" accompanies Alex while he was raping the woman and bashing her husband by turn. Even though his few films reflect a span of many genres, scepticism and irony can be seized overall.

His scepticism is apparent as far as the themes of his films are concerned: the uncontrollable human nature, the corruption in all social institutions and in authority, the importance of pleasures, the attractiveness of evil, the illusion of progress.

The Sceptic worldview can be associated with the idea of inner consciousness. Inspired from Hegel's opinions, Marx thought that Hegel only expressed his times rather than comprehending civil society – the commercial world of modern times. Marx believed that we need to grasp the concept of capital. The lack of the idea of capital ends up with a fragmented society. As a successor of Hegel, Marx highlights the inner consciousness. With a scope of scepticism, Stanley Kubrick films reflect the basic form of consciousness. (Abrams, 2007: 137)

Kubrick reflects a form of consciousness that can again be explained by scepticism and existentialism. Kubrick's ideas about the futility of human existence resemble the notes written by David Hume recalling ancient Sceptics. Being aware of mortality, humans are incapable of changing this fact, which is the banality of human life for Kubrick. As Tony Pipolo reminds us Kubrick successfully merges the three essentials: esthetics, technology, and narrative. It is the reason that he was considered as a singular phenomenon in the history of cinema. For many filmmakers, and film scholars Kubrick is the 'quintessential' director. When William Friedkin won the best director Oscar in 1971 over Kubrick's *A Clockwork Orange*, he asserted that 'I think Kubrick is the best filmmaker ever'. Kubrick offers new horizons both for the filmmakers and spectators. (Pipolo, 2002; 4)

In the second part, this thesis aims to indicate and thus prove the postmodern elements in *A Clockwork Orange*. In this part, Burgess's near-future dystopia will be examined in terms of Postmodernism. Kubrick draws a perfect portrait of Burgess's novel, reflecting most parts of the film identical to the novel. Both Kubrick and Burgess challenge the viewers to question the social values and institutions, the clash between the individual and the state by using a very common feature of

Postmodernism: by creating a black satire. As a teenager, the events Alex faces are a consequence of a clash between good and evil, individual and society. Burgess discusses both the right of free will for individuals and the risks waiting for the totalitarian governments exemplifying the youth gangs. After the treatment and turning a victim of the violence to whom once he was performing, Alex repents and decides to become a pacified member of society accepting the father role and family life at the age of eighteen. The clash between social values and the individual has been highlighted by postmodern rebellion against the authority that denies relativity and thus individuality. The question “What’s going to be then, eh?” is presented for twelve times. The question attaches utmost importance to the free will and to the right to have varied choices; the film advocates the human right to pose precisely that question, disregarding its good or bad consequences. (Fulkerson, 1974; 8-10)

In the third part, *2001: A Space Odyssey* is examined as a transcendental journey of humanity towards the better. The journey starts from the Dawn of the Man and is over with the Jupiter Mission and the Infinite. The questioning human mind, a common indicator of postmodernism, never ceases even if the tool changes from a bone to a modern spacecraft. As the monolith never disappears in the *Odyssey*, the human mind never ceases to think about the better and create a limit to surpass. In *2001: A Space Odyssey*, human mind is against a machine, a product of artificial intelligence- that is HAL 9000. In the spaceship, one of the astronauts David survives after the struggle with HAL, the machine. Modern man and human mind finds a new enemy to fight with. Even though the way and tool changes, human finds an enemy to fight. The essence of human never changes: man has always strived for knowledge, power, and improvement. The innovations in technology access the limits of Jupiter and the artificial intelligence creates HAL- the machine that imitates human mind. Jealous of human creativity, HAL decides to kill the spacecraft crew. The battle between David the last man and the super computer HAL indicates the viewers the perils awaiting humanity in the future if man overestimates artificial intelligence. Kubrick influenced by Nietzsche reflects the Overman Theory as the final stage of human evolution. After turning HAL ineffective, David transforms into a Star Child.

In conclusion, *A Clockwork Orange* and *2001: A Space Odyssey* will be investigated in terms of Postmodernism. Even though times change, human’s desire

for the unknown and the passion for questioning, criticizing never ends. The first man's desire to reach to the moon turns a journey to Jupiter in *2001: A Space Odyssey* but the crucial point is that the search never ends. The film displays the outcome of excessive use of human mind and progress that is formed in the existence of HAL9000. The machine that is created by human mind and consciousness turns into an enemy to mankind threatening their existence. The theory of Uberman indicates the transformation of human existence into a Star Child reminding the audience the everlasting circle of evolution. Alex always poses the same question throughout *The Clockwork Orange* 'What is going to be then?' which summarizes the everlasting questioning and criticism of values, institutions, society, highlighting the crucial right of freewill.

Kubrick explains the results of an anarchic society that totally lost its values in total repression. Unlike *Odyssey*, which focuses on historical sequence of human progress and highlights the capacity of human mind, *A Clockwork Orange* narrates a dystopia in near-future outlining the clash between man and social institutions and challenging the viewers to question social values by utilizing a black satire and parody. Both the *Odyssey* and *A Clockwork Orange* are the fruit of Kubrick's sceptic and ironic mentality blended with postmodern distrust in scientific knowledge and narratives. Kubrick aims to highlight the importance of gaining self-consciousness against the authority and social institutions that manipulate people.

II. THE BACKGROUND INFORMATION

The conditions of the twentieth century had been very severe and challenging for all the humankind. The disastrous effects of two world wars, economic and political upheavals triggered the ideas of nothingness, emptiness of life and all the values and social institutions were under scrutiny. All these questioning and scepticism towards all notions created the perfect medium for postmodern condition to flourish.

It is crucial in order to grasp the intellectual and cultural movements that triggered the postmodernity in the mids of the twentieth century. The dogmatic restrictive philosophy of the church during the Middle Ages had come to an end with the beginning of the period known as Enlightenment. The 15th and 16th centuries had been the period for Europe to suffer from the restrictive boundaries of the church, severely.

Emphasizing Classical literature, Renaissance humanism has been the roots of the Enlightenment. The Reformation movement, which anticipated the religious dogma, had been another stimulator. The Enlightenment led the revolutionary path to the rational and empirical methods of discovering truth in scientific field. Renaissance, (French: “Rebirth”) had been the period in European civilization following the Middle Ages and have been characterized by an interest in Classical scholarship and values. The Renaissance fostered a number of discoveries and improvements in different fields. The discoveries and exploration of new continents, the progress in astronomy namely the Copernican system, the decline of the feudal system and the growth of commerce can be enumerated. Due to the discoveries of new continents, the transportation enabled the inventions of paper, printing press, the compass and gunpowder to spread to the whole world, easily. For the intelligentsia, it meant the rebirth of Classical learning.

Protestant Reformation of the Western church in the 16th century had political, economic, and social effects. Martin Luther and John Calvin were the leaders of this movement that has been the founders of Protestantism, the third major

branch of Christian belief. The Roman Catholic Church was a corrupted one. The church had ceased its spiritual function and started to involve in political fields. The church gained power and wealth due to quitting its spiritual function and involving in political issues. The sale of indulgences (or spiritual privileges) by the clergy and other abuses undermined the church's spiritual function and authority. The church increasingly triggered tension. In the 16th century, Erasmus of Rotterdam, a humanist scholar, pioneered liberal Catholic reform and he was against superstitions in the church. Erasmus started the renewal within the church. Then Luther posted his Ninety-five Theses on the door of the Castle Church on October 31, 1517- the traditional date for the beginning of the Reformation Movement. (<https://www.britannica.com/print/article/495422>)

Martin Luther claimed that the theological root of the problem was the perversion of the church's doctrine of redemption and grace. Luther, a pastor and a professor at the University of Wittenberg, attacked the indulgence system, asserting that pope had no authority over purgatory and the doctrine of the merits of the saints had no foundation in the gospel.

The Reformation spread to other European countries in the course of the 16th century. Lutherianism dominated northern Europe. Protestantism never spread in Spain and Italy since they were the Catholic centres. In England, the Anglican Church was established by Henry VIII and he declared himself as the head of the church. (<https://www.britannica.com/print/article/495422>)

A European cultural movement that was baptized as Enlightenment influenced the Western culture and intelligentsia during the 17th and 18th centuries. It was the name of a worldview that covered revolutionary developments mainly in art, philosophy, and politics. The importance of reason and the power that humans possess for improvement were celebrated. The only possible way of happiness for rational humans was considered as knowledge, freedom and reason. It started in Europe in the late 17th century and continued until the last quarter of the eighteenth century. It affected the cultural life of Europe with the hope of living in a better world.

In the 20th century a lot of effort was devoted to the analysis of an "Enlightenment question," which proved pivotal in the study of the rise of modern European civilization. The Enlightenment period was highlighted during the 21st

century with an attempt to grasp its importance in Western civilization, displaying the differences between the old and the new, keeping in mind the scientific progress in the past.

As the views of the Enlightenment held by philosophers and those held by historians are different, one way of achieving this goal might be to search the two worldviews profoundly. The awareness of the double nature of this 18th century epistemological paradigm, caught between history and philosophy, is crucial in terms of understanding its unique historiographical character. (Ferrone, 2015: 4)

The Enlightenment that can be defined as a kind of conceptual Centaur, different for example, from other historical epochs, as humanism, the Renaissance, the Baroque, and Romanticism, which are defined by their philosophical origin to a much lesser extent. The Enlightenment is associated with a critical and philosophical level. It was, in fact, the first cultural phenomenon regarding its contemporaries as it named itself. Meanwhile, through this self-identification, the Enlightenment also paved the way to contemporary notions of universal history and of historical time, effectively making a revolution in the modern Western consciousness of time and launching a debate that it is rooted the movement of modernity (Ferrone, 2015: 4).

Many European thinkers call Hegel the “father of the Enlightenment” when we consider the history of philosophical thought and the dominant influence of Hegel’s interpretation on the way to the Enlightenment, by utilizing the dialectical system, as thinking reality, a simultaneously logical and historical category of the phenomenology of spirit. Setting aside the case of Hegel and his importance for historical research, it was undoubtedly philosophers who first taught historians to think of the Enlightenment as a dominant stimulator within the rise of modernity.

The fact that eighteenth-century thinkers like Montesquieu, Voltaire, Hume, Gibbon, and many others redefined universal history and the very idea of historical knowledge by utilizing the new concept of a secularized “historical time” ensures the peculiarity of the Enlightenment in the history of Western culture. The concept of historical time enabled to differentiate between past and future.

The Enlightenment is not condemned as “anti-historical” as in the nineteenth century anymore, a view born mostly out of political and ideological motives. Nowadays it would be useful to recall Reinhart Koselleck’s assertion, in the wake of

Wilhelm Dilthey's famous rehabilitation of the Enlightenment that "our modern concept of history is the outcome of Enlightenment reflection on the growing complexity of 'history in general.'" (Ferrone, 2015: 5)

A long and complicated process that had begun in the middle of the sixteenth century has eventually been fruitful during the eighteenth century. People started to think that they were living in a different era consciously. This "modern" era, which is completely different from any previous epoch, characterized both by its otherness from the past, and especially highlighting its ability of seeing the present to contain the seeds of the future. Modern history had been considered as a time when nothing was stable any more: the very term "modern" derived from *modus*, meaning concrete reality's constant state of flux, the quick transition and change of everything. In his *Essai sur les moeurs*, Voltaire explained a "histoire ancienne" that preceded the "histoire moderne." As well as of "temps modernes" and the "progrès de l'esprit humain," thus confirming the *importance* of certain formulae that was mentioned in historical discourse. In 1765 Voltaire also invented the phrase "philosophie de l'histoire," through which he interpreted historical events radically diverged from Christian tradition, i.e., from the tradition first developed by Augustine. (Ferrone, 2015: 5) In the last quarter of the eighteenth century, the Enlightenment suggested the new *philosophy of history* against a centuries-old *theology of history*, thus putting an end to a notion that reading of the future as a providential plan validated by prophecy that was one of the central bases of the Church's cultural system.

The previous century had been the perfect era for this change. Politics and logic power of the absolutist state had first lessened the pressure of the Church on people's consciences and enabled to make predictions about the future based on reason rather than faith. Accordingly, the vast historical scenarios built by the Enlightenment completed the secularization of that theologically based time that had been expounded by Augustine in his *City of God*, replacing it now with a time created by man and nations planning their earthly future. Instead of having a chronological form encompassing all histories in their cyclical course, time became a dynamic force in its own right, acquiring a *historical quality* of its own. History was no longer *inside* time but *through* time. (Ferrone, 2015: 6)

All this of course caused a great epistemological revolution. The "naive realism" of the Ciceronian *historia magistra vitae*, of history as chronicle and a static

collection of example, as a never-changing catalogue changed. In came prospective models that played a role in our modern concept of historical knowledge. The works of the Enlightenment involved specific ideological and philosophical stances, thus the idea of stage-by-stage development of civilizations enabled thinking about human's progress as a whole. Thanks to these works, historians discovered that in order to capture history, the epistemological process could not rely solely on source criticism, though it remained a fundamental element. Instead, historians needed to recognize philosophy's heuristic role and to accept the idea of history as constantly liable to rewriting, and by formulating "points of view" and historical judgements that themselves would be subject to the influence of the times.

The Goethe explains this revolution in Western thought: "There remains no doubt these days that world history has from time to time to be rewritten." The same statement was suggested by Hegel: "History's spiritual principle is the sum total of all possible perspectives." This intellectual context that enabled our modern concept of the Enlightenment to flourish, in other words a unique Centaur, with its double nature, both historical and philosophical, would soon become essential in the study of the modernity. (Ferrone, 2015; 6)

Voltaire and Montesquieu had been the most important philosophers of France during the Enlightenment period. Other important philosophers were Denis Diderot, Jean-Jacques Rousseau, Condorcet in France. David Hume, Immanuel Kant and Jeremy Bentham could be enumerated outside France.

The capacity and uses of reason was first explored by the philosophers of ancient Greece. The Romans adopted much of the Greek culture, highlighting the ideas of a rational natural order and natural law. The concept of personal salvation related with Christian religion was appreciated by Thomas Aquinas and scholastic ideas he introduced in his work. The reason resurrected as the core of Christian truths and revelation.

The spiritual function of Christianity, that could not be grasped in the Middle Ages, emphasized by humanism, the Renaissance, and the Protestant Reformation. Humanism paved the way to the experimental science of Francis Bacon, Nicolaus Copernicus, and Galileo and the mathematical investigations of René Descartes, Gottfried Wilhelm Leibniz, and Sir Isaac Newton. The Renaissance revived classical culture. The Roman Catholic Church lost its status and power due to the The

Reformation. Not only Bacon and Descartes but also Martin Luther as well claimed that the way to truth lay in the application of human reason. The successful application of reason served for the development of a methodology. The developments the methodology achieved in the field of science and mathematics changed the mentality. Moreover, successful scientist Newton, capturing the laws related to the planets proved the limits and abilities of human mind to search for truth. Meanwhile, the idea of the universe governed by a few simple laws had strengthened the notions of a personal God and the idea of individual salvation that were essentially the core of the Christian belief.

The method of reason was applied to religion as well. The product of a search for a rational religion was Deism, which conflicted with Christianity for two centuries, especially in England and France. Apart from the Deists, scepticism, atheism, and materialism began to flourish as an outcome of reason.

The Enlightenment produced the first modern secularized theories of psychology and ethics. John Locke conceived of the human mind being at birth a *tabula rasa*, a blank slate on which experiences of an individual character written according to the individual experiences of the world. Locke argued that supposed innate qualities such as goodness or original sin had no reality. According to Thomas Hobbes, humans considered their own pleasure and pain while they are performing their actions. The portrayal of humans neither good nor bad but interested principally in survival and the maximization of their own pleasure led to radical political theories. The state was represented a higher order, and man was considered as a replica of God. This manifest was accepted as a beneficial arrangement among humans who were decided to protect each other's natural rights and interests. (<https://www.britannica.com/print/article/495422>)

The idea of society as a social contract that emerged as a consequence of the Enlightenment, was not in accordance with the real nations. As a result, the Enlightenment ideas first caused criticism, followed by reforms and the outcome had been revolution. The philosophers and their ideas all enabled the medium to criticize the unquestionable authority of the state. These philosophers paved the path to a new social system and state endowed with human rights and based on democracy. Thus, these powerful ideas, reform in England and revolution in France and America emerged.

A. Enlightenment

As Karl Marx asserted in the *Manifesto of the Communist Party*, it can be said that a specter is haunting Europe; it is the specter of the Enlightenment. It keeps haunting the dreams of those who undermine the ideas of freedom and equality. (Ferrone, 2015; 1)

The heritage of the Enlightenment, that ambitious cultural revolution, had achieved to abolish the unchangeable tenets of *Ancien Regime* of Europe.

The important Enlightenment motto of freedom of man through man, the construction of new social classes all emerged from the critical thought. *Sapere aude*- dare to know. Do not hesitate to use your reason and be courageous to think, use your mind. Change all ancient *auctoritates* and get free from all dogmas and the viscous conditioning of conventions. These were the expressions of Immanuel Kant in 1784, citing the Enlightenment motto enthusiastically. Historians believed in the boundaries between the Enlightenment and French Revolution. A picture started to emerge, a new way of life, a modern and a unique thinking of a relationship between nature and culture. This picture puts the man in the center, highlighting its capabilities, and his limitations that will lead to a redefinition of all social, political and economic systems so as to form today's modern civil society.

In the preface of Boulanger's works, Diderot tried to declare the Enlightenment motto with an attempt to describe the new cultural enterprise in the Western world that changed the past: "One has talked of a savage Europe, a pagan Europe, a Christian Europe and worse could be said still. But the time has finally come to talk about a Europe of reason." The expression, uttered in 1760s, explained the condition against the ancient social and economic system, and how the rights of man were undermined by religious and political forces. (Ferrone, 2015; 3)

The Enlightenment is crucial in the Western chronology in the formation of the new cultural history of eighteenth century European society, and the period towards the end of the century was called as "late Enlightenment".

The Enlightenment triumphed as a resounding phenomenon with profound effect on political and social life and becoming the hegemonic culture of European élites. The unique notions of the Enlightenment had its supporters and enemies. This cultural phenomenon affected from scholars to reading societies, from university

clubs to court politics. Its new language related with the rights of man caused the republican conception of politics to flourish and thus enable the participation of this concept in the government of the commonwealth. It encouraged the modern public ideas to flourish, thus enabled new ways of political and social connection.

A new style of thinking and a cultural practice was adopted by intelligentsia and also by painters, musicians, literary figures, and artists that came to grips with this phenomenon. In the decade before the Revolution, starting from Voltaire's coronation in 1778 in Paris, who had been a famous figure of the generation that had created the *Encyclopedie*, and many others from philosophers attempted to put effectively into practice the peculiar Enlightenment humanism that had been a reshaping of ancient Christian humanism. (Ferrone, 2015; 4)

The Enlightenment can also be explained as a passionate effort targeted to create a more equal society, made by humanity, an endeavour to activate human rights, enabling changes of authority for the discovery of natural right of man in a new world. The difficulties faced due to the *Ancien Regime* were apparent. The regime was facing great problems such as huge economic changes, increase of commerce, the first steps of globalization that led to Seven Years' War (1756- 1763). The outcome of this was the rising colonialism and modern empires.

The Enlightenment overestimated reason and counter ideas flourished as a reaction that put an end to this cultural enterprise. The celebration of abstract reason caused contrary notions to flourish such as sensation and emotion. Romanticism followed the Enlightenment. The notions of enlightenment lasted for two centuries, the faith in human progress created a positive medium.

It is important to remember Kant as the founder of German idealism and aesthetics and also as the first thinker who first founded the notion of interpretation. Kant underlined the active interpretive function of human cognition, and its components – understanding, judgement, and reason, regulate the phenomenal world. Kantian critique with regard to theoretical investigation in both the natural and human sciences can be observed in the introduction to *Critique of Judgement* (1790). A fully concrete historicization of the critical would in the end involve the reconstruction of modernity.

This could be interpreted as the triumph of natural sciences. By the late

eighteenth century, the scientific project enabled to stimulate the critical theory that is engaged in interrogating and self-interrogation, theory free of conservative notions of tradition, appearance, or logic.

In the emergence of critical thought, the invention of political modernity in the French Revolution and its aftermath was as crucial as the rise of the physical sciences. The influence of Kantian critical philosophy, the third of the critiques was published only one year after the fall of the Bastille and the Declaration of the Rights of Man and Citizen. Revolution had been the inaugurating of a transformative movement toward social reality similar to science that is performing the same operation with regard to natural reality. The Declaration enabled the repeal of social class as a legal category, the demotion of the king from sovereign to magistrate, and the expropriation of the church made it urgent to rebuild the social and political life and their boundaries. (Freedman, 1998; 5)

The other philosophical objective correlative in the French Revolution is accepted Hegelian historical thought. Masses were invited to history, as the leaders of the French Revolution. History started to be written by masses this time. Kantian invention of critique constitutes the priority of interpretation similar to Hegelian moment created the critique of the historical form ever since the democratic revolution.

Natural science and the French Revolution had political connotations to be considered. Both innovations were fundamental to modernity, and in particular to the hegemony of the Western nation-state based on industrial capitalism on the economic level.

Marxism constitutes the outcome of post-Hegelian critical thought. Thorough penetration of the social field by exchange-values itself a function of the progressive globalization of capital, which ensures to grasp social formations as totalities more urgent than ever. The increasingly “totalitarian” character of capitalism as a world system makes it more difficult to feel either capitalism in general or capitalist societies as wholes. The actual problem in Marxism is the Marxist theory of revolution. Although Marxism has always occupied an internationalist perspective, and although the world market occupies a crucial place in Marx’s construction of the capitalist mode of production, the late twentieth century has produced a huge amount of incommensurability between the extent of the globalization of capital and the

economic-primacy of the nation-state governed by the ideal model of socialist revolution.

Capitalism has proved much stronger than Marx envisaged and Marx achieved in the three volumes of *Capital* (1867- 1894) to recast the historical dialects of Hegel into materialist form, which was the method needed for the critique of the social field, defined by the production or reproduction of capital. The reproduction of capital founds an arena in which human activity in a capitalist society takes place. This reminds Sartre's famous assertion that Marxism is "the one philosophy of our time that we cannot go beyond." Sartre's point is that Marxism, as the critical analysis of capital and class, cannot be transcended *during the capitalist era*. (Freedman, 1998; 10) Psychoanalysis remains as another important and influential discourse of this era. The two discourses have been felt to be analogous to one another.

All these notions of Enlightenment had been pivotal in building the democratic lifestyle based on a universal understanding of reason and human rights. The Enlightenment paved the way for scientific and cultural innovations that will form the first and basic step to gain a broader, pluralist and relativist worldview.

B. Modernism

Modernity can be assumed as the period, which is associated with the terms of ration, reason and progress. Modernism started after the second industrial revolution (1870-1920), the term witnessed the inauguration of the decline of stable social classes with the death of feudalism, the flourishing of professionalism, and the urban alienation.

Modernism has been a paradigm that opposes modernity and all the innovations it fostered- alienation and isolation caused by city life, changing social life because of capitalist system and modern inventions. Various approaches can be observed towards modernism, it is not weird to encounter a number of attitudes towards literary text innovations.

Modernism in literature can be characterized by the rejection of coherent meaning, rejection of realism, subjectivity, split temporalities, unstable identity, idiosyncratic language, metafiction, experimental forms, split identities, focus on

interiority, unreliable narrator.

“Modern” is simply described as something that is up to the moment, and the word launched a debate in the 17th and 18th centuries among French and English intellectuals whether contemporary thought and expression could match the classics that the European Renaissance emulated or an intellectual progress was possible. This was called the Battle of the Books of the Ancients and the Moderns. This was the period in which literary modernism first flourished in the former slave states. (McHaney, 2006:108)

Scholars dispute about the exact years of the international modernist movement. Southern scholar Monroe Spears suggests 1870 as a rough beginning for modernism in the West. The British novelist Malcolm Bradbury and his coeditor James McFarlane entitle their collection of essays on the movement *Modernism 1890-1930*.

The French and Russian realist writers of the 19th century, the French Symbolist Poets, and Impressionist and Expressionist painters paved the path to the 20th century modernism. As for Spears, 1909 remained the “the beginning of modernism as a specific movement in the arts,” related to the origin of the cubist painting and sculpture. Stravinsky’s and Schenberg’s music; Hulme’s, Pound’s, and Eliot’s poetry, and Woolf’s, Stein’s, and Joyce’s fiction; and the influence of Freud’s psychology in literary arts, Bergson’s philosophy of time and memory had been the foot soldiers of modernity.

Modern fiction favours interiority, inner side of human beings, as in the usage of the technique – the stream of consciousness. This feature, which is the hallmark of Modern literature, can be observed in Virginia Woolf’s *Mrs Dalloway* and James Joyce’s *A Portrait of an Artist as a Young Man* and in many other modern fictions.

The linear conception of time is challenged by modernism mainly due to Darwin’s theory of evolution. The human was considered as an embodiment of all evolutionary past. The present human form is claimed to bear the heritage of all evolutionary steps by modern authors. (McHaney, 2006:108)

It was in 1922 that Joyce’s *Ulysses*, Eliot’s *Waste Land*; T.F.Lawrence’s *Seven Pillars of Wisdom* were published. “Modern” suggested a break with the experiences and traditions of the past, actualized by the World War I of 1914 to

1919, with its disastrous technology, duration, and consequences. Modernism has been associated with terms of reactionary, radical, conservative and revolutionary, with an attempt to revive lost values in the process of Industrial Revolution. (McHaney, 2006:109)

Ezra Pound's classic injunction "Make it new," has been accepted as a modernist motto to follow with inspiration. Modernism has been a tendency in the arts that has no necessary relation to politics. (Boyers, 2015: 215) It took shape as a repudiation of artistic values. The political views of leading modernist artists rarely were reflected into their best work. Most modernists ridiculed those artists who supported the idea that art existed to change the world. Ernest Hemingway explains this as "If I had a message, I would sent a telegram." notes Joyes Carol Oates.

As Cunningham asserts, "to be modern depends on a tradition to be different from, upon the firm existence of customary expectations to be disappointed." In the course of time, everything loses "its quality of newness" certainly and what had seemed dangerous or weird will be accepted dominant, even traditional. Whenever a difficult artifact seems understandable and easy to comprehend, the artists are bound to create newness in their works. Modernism was also peculiar with its uniqueness, offering the difficult, a dominant phenomenon in the Western cultural life. (Boyers, 2015: 218)

Modernist art refused any necessary identification with traditional principles, they were eager to create values never before embraced or acknowledged. In the modernist art, the status of the work of art was accepted as an autonomous entity and strenuous efforts were made to secure this status. The summary of the core of modernist enterprise is the ambition to create work "which would be held together by the internal strength of its style" as Greenberg asserts influenced by Flaubert. (Boyers, 2015: 224)

As a result of the connection of telegraph and trains to the furthest corners of the world and different time zones, it had been easy to grasp the linear sense of time.

Bergson introduced the idea of subjectivity of time. According to Bergson, time involves all the previous experiences in itself with the plans of the future. Modern writers as James Joyce and Virginia Woolf used this technique to highlight subjective time. The protagonists' mind wandered around different times in the past,

fragments of present and intentions of future. Scientific theories, as well, were considered subjective in modernity. Modern science is consisted of fragmented and particular theories. The existence of one ultimate truth and one way to describe the world was questioned and doubted.

Affected by these changes, modern writers fostered subjectivity in the fiction. The technological developments in late modernity either criticized or appreciated. As a result, the notion of machine often indicated the capitalist world and the struggles of workers in this system.

C. Postmodernism

It would be meaningless and futile the whole attempts to grasp the cultural phenomenon “postmodernism” or “postmodernity” without outlining the social, political and historical conditions of that era that triggered this cultural enterprise to emerge and then flourish.

Postmodernity emerged after the Second World War. It is considered as a cultural enterprise that shapes our contemporary world. The cultural enterprise emerged in the 1960s, had reached to a greater impact in the 1970s, had lived its golden era in the 1980s, gained academic popularity in the 1990s. (Wilterdink, 2002; 190)

Postmodernism is one of the most difficult concepts to define in cultural theory. Nevertheless, it will be a useful endeavor to enumerate some explanations. Paul Hoover asserts that, “Postmodernism is another term for avant-garde of the postwar period, 1950 to the present. Postmodernism is either the exhaustion of modernism or its logical extension” (Hoover, 2001; 154). Jose’ Ortega y Gasset asserts that “the realist (pre modern) writer looks out of the window to the world, and the modernist writer looks at the window and how the world is reflected in and through it.” Whereas, “the postmodern writer may be said to look at everything at once: the world outside, the glass, the frame, the window coverings, and the very process of looking” (Haake, 2000; 272).

In *A Primer to Postmodernity*, Joseph Natoli not only reports a number of viewpoints held by postmodernists but also he notes that there is “a gap between what we say about ourselves and the world, and the actual intermingling of ourselves

and the world” (Natoli, 1997; 17). Natoli also adds, for postmodernists reality changes for everyone, that one “cannot extract the prejudices of prior historical accounts and retain only the ‘objective’ part.” (Natoli, 1997; 17)

David Lehman offers another summary of the phenomenon in his essay “What is it? The Question of Postmodernism” . He states that postmodernism is definitely an ironic attitude. Fragmentation, experimentation, contradiction can be enumerated to outline the general concepts of postmodern artists. (Lehman, 1995; 5)

Formal characteristics of postmodernism in literature can be enumerated as ironic narrator, metafiction, fragmentation, multiple points of view, focus on exteriority, pastiche, irony, black humour and intertextuality.

Calvino’s *If on a Winter’s Night a Traveller* can be an example of complex postmodern texts. Even though the text engages a clear language, the structure is fragmented with ten separate beginnings of the story. It is also common in postmodern fiction to encounter characters in novels who know that they are in the fiction, which is called metafiction. This technique is employed by the authors to keep the distance with the reader, to enable time flow, or to just to make shifts in the narrative. Even though it is a common tenet of modern and postmodern discourse, it is also visible in Chaucer’s *Canterbury Tales* and Homer’s *Odyssey*.

Postmodern texts reflect the idea of multiplication employing multiple narrators in the same story. This can be explained with postmodern scepticism towards totalization. Postmodernism contests unifying, totalizing discourses. It favours differences. If modernism is related to inner world, postmodernism focuses on the external form.

Pastiche, black humour, and parody are used by postmodernism in order to contest traditional conventions and sometimes to subvert them. Intertextuality is another significant tenet of postmodern texts and it is as if a mixture of different texts. Intertextuality can be defined as mentioning or citing other works of art. Postmodernist theorist Umberto Eco states in *The Name of the Rose* ‘books always speak of other books, and every story tells a story that has already been told’. (Butler, 2002; 32)

Historical texts are constructed by the author by selecting and editing certain parts and they involve subjectivity. Postmodern writers also highlight that narration

is a process that is not very innocent as realism argues. Every single step of narrating involves selection, organization, and interpretation on behalf of the writer.

Postmodernism is associated with challenging hegemonic values. It is the cultural phenomenon that challenges hegemonic values, since its nature is contradictory. Different ethnic groups and identities, as women and LGBT community are all accepted and all the voices of these groups heard, since postmodernism favours differences, different identities, encourages the other and the minority. Due to the economic changes, women also started to gain economic independence and postmodernism triggered feminist movement as well.

Beginning after the Second World War, postmodernism comes after modernism. Nevertheless, opposed to modernism, which is associated with breaking, expanding, and combining traditional forms and their values, postmodernism poses question to patriarchal order. It is concerned with multiculturalism, a mixture of oral cultures and pop cultures of film, music, and television.

Modernism is different from postmodernism in many cases. Whether postmodernism is a certain break with modernism or a continuation of modern ideas and techniques is an ongoing discussion of the literary critics. For example, Ihab Hassan stated that postmodernism is intertwined with modernism, adding that it is a part of modernist discourse. (1971: 139)

Postmodernism is a contradictory cultural phenomenon, it uses the concepts it challenges to subvert them. It is generally defined by a negativized rhetoric. A number of disavowing prefixes are used in order to theorize this cultural enterprise that was labeled generally as provocative. The terms antifoundational, anti totalization, decentering, discontinuity, indeterminacy are used to define this cultural enterprise. It reflects the fragmented contemporary Western culture. Postmodernism can neither be regarded contemporary nor an international cultural enterprise, for it emerged especially in Europe and America. (Hutcheon, 1988: 4)

Linda Hutcheon highlights the contradictory, historical, political aspects of postmodernism. It contests especially late capitalist societies, and its contradictions are an indispensable part of postmodern notion of “the presence of past”.

The critical return to the past must be accepted as the governing role of parody rather than a nostalgic longing. Postmodernism cannot be assumed as a new

paradigm since it works in the systems that it tries to subvert. It is unavoidably contradictory. The postmodern ironic rethinking of history can obviously be examined in movies such as *A Clockwork Orange*, *Time Bandits*, 1984 and *Mony Python sketches*. The other parodic recalls can be nominated as *Star Wars*' Darth Vader, Eisenstein's *Battleship Potemkin* or the film *Brazil*. (Hutcheon, 1988: 5)

The French Lieutenant's Woman, *Ragtime* *Midnight's Children*, *Legs* can be categorized as self-reflexive novels and the contents of these novels remain historical. These novels are called "historiographic metafiction" by Linda Hutcheon. Historiographic metafiction employs historical narratives and personas. It highlights the fact that history and fiction are reconstructed by humans and thus reconsiders the forms and contents of the past.

Most theorists of postmodernism such as Jameson, Russell, Egbert who regard it as a "cultural dominant" think that postmodernism is the outcome of dissolution of bourgeois hegemony in capitalist system and the rise of mass culture. (Hutcheon, 6) It cannot be denied that postmodernism challenges the uniformisation of the mass culture. Ihab Hassan as well states the governing role of late capitalism on humans. (Hassan, 1971; 161) Postmodernism supports different identities. However, the concept of difference entails a common postmodern contradiction: "difference" unlike "otherness". Postmodern always favours multiple differences.

Postmodern culture has been contradictory to dominant, liberal humanist culture. Its contradictions are within its own assumptions. Modernists like Eliot and Joyce have always desired profoundly for aesthetic and moral values; even they realize the inevitable absence of such universals. Postmodernism contests such structures, what Lyotard calls master narrative. Lyotard introduced the notion of pluralism in *La condition postmoderne* (1979; English translation 1984) that was esteemed as a manifesto of postmodernism. Lyotard argued that all types of knowledge including science, philosophy, political issues, literary works and even religious sources were identical- narratives that cannot be based on objective truth. It argues that such systems are illusory. Lyotard defines postmodernism as 'incredulity toward master or metanarratives' (1984: xxiv), he asserted that an objective truth cannot exist, anymore. This had been the beginning for academic concern for postmodernism that introduced the notions of subjectivity in meaning, a number of different methods, relativism and criticism.

It is possible to enumerate a number of Founding Fathers such as: Jacques Derrida, Michel Foucault, Jean Baudrillard following Nietzsche, Heidegger, Marx, and Freud to question and contest our culture and narratives. It will be crucial to express the fact that French philosophers as Derrida, Foucault, Baudrillard, Lacan, Kristeva pioneered the movement even though they did not consider themselves as postmodernists.

Postmodernism is defined as emancipation from restrictive boundaries, acceptance and tolerance of all types of difference, to be against the authority, subjectivity, and a criticism of realism. Postmodernism came to be contradictory to the tenets of modernism that can be enumerated as restrictions, boundaries and rules, a total acceptance of authority, hierarchy and a claim to rationality and objective truth. (Wilterdink, 2002; 199)

Every notion we universally agree upon have now been under scrutiny. The result is that there remains no consensus for the minority, elitist or for mass, popular culture, due to the fact that they are the product of capitalist, bourgeois, and postindustrial society. (Hutcheon, 1988; 7)

Typical humanist separation of art and life comes to an end. Postmodernism claims that “the world is beyond repair” and all repairs are human constructs, due to this fact, they are both comforting and illusory. Humanist certainties are under attack by postmodern contradiction.

1960s have been the basic foundation for the postmodernist thinkers and artists and the phenomenon flourished in the 1980s. Another inheritance from the 1960s has been the urge for questioning and challenging. Although solutions are not offered to questions by postmodernism, it is certain that the knowledge obtained from such inquiry is the only alternative for change. In the late 1950s, Roland Barthes suggested the cruciality of questioning first, and then struggling for change. (Hutcheon, 1988; 8)

Susan Sontag (1967; 304) argued that the artifacts of mass culture aimed to “modify consciousness”. The starting point of postmodernism, 1960s have also been the period for pushing all the limits and rethinking the bases of Western culture that also can be labelled as liberal humanism. The postmodern consciousness means to grasp the unreliability of all narratives and scientific knowledge as they are

manipulated by those who hold power and are changed according to the status quo. This consciousness evokes scepticism against the authority, institutions and society.

All institutions have come under scrutiny by postmodern challenge. Typical postmodern oppositions to previously accepted limits of art, and of genres, enable us to grasp the margins and boundaries of social and artistic conventions (Hutcheon, 1988; 9). This perception has been verified in years. It has been hard to differentiate between literary genres. Maxine Hong Kingston's *China Men* can be considered as a mixture of the novel and autobiography, Salman Rushdie's *Shame* is a combination of the novel and history. These examples are the indicators of the convention of the two genres. It is hard to state exactly the genre of Eco's *The Name of the Rose* since it may be regarded cultural, historical or philosophical. Jacques Derrida and Roland Barthes can also be enumerated as authors that blurred the distinctions between theory and literature. (Hutcheon, 1988; 10)

The intertextual relation of the traditions and conventions to postmodernist texts were supplied by parody. When Dante or Virgil was stressed by Eliot in *The Waste Land*, it can be an example of ironic discontinuity at the heart of continuity. Parody can be defined as a perfect postmodern form that challenges that it parodies. It also reinforces the idea of originality that is compatible with other postmodern inquiries of liberal humanist concepts. While Jameson considers the absence of this modernist feature as a negative aspect, as associating the text with the past through pastiche, postmodern artists regard this as a liberating movement towards the subjectivity and creativity blended with history in the works of art. As Charles Russell asserts with postmodernism we encounter "the art of shifting perspective, of double self-consciousness, of local and extended meaning". (Hutcheon, 1988; 11)

Postmodernism contests to unified subjects and it is sceptical of any homogenizing system. Heterogeneity is preferred rather than unifying systems. In Postmodern culture, center no longer favoured, decentered perspective recognized the marginal, the different or with Hutcheon's words "ex-centric" (in terms of race, class, gender, sexual orientation, or ethnicity) and they were assumed the new face of Western culture opposed to the homogeneous monolith namely, middleclass, male, heterosexual, white and western.

According to Frederic Jameson, postmodern theory can be grasped as an attempt to emphasize the historical thinking in an age which undermined it.

Postmodernism either “suppresses” the historical impulses or functions as a means to “repress” or divert it effectively. (Jameson, 1991; IX) History is being rethought as a human construct. Huysen argues that history does not exist except as text, he does not deny that past existed, but its accessibility to us only possible with textuality. We cannot know the past exactly, the only witnesses are texts, we can only infer the past from the texts. (Hutcheon, 1988; 18)

Postmodern consciousness can be explained as a condition that is a whole combination of changes and modifications. Even though, modernism also appreciated the New notion, postmodern looks for events, for the afterwards which is totally new, for shifts in the representation of modifications, for new methods. While moderns try to grasp what would be the result of such changes, postmodernism clocks the shifts and changes themselves. In modernism, the concept of being old and archaic, “nature” subsists, whereas postmodernism is interested in fully human world, in what is complete, in “culture” that has replaced “nature”. For tracking the postmodern, the most important issue will be to analyze what happened to culture. In postmodern culture, “culture” has turned a significant phenomenon; market has become a commodity itself. Modernism criticized the commodity in its own. Postmodernism is associated with sheer commodification as a paradigm. (Jameson, 1991; X)

“Theory” has changed meanwhile as well. One of the most unique features of postmodernism is the ability to combine all different kinds of analyses- from economic forecasts to national film festivals or religious “revivals” - into a new genre that we call “Postmodern theory”. “Postmodernism theory” seizes the uncertainty as its first clue and questions whether there still exists an “age”, or “system” or “current situation”. (Jameson, 1991; X)

It is not possible to demonstrate a logical, self-coherent theory of postmodernism- as Jameson asserts it is a speculative question whose empirical answer cannot be found so far, it represents an anarchic situation that eschews all foundations altogether, could be described as a nonessentialism – it is a replica of modernism (mostly), whose traces and unconsciously reproduced values prevented a new culture to emerge. (Jameson, 1991; XII) It is essential to struggle collectively in order to create a totally new system. The default of postmodernism is that, postmodernism is not the cultural outcome of a totally new order, but only a replica

and reflection of capitalist system. It is not weird then that shreds of realism, and even, modernism- continue, to be reshaped in their successor.

Postmodernism can also be defined as the return of narrative as the end of all narratives or as a return of history. Another striking feature of this cultural phenomenon is that any observation about the present can be searched for the present itself and accepted as an emblem of the 'deeper logic' of the postmodernism. The postmodern is unusual and it is worth exploring. (Jameson, 1991; XIII)

The success of its popularity demands to be written, why people needed the concept of *Postmodernism*, why people were ready to embrace this phenomenon will remain as mysteries until we will be able to grasp the philosophy of the concept.

One of the major reasons seems a number of formulations ("poststructuralism", "postindustrial society") which were competing with postmodernism but also were unsatisfactory insofar as they only achieved to specify their areas; they could not adapt themselves as a mediator with life. "Postmodern," however, have been able to embrace various areas of daily life; since it welcomes not only cultural issues as aesthetic or artistic, but also newer economic innovations. The function of postmodernism is that it covers the ethics and the politics. It can also be defined as an attempt of redefining all the common concepts and proposing modifications, new perspectives, a new comment on values, if "Postmodernism" is explained with Raymond Williams's fundamental category, a "structure of feeling", the only possible way to sustain that status is the total self-transformation, a total modification of an old system. That gives the whole responsibility to intellectuals for coming up with new and useful ideas: Changing whatever is boring and limiting about the modernism or modernity. But this renewing operation will end in total new perspectives of subjectivity. (Jameson, 1991; XIV)

The basic ideological purpose of this cultural phenomenon remains that of integrating social and mental conventions with the new system of economy. Jameson explains as "cultural revolution" in terms of production; the interrelationship of culture and economic is a continuous interaction. It will be useful to remind that "culture" is an indispensable part of economic innovations and postmodernism covers both terms in the mean while.

"Late capitalism" is another crucial term to initiate to this cultural logic. A

number of alternative titles can be enumerated as “multinational capitalism,” “media capitalism,” “spectacle or image society.” (Jameson, 1991; XVIII)

The term “capitalism” is considered as a “natural” fact of life, it is considered initially different from the older imperialism. That older system could be explained as a battle between numerous colonial powers. Debates remain whether “late capitalism” is really in accordance with Marxism turns to the problem of internationalization and its description. (Jameson, 1991; XIX)

The new international labor division, new regulations in international banking, different branches of media, computers, the emergence of yuppies, the crisis of traditional labor can be enumerated as fundamental features of “late capitalism.” (Jameson, 1991; XIX)

Mandel asserts that “late capitalism” could only spread World War II ended, which changed the world’s economic system by reshaping the international affairs and putting an end to colonization. As for the cultural life, the enormous social and psychological transformations occurred in the 1960s, that had been an era that put an end to the traditions and mentalities. The economic medium for postmodernism was prepared in the 1950s when new products and technologies began to emerge. On the other hand, the absolute break or mental readiness had been achieved in the 1960s. The economic system and the cultural “structure of feeling” crystallized in the great *shock* of the crisis of 1973. The brief “American century” (1945-1973) that constituted the forcing ground of the new system, as a result the cultural forms of postmodernism may be said to bear the traces specifically of North America.

The title “late” indicates that something has changed. It also signifies the world is different, and life has gone through a transformation. The new system cannot be explained with the old terms of modernization and industrialization. The terms cultural and economic mingles to explain this cultural logic. (Jameson, 1991; XXI)

Postmodernism remains as a contradictory concept that is contested and also conflicted. The existence of Postmodernism or in other words a radical break started at the end of 1950s or the early 1960s. (Jameson, 1991; 1) This break is connected with the notions of the waning of the hundred- year- old modern movement. Accordingly, Expressionism in painting, Existentialism in philosophy, the final

forms in novel or the modernist school of poetry are all considered as the final of the high-modernist impulse which is exhausted with them. Andy Warhol and pop art, the “new expressionism”; in music John Cage, Phil Glass and Terry Riley a combination of classical and “popular” styles, also punk and new rock; in film Godard, post-Godard, a new type of commercial film; Burroughs, Pynchon, or Ishmael Reed, and the French *nouveau roman* can be enumerated as empirical, chaotic and heterogeneous that follows the high-modernist culture. (Jameson, 1991; 1)

The most significant modifications in aesthetic production are apparent in architecture. Postmodern conditions in architecture have reflected the architectural high modernism and Frank Lloyd Wright, where high modernist transformation of the building into a virtual sculpture is associated with urbanism. High modernism is defined as the end of the traditional city and neighbourhood culture that is connected to it. (Jameson, 1991; 2)

Postmodernism in architecture can be visible as a kind of aesthetic populism. Venturi suggests this populist notion in his manifesto *Learning from Las Vegas*. Thus, another fundamental feature of postmodernism can be stated as the combination of high culture and mass or commercial culture, and the emergence of new kinds of texts with the contents of that very culture industry. The Postmodernisms have been under the influence of these whole TV series, of advertising, of the late show, of so-called paraliterature, with the branches of the gothic, the biography, the detective fiction, the science-fiction or fantasy genre. (Jameson, 1991; 3)

The break in question cannot be categorized as merely cultural: theories of postmodern resembles to all the sociological generalizations that indicates us the inauguration of a whole new type of society, baptized as “postindustrial society” (Daniel Bell) but also defined as consumer society, media society, information society, electronic society, and the like. The economist Ernest Mendel in his *Late Capitalism* anatomizes the historic nature of this new society asserting that it is a stage of capitalism. Thus, a crucial point that should be suggested about postmodernism – today multinational capitalist system- it is crucial to state that every stages of postmodern culture is profoundly related to political issues. (Jameson, 1991; 3)

According to Jameson, all cultural analysis is related with historical

periodization. (1991, 3) One of the hypotheses is that these do not reflect difference and projects an idea of the historical period as sheer homogeneity. This explains the reason to grasp postmodernism not as a cultural dominant: a conception which involves a range of different tenets.

When we consider the position of modernism, it will be beneficial to recall its repudiation by an older Victorian bourgeoisie claiming that its forms are ugly, immoral and “antisocial.” It is apparent that culture also experiences mutation. Picasso and Joyce are considered wonderful today unlike the past, they inspire and enchant us, and this is the result of the acceptance of modern movement by academic world in the 1950s. It is logical now to explain the canonization of postmodern movement itself since the younger generation of the 1960s will now consider modern movement as a set of classics, which “weigh like a nightmare on the brains of the living,” as Marx once said in a different context. (Jameson, 1991; 4)

The offensive features of postmodernism from obscurity to psychological conditions and social and political defiance, which transcend high modernism, no longer astonish anyone and they are approved by the official or public culture of Western society. (Jameson, 1991; 4)

The result here is that aesthetic production today has become integrated into commodity production generally. The economic necessities receive various institutional supports for the newer art. Of all the arts, architecture is the closest to economic innovations. This whole global, yet American, postmodern culture is the structural expression of a whole new wave of American military and economic domination throughout the world. (Jameson, 1991; 5)

The first key point is that even if all the constitutive features of postmodernism seemed similar to older modernism; the two phenomena would perform different social functions, owing to the fact that postmodernism is the result of an economic system of late capital and, beyond that, it is a transformation of culture in contemporary society. (Jameson, 1991; 5)

The enumeration of the constitutive features of the postmodern can be stated as a new depthlessness, which can be explained in a whole new culture of the image or the simulacrum; a whole new type of emotional ground tone -“intensities”- which can best be grasped by the transformation of the older theories to a new technology,

which signifies a new economic world system; and, some reflections of political art in the multinational capitalism. (Jameson, 1991; 6)

There is another reading which is Heidegger's central analysis that the work of art emerges within the gap between Earth and World or the material world of the nature and the meaningful narratives of history and philosophy. Heidegger explains that the artifact expresses the combination of the world and earth.

Hermeneutical can be described as changing the objectal form of the work of art and reflecting a bitter reality, changing its ultimate truth. Andy Warhol's work turns commodification, which signifies the transition to late capital. (Jameson, 1991; 8)

The first and most evident difference between the high modernist and the postmodernist literature is the flourishing of a new kind of depthlessness or flatness, a kind of superficiality. As in the case of kind of Warhol's pictures, a kind of fundamental change of the object world turning to a set of texts or simulacra- which is accepted as another basic feature of postmodern art. (Jameson, 1991; 9)

The third feature can be enumerated as the waning of affect in postmodern culture. It does not mean that all emotion, all subjectivity has gone. The waning of affect is best achieved by the human figure. The themes of modernism can be enumerated as alienation, anomie, solitude, social fragmentation, and isolation, the era is baptized as the age of anxiety. The waning of that kind of an affect and a virtual deconstruction of aesthetic expression vanished away in the postmodern era. The concept of expression can be described as the moment cathartically the "emotion" inside externalized as a cry and the outward presentation of inward feeling. (Jameson, 1991; 11)

Contemporary theory has been committed the mission of discrediting this hermeneutic model of the inside and the outside stigmatizing such models as metaphysical. Poststructuralist critique about the hermeneutic or the depth model is considered as a fundamental feature of the postmodernist culture.

Four other basic symptoms have been repudiated in contemporary theory: (1) the theory of essence and appearance; (2) the Freudian model of repression, (3) the existential model of authenticity of inauthenticity, alienation and disalienation – a casualty of the postmodern period; (4) The semiotic opposition between signifier and

signified, that traces back to 1960s or 1970s. It will be accurate to state here that too depth is replaced by surface, or multiple surfaces. (which is called intertextuality) This depthlessness is not only metaphorical. It can be experienced physically by anyone who suddenly encounters the great wall of Wells Fargo Court in downtown Los Angeles, a surface that is unsupported by any volume and is difficult to decide whether it is rectangular or trapezoidal. The gorgeous sheet of windows defies gravity by its two dimensional form, all around us. This building has the same effect as the monolith of Stanley Kubrick's *2001* that may be accepted as a symbol of evolutionary change and a destiny. (Jameson, 1991; 13)

Anxiety and alienation are waning concepts in the world of the postmodern. The Warhol figures -Marilyn herself or Edie Sedgwick- the self-destructing notions of the ending 1960s, drugs and schizophrenia were different from the period of anomie, isolation and solitude, the themes of high modernism. The cultural change can be summarized as the shift from the alienation of the subject to its fragmentation. (Jameson, 1991; 14)

We encounter with another fashionable theme of postmodern theory, that of the "death" of the subject itself- the end of the bourgeois ego or individual. There is a postmodern dilemma though, when you constitute your individual subjectivity, you condemn yourself to solitude.

Postmodernism ends this dilemma with the end of bourgeois ego, or monad, the waning of affect. As for emotions and expressions, it means the liberation from not only anxiety but also from other feelings, due to the fact that there remains no human ego to feel anything. According to J.F. Lyotard, these feelings are called "intensities" and they are impersonal and are dominated by a special kind of euphoria. For Lyotard, Marxism lost its credibility like other narratives. Marxism and any sort of socialism have lost their values. Rationality has to be abandoned as the other meta-narratives, postmodernity must be understood as a scepticism towards all metanarratives, since there remains no grandnarrative to believe. The abandonment of Marxism and radical socialism led to scepticism and subjectivity. All beliefs in social constructivism and planning have been found dangerous. In time the negative sides of communist regimes were apparent.

The waning of affect could also be described as the end of modernist notion of time. We now experience synchronic instead of diachronic, in our daily life, the

notion of space tends to be dominant rather than the notion of time. (Jameson, 1991; 16)

The disappearance of the individual subject and personal style leads to the universal practice of pastiche. This concept is totally different from what we call parody today. The usage of parody was common and popular in moderns. Faulkner, Wallace Stevens, Mahler all used parody as a systematic practice of their eccentricities. Hence, after private styles and mannerisms of modern literature, a linguistic fragmentation of social life followed, where the norm turned to a media speech. Modernist styles thereby become postmodernist codes. And those social codes modified to professional jargons is a political phenomenon. Bourgeois society was governed by the ideas of a hegemonic ruling class, whereas the advanced capitalist countries today are now a field of heterogeneity without a norm. The older national language is unavailable in the late capitalist world. Nationalism has changed due to the heterogeneity of society in a capitalist world.

In this situation parody is replaced by pastiche. One of the major characteristics of postmodern literature is pastiche. Pastiche means to combine a number of different elements. Postmodern writers use pastiche to recall previous authors or works of art, or they paste different genres into their works to create something genuine. Thomas Pynchon combines detective fiction with science fiction or Robert Coover employs fictional characters and historical people such as Uncle Tom in his *The Public Burning*.

Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. It is devoid of the satiric impulse, and laughter, some linguistic normality still exists. Pastiche is thus blank parody, a statue with blind eyeballs. (Jameson, 1991; 17)

The producers of culture now turn to the past: the imitation of dead styles, speech reflecting all the voices of a new global culture. (Jameson, 1991; 18)

This situation determines “historicism,” namely, the random cannibalization of all the styles of the past. This omnipresence of pastiche is not incompatible with a certain humour: it is compatible with addiction- consumers’ world transformed into sheer images of itself and for pseudo-events and “spectacles”. It is accurate here to recall Plato’s conception of the “simulacrum,” the identical copy for which no

original has ever existed. The culture of the simulacrum creates a society that Guy Debord has observed that in it the image has turned the final form of commodity reification. (Jameson, 1991; 18) Media turns a medium with signs to dominate people's choices in a capitalist world. These signs are all simulacra, false copies of reality, a period Baudrillard names 'hyperrealization'.

Postmodernists claim that society today is called *society of image* and only capable of producing and consuming 'simulacra'. Information turns out a commodity we buy, as society is dominated by knowledge and technology. A total scepticism of reality, of our lives dominates the hopelessness about the art. The Nietzschean idea prevails that all cultural practices are under the control of those who hold power, that signifies the paranoid feature of postmodernist movement. The pessimistic view about the information we get recalls a post- Nietzschean convention of despair about reason. This scepticism leads postmodernists to irony. (Butler, 2002; 115)

The idea of the simulacrum now has a momentous effect on historical time. The result is a reshaping of the past: what was once, what is still, "oral history" has itself become a vast collection of images, a simulacrum. As poststructuralist linguistic theory indicates, the past as "referent" finds itself gradually bracketed, effaced and leaves us solely texts. (Jameson, 1991; 18)

The photographic image signifies omnipresent historicism. Postmodern architecture uses this word and blends all past styles and combines them. Nostalgia is the term for the culturally generalized manifestation of the process in commercial art, namely nostalgia film. (Jameson, 1991; 19)

Nostalgia films revive the pastiche with a social function. The inaugural film of this new aesthetic discourse is George Lucas *American Graffiti* (1973). Polanski *Chinatown* and Bertolucci *Il Conformista* reflect 1930s of America and Italy as well.

The nostalgia film can never be explained as the "representation" of historical events, but it reflected "past" with styles, conveying "pastness" by the images, and "1930-ness" or "1950s-ness" by the contributions of the fashion. (Jameson, 1991; 19)

As for "real history" itself- the historical novel, the viewer should turn back and read its postmodern form in one of the most famous novels in the United States. One of the most traditional and historical novelists, E. L. Doctorow *Ragtime* draws a portrait of the first two decades of the century. (Jameson, 1991; 21)

Ragtime starts in novelist's house in New York, in the 1900s. The political content and the political "meaning" can be observed in three families. Moreover, the extended critique of American class conflict rooted in capitalist property was emphasized. All the three families are working class. (Hutcheon, 1988; 61,62)

Even though the novel gains a thematic coherence, it bears the traces of postmodernism in terms of representing incomparable characters – Houdini being a *historical* figure, Tatch a *fictional* character, and Coalhouse an *intertextual* one. The book also presents a number of historical characters as Emma Golman, Henry Ford, and so forth. (Jameson, 1991; 23)

E.L. Doctorow can be regarded as the epic poet of the disappearance of the American radical past, of the repression of older customs and of the American radical tradition. *Ragtime* is considered as the most unique monument to the aesthetic situation that displays the disappearance of the historical referent. As a historical novel, *Ragtime* does not reflect the historical past; it can only reflect our ideas about the past. A cultural production can no longer represent the past real world objectively; rather, as in Plato's cave, it represents a reality of a new and original historical situation that we grasp it with our own images and simulacra of that history. (Jameson, 1991; 25)

Postmodernist cultural production can be analyzed in some common terms as "heaps of fragments" due to the reality that culture is dominated by space. The subject has lost the notion of temporal sequence and to organize its past and future; that results in the practice of the heterogeneous and fragmentary. There are other features to mention as textuality or schizophrenic writing.

Christopher Lasch points out in *The Culture of Narcissism* that Lacan describes schizophrenia as a breakdown in the signifying chain. The signifying chain is exactly Saussurean structuralism, the idea that the meaning is not formed randomly between signifier and signified, between a word and its referent. According to this new understanding, meaning is constructed by the movement from signifier to signifier. The signifier or the meaning of a word, is now considered as a meaning - effect, that generated by the relationship of signifiers among themselves. When this chain snaps, then we have schizophrenia in the form of unrelated signifiers.

The relation of linguistic malfunction and the psyche of the schizophrenia can be grasped by double aspects: first, that personal identity is itself the effect of a certain temporal unification of past and future with one's present; and, second, that active unification is also a function of language. If the past, present, and future of the sentence cannot be unified, then similarly the past, present, and future of our biographical experience or psychic life cannot be connected. With the breakdown of the signifying chain, schizophrenic turns into a series of unrelated presents in time. The very first breakdown releases this present time from all the activities and make it a space of praxis, signifier in isolation. The material signifier comes before the subject with intensity as experiencing a euphoria, a high, hallucinogenic intensity. This euphoria displaces the older effects of anxiety and alienation. (Jameson, 1991; 26)

Textuality or schizophrenic art could be explained that the isolated signifier is no longer a part of the objective world or a fragment of language but it looks as a sentence in free-standing isolation. The experience of John Cage's music, a cluster of sounds are followed by a silence that you cannot connect these two parts to each other in any possible way, may be an example. Other examples could be enumerated as Beckett's narratives, most notably *Watt*, or other discontinuities in Bob Perelman's poem from *Language Poetry* as examples of schizophrenic fragmentation. This account of schizophrenia brings back us to Heidegger's notion of a gap between Earth and World. The postmodern experience of this form can be articulated as "difference relates." The work of art is no longer unified, it is unrelated to the former parts, there is no connection, it can be defined as a heap of random materials. The transformed work of art now considered as a text, which is read by differentiation rather than unification. (Jameson, 1991; 31)

The poetics of postmodernism cannot be limited to an Anglo-American culture as in the case of modernism, since the emergence of the French *nouveau roman* starts in the same period as Spanish "neo-baroque."

The separation of art and life ended, postmodernist art combined human imagination and chaos, disorder. In a contradictory way, postmodernist art should be able to dramatize within as in Brecht's epic theatre. It is not that modernist world was "a world in need of mending" and the postmodernist one "beyond repair". Postmodernism asserts that all repairs are made by human; therefore all repairs are

illusory. Postmodernist interrogations about human certainties bear the traces of this contradiction. The 1960s provided the background for postmodernism as they were advocating another type of art that would contest élitist class notion. (Hutcheon, 1988; 8)

The social, political, intellectual experience of 1960s encouraged subjectivity and different identities, ended the limits of language and uniformization. This started a questioning of western modes of thinking, namely liberal humanism. (Hutcheon, 1988; 8)

The margins and boundaries have been fluid, artistic customs were under scrutiny, as a typical consequence of postmodern transgressing the limits. It has been hard to differentiate the genres and boundaries. Salman Rushdie, Gabriel Garcia Marques can be enumerated as writers that mix the genres in their novels.

In Carlos Fuentes's *The Death of Artemio Cruz*, the usage of three voices and three tenses reasserts postmodern conventions of the context of the work. Not only literary works challenge the life/ art borders, but also painting and sculpture do. The three- dimensional canvasses of Robert Rauschenberg and it has been same for the works of Jacques Derrida and Roland Barthes regarding their in between discourses of theory and literature. (Hutcheon, 1988; 10)

The result of the postmodern movement can be explained as scepticism towards all totalizing and unifying discourses. The relativism of thought triggered the reflexivity and pluralism in every field. Edward Said showed Western hegemony upon Oriental nations in his *Orientalism*. (Butler, 2002; 15) Imperialists consider themselves the representative of a higher and civilized system and claimed that the Orient is uncivilized. Orient was seen as 'deviant'. Said is inspired by Foucault and Nietzsche in their claims that penetrating these political narratives aims to make a certain group hold power and thus become more privileged than others.

Postmodern notion of relativism finds its roots in the philosophy of Jacques Derrida and his 'deconstruction' theory. He claims that all language systems are unreliable, the connection between language and reality is not certain. Our knowledge is bound to the systems. Derrideans insist that language can only indicate the certain differences between notions. Our understanding is important to grasp things. Meaning changes from one word to another in the linguistic chain. This

relativism turned a key point for postmodernism.

For the Derrideans, we grasp all the concepts according to our understanding. We can never be sure about the reality about the things. Derrida puts this 'there is nothing outside the text.' (Butler, 2002; 21) The significance of the reader's comment led to the idea of 'The death of the Author', especially by Barthes and Foucault. The impossibility of an objectivist view was understood and the political and ethical results were a notion of interest for postmodern discourse.

The usage of language for certain systematic purposes brought forth the idea of its key role in spreading power. Michel Foucault explains the power-discourse relation in his studies of the history of law, medicine. Foucault claims that powerful discourses aim to categorize and control people. He even states that the Enlightenment reliance on reason also leads to a totalitarian view, accepting a one-sided correct reason will also exclude the marginal and label them as non-rational.

For Foucault power and knowledge are intertwined. When 'reasonable' people judge the 'unreasonable' ones - such as doctors give the judgement for mad people-, mad people are locked up in asylums by the 'reasonable' ones. Similar to doctors, racists or imperialists do the same to sustain their 'normalizing' discourse. They create the deviant or postmodern '*the other*'.

Foucault is on the side of mad people and he is against the bourgeois reason. He thinks that insane people are the victims of society, just as prisoners. Foucault inspired by Kafka claims that society is subject to a 'universal panopticism'. We are watched and controlled by society as the prisoners. For Foucault, the individual's class is responsible for his/her evil, he underestimates the person's individuality. (Foucault, 1977)

Postmodernism favours the construction of the self, individuality by highlighting a self-consciousness notion. That is being different from liberal rational ordered self. Postmodernism favours the notion of difference appreciating all types of identities.

III. POSTMODERNISM IN A CLOCKWORK ORANGE

A Clockwork Orange by Anthony Burgess is a near-future dystopia that bears the traces of postmodernism. As the director, Stanley Kubrick, as well, highlighted the essential traits of postmodernism in the film successfully. Both Burgess and Kubrick challenge the audience to question the social values and institutions. There are only minor differences between the book and the film, which will be covered, and they remain nearly identical to each other. Kubrick uses a perfect cinematographic language to express Burgess's novella.

Kubrick's scepticism finds its explanation in the rebellious character of Alex against the authority. The viewer witnesses the inefficiency all social institutions that prove the postmodernist claim: the end of all metanarratives, the doubt about all notions, the impossibility of objective truth.

Kubrick highlights the clash between the individual and a totalitarian state displaying the intolerance to subjectivity, to a different identity. In a unifying, repressive system there cannot exist any different ideas or identities -such the rebellious vicious Alex- except from the accepted, one eternal reality. Kubrick draws a nightmare in which the viewer observes the diminishing of Alex's individuality by the government. Depraved of his free will, Alex ceases to be a human and turns to 'a clockwork orange' that cannot choose.

The second theme that Kubrick highlights is that the dystopian portrait of the fragmented society that no shred of hope can be seen for anyone. All the social institutions lost their values in a totally repressive, one-sided mentality. Kubrick with his sceptic attitude forces the viewer to grasp the harsh reality that Alex becomes a victim of this corrupted society.

By creating a black satire, Burgess displays the events Alex faces as a teenager as a consequence of isolated individuals in a fragmented society. Burgess discusses the notion of individuality in his novella by highlighting the clash between the individual and society. The heavy criticism in this nightmare aims to reflect the

corruption of all the social institutions that kills the individuality.

A Clockwork Orange is a dystopia in which there is no hope for any individual. A total anarchy prevails throughout the story. The protagonist Alex is against the authority, he is a rebel. The society depicted here is taken over by the corrupted youth culture that exerts violence on people just because they choose to be evil. The novel portrays a nightmare in which all the moral values diminished. The clash between the individual and society is another major theme that challenges the audience to accept *A Clockwork Orange* in postmodern canon. Both Burgess and Kubrick perfectly draw a portrait of a fragmented society that lost its moral values, freedom of choice and individuality. The inefficiency and corruptness of all the social institutions is displayed by the fifteen year old antihero Alex's experiences.

Postmodernism is against the totalizing and homogeneous systems as they are unifying and support oneness, sameness. In *A Clockwork Orange*, the anti-hero Alex chooses by his free will to be evil. The totalitarian communist regime cannot allow the different self to survive, the integration of Alex to society means killing his individuality. Free will and the freedom of choice are essential for the existence of human nature. Having deprived of his free will to choose from evil and good, Alex turns to clockwork or a machine ceased to be human. For Burgess and Kubrick as well the maintenance of individuality is crucial to exist. The first postmodern theme- the problem of individuality in a unifying, totalitarian society is highlighted first.

Jean-François Lyotard is considered as the founder of postmodern theory. In *The postmodern condition: A Report on Knowledge* he clarifies the differences between "narrative knowledge" and "scientific knowledge" as ways to reach reason. For Lyotard postmodern condition emerges from this opposition. Knowledge cannot be regarded as science or learning. In contrast, Lyotard describes the notion of knowledge as a kind of common sense. According to Lyotard, knowledge is far more than the application of truth, knowledge enables someone to form 'good' utterances, 'good' perspective and 'good' evaluations. (Lyotard 1987: 18)

"Metanarratives" as religion, philosophy were used to be considered as legitimate knowledge. According to Lyotard, postmodernism can be explained as incredulity towards the metanarratives. There cannot be a universal truth to embrace everyone. Claiming the unreliability of metanarratives, Lyotard evokes a sense of scepticism towards all notions and cultural systems. Relativism, different

perspectives and points of view have become the notions associated with postmodernism.

Inspired by Lyotardian scepticism, Kubrick draws the dystopian condition in a totalizing system in which there cannot be any other narrative than the state's accepted rules and boundaries. For a unifying, totalitarian system, there cannot be any other alternatives than the conditioning treatment. There remains no hope for the corrupted youth culture except the brainwashing in *A Clockwork Orange*, Kubrick challenges the viewers to think about the correctness or efficiency of the method. (Ludovico Technique) The totalitarian regimes cannot tolerate the different, deviant or the 'other' since they just accept one type that fits in the authority's margins.

A Clockwork Orange is a dystopia related to the genre of Orwell's *1984*, Golding's *Lord of the Flies*. Different from Orwell; Burgess holds no shred of hope for society. There is no hope for the future in *A Clockwork Orange*.

In Burgess's dystopia, a gang of juveniles who are prone to violence meet every night at Korona milk bar and perpetrate violence whole night. The novel begins with teenager Alex and his three *droogs* (Russian word for friend) are trying to decide what to do that night. The word Korona (milk in Russian) is ironic since milk indicates infancy, referring to Alex's immaturity.

Alex and his *droogs* (*friends*) waylay a schoolmaster, ripping up his books, stripping off his clothes, and stomping on his dentures; they continue their violence by robbing and belabouring a shopkeeper and his wife; they kick a drunken bum; and they fight with a rival gang, using the knife, the chain, the razor. Next, they steal a car, attack a courting couple, break into a cottage whose owner was an author, destroy his manuscript, and gang rape his wife, and all this has been completed by the end of chapter 2. (Burgess, 2013)

Before Part 1 ends our 'Humble Narrator' drugs and abuses two ten-year-olds, slices up Dim with his *britva*, he even robs and kills an elderly spinster. They try to avoid the *millicents* (policemen).

Between the novel's day one and day two, Alex goes home- to Municipal Flatblock 18A. Here he keeps his parents awake by listening to a violin concerto, before moving on to Mozart and Bach. He has now been surrounded by an innocent soul that he utters the last sentence of Part 1: 'That was everything. I'd done the lot,

now. And me still only fifteen.’ (Burgess, 2013)

After his friends betray him and he is arrested, Burgess’s young sociopath whines at his social worker ‘it wasn’t me, brother,’: ‘Speak up for me, sir, for I’m not so bad.’ we understand the evil potential of Alex and the first chapters of *A Clockwork Orange* display an exaggerated amount of evil. (Burgess, 2013)

In Part 2, the agent of violence changes from an individual to the state: this is a focused violence of the state. When he is finally captured, he has been subject to a scientific experiment applied by the government. After two years imprisonment, the incorrigible Alex is chosen for Reclamation Treatment (using ‘Ludovico’s Technique’). Each morning having injected with a strong emetic, Alex is wheeled into a screening room. They clamp his head in a brace and pin his eyes wide open; afterwards the lights go down. He is forced to watch violence while listening to his favourite composer Beethoven.

Alex is drugged, tied down, and subjected to very heavy doses of violence in the film. The idea was that if the violent part of the mind is exposed to heavy dose of violence, it may change. The subject can be conditioned so that even the thought of violence can make him physically ill.

A Clockwork Orange is entirely the autobiography of Alex. With all the children characters *A Clockwork Orange* reminds Golding’s *Lord of the Flies*. The novel is far from the idea of clarifying moral purpose. The events highlight how Alex lacks morality. Burgess’s characters- or character are not below the age of sexual experience, vicious rape is one of the attendant pleasures they enjoy in the novel.

That is not to say that the author is totally unconcerned with moral values. No doubt, he deplores the actions of Alex as much as we do. There remains no hope for this society which is taken over by youth. The youth lost their moral values. They do not obey their parents. Parents do not set correct examples for them. The best thing for this world to happen is that the young will imitate their parents. Dim and Billyboy, some of the gang become millicents (policemen) in the end.

In the novel, the vicious anti-hero, Alex, narrates in an argot or idiolect that was not used before (a blend of Russian, Romany, and rhyming slang). In order to analyze the novel, one has to try to grasp the language of Nadsat. It is a teenage language composed of Russian vocabulary. Nadsat is the suffix meaning *teen* in

Russian. The non-English words have Slavic origin and they are nearly a dozen on each page.

They use *rassadocks* for minds, *skorry* for sorry, *vesches* for things, *moloko* for milk, *horrorshow* for good, and many more to explain their violence. The reader may guess the meaning of most Russian words from the context, since the author wants the text to be understandable.

Alex also attempts to forge his freedom by using Nadsat slang. Alex uses Nadsat words in conversation with two psychiatrists who are treating him. Dr. Broadsky finds his language “quaint.” Dr. Branom answers, with “a bit of gipsy talk, too. But most of the roots are Slav. Propaganda. Subliminal penetration.” (Burgess, 2013; 125) While there is plenty of slang, one cannot find any gipsy talk.

As the intelligentsia was warning against the threat of socialism, Alex and the hoodlums construct their own language based on Slavic roots, as a contrast. Nadsat is the language of rebellion, it is contradictory. Nadsat transforms Alex as he uses and constructs him. It becomes a determined token of freedom as well. Alex means “wordless” in a way, which is a paradox with his creativeness regarding to his own vocabulary. Burgess proves the reader that it is possible to tell at least a few words in Russian when you finish the novel. The reality proves the subliminal penetration of Russian words into the reader’s minds.

The special argot of youth culture will change as new youths replace the ones who transferred to adult world. As Marshall McLuhan asserts in the novel the medium becomes the message. For the Anglo—American reader the Slavic words recall communist dictatorship, without moral value and without hope.

Burgess is exaggerating a linguistic process, how the children learnt the argot. He chooses Russian for no special purpose. He chose Russian words because they blend better into English than those of French and German. (Burgess, 250) The medium depicted in *A Clockwork Orange* gives a message as in other dystopias, a kind of warning about the heartless, fully controlled and amoral society in the future. In Burgess, the destruction of moral values in a totalitarian regime leads to absolute anarchy. Burgess creates authenticity that is a common trait of the genre, namely dystopias.

A Clockwork Orange is a novel structured by repetitive patterns, especially

consisting of three- part, each beginning with the typical question (“What’s going to be then, eh?”). Burgess explains the “arithmology” of the original 21-chapter novel (“21 represents human maturity and the symbol for it”), suggesting that the narrative’s form indicates the social development of the protagonist Alex, although the conversion of Alex means a kind of depersonalizing and assimilation into the social norms and standards.

Structural repetition reinforces Burgess’s vision of the constraints of social structures, which create an artificial “clockwork” morality through Skinnerian conditioning and language as a socializing system. (Robbie B. H. Goh, 2000; 264)

Burgess’s use of language in this novel indicates the individual’s struggle for authenticity under dystopian conditions of social control. The novel’s vision of social control is encoded in the different kinds of linguistic performances on the part of Alex. His experiments with language – creating new words- represents a sort of micro-politics of the individual. The language Alex uses is repetitive and humiliating as a reaction to the adult figures of power in his society. The novel’s dystopian vision articulated very well by the narrative code of repetitions, numerical patterns and forms, related to social power and corruption.

The novel with its rampant youth violence and government which is cynically authoritarian and helpless at the same time seems to remind the rioting Tedd boys in the mid-1950s, and the difficulties faced by the Conservative government to stop these riots. However, Burgess is not keen on in a moral judgement of the larger socio-political system, so *A Clockwork Orange* is apolitical. It is worth pointing out that Burgess highlights the novel’s scenario that underlines the effect of power upon the individual instead of a satire of a particular political regime or era. Through the usage of language as a political medium, the novel emphasizes political power over the individual, and the clash between legality and individuality. (Goh, 2000; 265)

Stanley Kubrick’s visual adaptation of Burgess’s dystopian novel, *A Clockwork Orange* is the work that lays out the ambiguities in Beethoven’s Ninth Symphony. Kubrick’s film (1971), not only exhibits acoustic representations of Beethoven, especially of his Ninth Symphony, but also reveals the ambiguities and certainties of violence. Kubrick may have exploited Beethoven for his thesis in demonstrating the ambiguity of violence. The protagonist, Alex Delarge, idolize Beethoven. While Burgess often mentions Beethoven in the novel, it is Kubrick who

fully exploits by multiple visual references to Beethoven. It can be argued that Kubrick frames his movie by the Ninth Symphony. We first hear the theme of Joy early in the movie after Alex's gang reappears in the Korova milk bar after performing random violent acts at night. Then suddenly, a soprano intones the joyous hymn. (Höyng, 2011; 172)

Beethoven's Ninth Symphony was used in a number of medium namely in Hitler's annual birthdays as well as for an Austrian camp. The intertwined usage of the music brings for the ambiguities of the Ninth Symphony. Kubrick uses the Ninth Symphony on purpose from the beginning of the movie till the end. In the beginning, while Alex was masturbating, one can hear Beethoven since Alex loves it ardently.

The fact that Alex relates his story in the first person narrator enables the reader identify one's self with the protagonist in the course of the novel. The striking cleverness of Alex and the sympathy of the audience caused problems in the release of the film in London claiming that Burgess and Kubrick were encouraging the youth to the acts of violence. Upon these arguments Burgess asserts that the amount of violence was essential to signify the effect of Alex's reclamation after the treatments he was exposed to. Burgess also states that neither he nor Kubrick favour violence. (Burgess, 251)

Alex's statements as 'your humble narrator' or 'my brothers' lead the reader to trust Alex as an honest narrator. Apart from the narrator, *A Clockwork Orange* employs irony and metafiction as features of postmodernism. Alex and hoodlums gang rape the author F. Alexander's wife in the cottage named HOME which is ironic. Home should be the place of safety. The author F. Alexander was writing a novel called "*A Clockwork Orange*" in which his wife is raped by corrupted juveniles. (Burgess, 2013; 27) The usage of metafiction, a common postmodern feature is apparent. The reader and audience are being informed about the writing.

Burgess asserts that he believes it is impossible to produce fiction in a community which undermines the importance of individuality. (Ingersoll et al., 2008; p.138) Trying to protect his individual self towards the government that wants to destroy it, Alex represents the human essence that is crucial for Burgess to create fiction. Not only the usage of Nadsat language express the individuality of Alex, but also all the violence accompanies his authentic language.

All the crimes Alex commits are a way to display his freedom to the government and legal control, arguing:

The not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? (Burgess, 2013; 46)

Alex believes he is a freedom fighter, but he is labeled a juvenile delinquent by government and police officials. The threat of juvenile delinquency is used by the government as a means to introduce the Ludovico treatment, a behavioral conditioning technique that will help the state to exert his power and the author F.Alexander explains it, as a clear a path for the full apparatus of totalitarianism. (Burgess, 2013; 173) Alex's violence becomes the means of expressing his freedom from political power, a way of expressing individuality. (Sumner, 2012; 49) It is apparent that the political forces also generate the delinquent behaviour they ardently oppose. Alex tells the reader that 'what I do I do because I like to do' (Burgess, 2013; 46) The assertion ensures that he commits crimes because he likes to do it. The notion of individuality is very crucial for Alex.

Alex fails to understand that his criminal motives, his aesthetic tastes, are the consequences of the social conditioning. One of ultimate goal of postmodernism is to grant self-consciousness to individuals. As far as the hypocrisy of the social institutions was taken into consideration, Alex is a victim of a fragmented society. As Lyotard claims, all institutions lost their values. Consequently, Alex is the product of the vicious society. The government, his family, his friends fail to act properly and fulfill their function. The apparent loss of value is visible in this fragmented society.

Alex's crimes are not spectacular assertions of free will but they are expressions of resistance to political and economic authority, but they are also controlled by that authority. Burgess asserts that this novel teaches a lesson about 'the fundamental importance of moral choice', that is better freely choose to be bad than to be apathetic. It is futile to assert that assault, rape, and robbery reflect heroic individualism based on moral choice. In a social and political frame, Alex is forced to choose between totalitarianism and anarchy. The choice is apparently wrong and indicates a lack of individual freedom. If there are no good options, then there cannot be an exact individual choice, deliberately. (Sumner, 2012; 56)

Beethoven is Alex's favourite composer and whenever he listens to him, he imagines acts of violence. Beethoven's Ninth Symphony is used to manipulate Alex's reaction to the images of torture he is forced to watch. As Dr. Brodsky asserted the music could be considered a useful emotional heightener. (Burgess, 201; 124). As a result, Alex feels sick not only when witnessing violence, but also when hearing classical music. Alex is conditioned by the government to suppress his gratification. (Sumner, 2012; 56)

Alex was obliged to watch familiar scenes as tolchoking malchicks, creeching devothchkas, and the like. Here Beethoven's Ninth accompanies the scenes. Alex whimpers 'Grazhny bratchnies [filthy bastards],' when it ends. (Burgess, 2013)

'Using Ludwig van like that. He did not harm to anyone. He just wrote music.' And then I was really sick and they had to bring a bowl that was in the shape of like a kidney 'it can't be helped,' said Dr. Branom. 'Each man kills the thing he loves, as the poet-prisoner said. Here's the punishment element, perhaps. The Governor ought to be pleased.' (Burgess, 2013) Alex starts to feel nausea, not only whenever he contemplates violence and he hears Ludvig van and the other composers. He is devoid of his aesthetic choice as well.

Then, the reader embarks on Part 3. The last chapter of the book was omitted in the American edition which is used by Kubrick, and ended with Alex recovering from a suicide attempt. Kubrick finds this more suitable to novel's message. Beethoven's Ninth accompanies the scene:

When it came to the Scherzo I could viddy myself very clear running and running on very light and mysterious nogas [feet], carving the whole litso of the screeching world with my cut-throat britva. And there was the slow movement and the lovely last singing movement still to come. I was cured all right.

In the end, Alex grows and gives up his youth violence, desires to get married and to have a settled life, he has changed to an ordinary person at the age of eighteen. (Burgess, 2013)

In *A Clockwork Orange*, we can trace a struggle between a lawless hero and society. That society wants to control Alex with its values. This brings forth another important issue: the right way to provide social controls. The dilemma between

human perfectibility and free will and Christian belief about the original sin and the grace of God to follow the right path is launched. The discussion whether human beings have the chance for free will or not is challenged. One of the major questions posed is whether an individual deprived of his right to decide freely between good and evil can be assumed as a real human. The idea that perhaps a freely chosen evil such as in the case of Alex would be more preferable than a 'clockwork orange' that acts as a machine conditioned to give certain responses to certain situations. Thus, Burgess and also Kubrick, force the viewer to think from a number of different angles to the issue of free will.

In *A Clockwork Orange*, the anarchic quality of the society was depicted early in the novel. The repair of a broken elevator after Alex's release from prison and the enlargement of police force indicated that an authoritarian party is in power. This new government does not believe in human perfectibility as they are performing the Ludovico technique instead of educating the criminals and their lack of trust is also apparent from the jails prepared for huge numbers of political offenders.

The polar opposites are represented in *A Clockwork Orange* by the views of Alex and F. Alexander. Alex's dictatorial behaviours to his friends, his brutality, lack of belief in human perfectibility are indicators of his characteristics and he is closer to the authoritarian worldview. F. Alexander, whereas, states that man is "a creature of growth and capable of sweetness" (Burgess, 2013; 21) which indicates a more libertarian point of view. Alexander argues the favor of free will, the ideas of Alex about evil and determined behavior suggest St. Augustine's concept of predestinarian grace. Redemption will only be possible for Alex with his maturity after a sinful youth. (Rabinovitz, 1979; 45)

Alex and F. Alexander are counter parts: predator and victim; uncontrolled libido (rapist) and controlled libido (husband); youth and adult; destroyer and creator, conservative and liberal. (Rabinovitz, 1979; 46)

Fragmented characters of this society disappoint Alex. The writer F. Alexander expresses his belief in human perfectibility and free will in his book. (Burgess, 2013; 21-22) Nevertheless, when he learns that it was young Alex who raped his wife, F. Alexander collaborates in a plan to drive Alex to suicide. Another character is P.R. Deltoid, Alex's rehabilitation officer who firmly believes that criminals should be reeducated and not punished. Alex refuses to repent despite his

efforts, upon which Deltoid asks (Burgess, 2013; 39) “Is it some devil that crawls inside you?” Also, Deltoid spits in his face when he learns Alex killed an old woman.

Burgess introduces the reader with a moral ambiguity. Burgess highlights the Eastern concept of ying and yung, which incorporates many Christian doctrines, as well. Alex is firmly prone to evil: Alex’s fantasy crucifying Christ indicates his sadism. He declares himself “the patron of the other shop” (Burgess, 2013; 78, 46), in a discussion of goodness. The scientists who destroy Alex’s freedom of choice by administering the Ludovico technique are called the neutrals. Dr. Brodsky cares little about the ethical side of the treatment: “We are not concerned with motive, with the higher ethics. We are concerned only with cutting down crime”. (Burgess, 2013; 137) This statement proves the state’s inefficiency to change the essence of criminals and to culminate goodness in them.

Burgess thinks the neutrals who deprave a criminal of ethical choice are morally inferior to that criminal. According to Christian belief, Alex is a sinner must be given the opportunity to choose good over evil for his salvation. Attaining salvation is impossible for a man who is devoid of moral choices; but to choose and attain redemption is possible for a sinner. Thus, Burgess criticizes whether the authority should decide on individual’s moral choice and the ways (the Ludovico Technique) it uses to get a machine out of a human being. The severe criticism of the system displays the hypocrisy of the government and authority. The voice of Burgess is echoed by the prison chaplain in the book; a man cannot be a man when he ceases to choose.

Young Alex may be prone to do evil; he totally transforms into its opposite with maturity. The Ludovico treatment renders its victims to become neutral. Alex in the end chooses to determine and finally grows tired of violence and reforms.

Burgess in fact indicates another dilemma; the struggle between the individuals and the state. Burgess apparently is on the side of the individual. For Burgess, the individual’s brutality cannot be as threatening as society’s brutality which is inhuman, enormous and uncontrolled. Alex is now like an orange whose juice taken from it: he is devoid of moral choice. Even if we cannot measure violence, the biggest error seems to diminish a human being’s free will. Both Kubrick and Burgess favour the idea that it would be better to be evil consciously rather than to turn a machine conditioned to be good just for the sake of order as the

state does.

Alex is an enemy of the state and, as he foresees before, the state will attempt to destroy not only what is evil in him but also his individuality: “The not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines?” (Burgess, 2013; 46). Unlike Alex, whose violence is subdued when he performs the role of clockwork man, the state remains a machine, always inhuman and conscienceless in its violence. Similar to Alex, Burgess sees the state as an evil mechanism against which individual human must defend his self. Burgess is focused on the idea of human individuality, psychological complexity.

Burgess has expressed that he thinks about these conflicts personally just like other people. One might compare young Alex to middle-aged Burgess or Burgess to the novelist, F. Alexander. Burgess suggests that he realizes within his own personality the elements of both characters, and thus invites the reader to compare both characters Alex and F.Alexander. (Rabinovitz, 49) As an individual human beings have the evil and good in themselves, Burgess criticizes the authority’s methods to culminate good in people, highlighting the brutal acts administered from the government to heal Alex psychologically. The most important question posed to the reader and the audience that when an individual exerts violence it is unacceptable, but the violence exerted by the state to individuals is tolerated even though it is much more severe and painful. The novel is against the authority and its totalitarian way to control young people. Postmodernism is against the authority, all the consensus. The anti-hero Alex is also against the government to express his individuality.

Alex’s parents’ attitude towards his treatment, their rejection proves society’s reluctance to forgive and accept Alex. The family institution fails to function properly as Alex can easily manipulate them and they lack responsibility as parents. They are incapable of loving and accepting their son. His friend Dim and Billy Boy become policemen and even they exert violence on him.

Alex changes his place, before he was a torturer and now he becomes the victim for the tortures. The duality posed by Kubrick makes the reader or viewer encounter with the idea that anybody holds power has the opportunity to exert

violence. When Alex was wrong for society, he was doing something well for himself. Whereas when he was condemned to this therapy this time this is good for society but bad for Alex. The ultimate reality remains the exerting of violence. When society and government performs violence it is accepted by law and order and customs. Whereas individuality, free will, authenticity cannot be accepted by society. (Höyng, 2011; 173)

Kubrick's screenplay presents a considerably nicer Alex in a considerably nastier society. There are minor alterations in plot and character though. The drugs in Alex's bedroom and the child skull and hypodermic syringes are all rejected by Kubrick. Burgess who has been the pioneers of literary drug movements, reflected this in the novel. Alex injects drugs before he rapes the young girls in the novel. These parts are all absent in Kubrick's movie. The brutal rape of two teeny -boppers changes to two rather older girls in the film. Alex is given a pet snake stating his affection entirely. The cat-woman transformed from a harmless person to an erotic health-farm, she tries to brain Alex with a bust of Ludvig van himself, in which scene Alex kills her in self-defense. The treatment is more brutal in the film, Brodsky tells that the earlier patients have compared it to Hell. In the final scene of the film, Alex has been cured when hearing Beethoven evokes a genteelly erotic scene in which two girls grapple in the dust as Edwardian toff look on. (McCracken, 1972; 435)

Even violence done by Alex to others, it is shadowed, speeded up, slowed down. But violence performed by others to Alex is emphasized. The larger affect is to see Alex as the victim of a vicious society. (McCracken, 1972; 436)

Kubrick reflects a postmodern vision in *A Clockwork Orange* drawing an ironic, exaggerated portrait of totally amoral society in a dystopia. The clash between the individual and society is highlighted by the diminishing of Alex's free will by society. Depraved of basic human right to choose from good and evil, Alex is transformed into a machine. Kubrick aims to probe postmodern self-consciousness to viewers by displaying the wrong use of power by the authority and warning against the totalitarian, repressive point of view.

IV. POSTMODERNISM IN 2001:A SPACE ODYSSEY

Stanley Kubrick's *2001: A Space Odyssey* (1968) is a path breaking film adaptation that invites its viewers to a long journey displaying the evolution of humanity, the outcomes of technology and the artificial intelligence, man's passion for power, the potentials of human mind.

Kubrick's *2001: A Space Odyssey* (1968) has been followed with the publication of Artur C. Clarke's novel of the same name shortly after the movie release in April 1968. A number of major science fiction film scholars such as Vivien Sochak, Scott Bukatman, and J.P. Telotte do not mention Clarke's novel in their disputes about the film. Both the film and the novel originated from Clarke's "The Sentinel" (1948). The *2001* follows a linear route- from "The Sentinel" to Kubrick's film and then the novelization of the film by Clarke. Commentators such as Jeremy Bernstein, Stanley Kauffmann regarded Clarke's novel as a narration of the film. (Banerjee, 2008; 39)

It will be correct to state that Clark's novel is a work existing independently, to compare the novel and the film closely. While Clarke's novel reflects all the traits of science fiction genre, Kubrick's film creates something unique in contrast to all traditional rules. As Clark follows the science fiction discourse to highlight the theme of higher forms of intelligence in the universe, Kubrick, on the contrary, gives the film a mysterious air by utilizing a "transcendental style." *2001* reminds its epic ancestor- Homer's *The Odyssey* by its visual repetitiveness in accordance with mythic structure.

2001: A Space Odyssey can be accepted in postmodern canon as far as the historical sequence in which the evolution of humanity depicted is concerned. Even though the novel and the film do not employ postmodern features as metafiction, intertextuality, multiple narrators, the movie displays how human mind surpasses the limits by an interplanetary voyage. The Nietzschean Overman Theory is felt throughout the film. Kubrick explains the historical development of humankind in a journey in three major parts. Employing a postmodern sceptic attitude to all

narratives, Kubrick aims to probe self-consciousness to its viewers highlighting the potential of human mind to create a utopic society.

As the innovations in modern science probe a sceptic view to all religions, Kubrick reflects Nietzsche's reference to the modernity of the Enlightenment, secular point of view and scientific discoveries. The age of nihilism fostered the death of all values, Zarathustra introduces the idea of transformation of our capacity to an overman. In *2001*, Kubrick supports this idea by the existence of the moon monolith, thus we can talk about an alien creation and design. Kubrick follows the next stage of evolution. The new super men are conscious that they can build a new society, this Enlightenment project will put an end to the dogmatic mind of the Middle Ages.

The progress of this new society will only be possible to found by the application of human mind to culture and morals. They will build an enlightened, globalized, scientific, technological and individualistic society. (Abrams, 2007: 252)

Considering this idealistic view about the future of humanity, *2001* bears the traces of a utopia. Kubrick is hopeful about a new enlightened society. Now it is the stage of the last man, Kubrick following Zarathustra presents David as the last man. He stays as the last man until his deathbed. The monolith appears to transform him to the Star Child.

Kubrick's *2001* fosters the postmodern idea of self-consciousness highlighting the historical sequence of human evolution. Starting from the first ages, the questioning human mind surpasses its limits and the quest for knowledge finds its view as HAL implying artificial intelligence, a superior computer to overman. Even though David outwits it, this kind of technological threat is waiting humanity. HAL is considered as the last point of technology and consciousness can reach in the postmodern era. As a result of technological improvements, the machine becomes the enemy of man since computer technology dominates the scientific world today. The birth of the Star Child will start a totally new era for humanity. As Nietzsche and Kubrick assert this overman will be super intelligent and will endow super powers.

Clarke's novel is considered to be painstaking in its commentary. Its reasoning is clear, and it has a detailed analysis. Kubrick's movie is suggestive, intuitive and mystically vague in the end. The novel focuses on a main character in every part: Moonwatcher in "Primeval Night," Heywood Floyd in "TMA-1," and

David Bowman in the rest of the sections. (Banerjee, 2008; 41) The novel begins four million years ago, transforming from the ape to the man and traces the evolution back to an alien origin: human intelligence- a result of an alien experimentation. The omniscient narrator starts the transcendental journey by pushing the reader to the vastness of space through the mechanized man, then to the questions raised by the black monolith on the moon, and finally beyond the limits of time and space to the transformation into a new existence. The birth and return of the star child/ David Bowman to normal space and time signifies a new stage in the evolutionary chain. The cosmic existence and cosmic intelligence expresses itself by earthly childhood's end and gaining a cosmic maturity.

Kubrick employs completely a different approach to the same theme. He does not form linear connections between the different parts of the novel and leaves gaps. The viewer has to grasp all the sections of the movie in an effort to circumnavigate the farthest shores of the universe to the origin, the earth, to complete the *odyssey*. The opening shot of earth rising over moon and the sun coming up from behind earth and the concluding shot of the star child's beholding of the globe are the same in comparison. (Banerjee, 2008; 42)

2001, the film starts with "The Dawn of Man." We go back silently to the plains four million years ago. The cave inhabited by a few apelike creatures that find a black monolith out of the cave one day. The viewer is aware of the fact that the aim of its placement there is to initiate the apelike creatures' developments into humans. Following this, one curious ape realizes while playing with a bone that this bone from the skeleton can serve as a weapon to kill his enemy. The scene implies that violence, knowledge, evolution are combined.

This scene is followed by the most famous one and it refers to Richard Strauss's *Also Sprach Zarathustra*, and to Nietzsche's masterpiece: "I wished to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of superman. The whole symphonic poem is intended as an homage to Nietzsche's genius, which found its greatest expression in his book *Thus Spoke Zarathustra*."

Kubrick with slow-motion perfectly shows the ape throwing its bone into the sky and it transforms into a spacecraft floating space. Kubrick enables us to travel

from prehistoric time to the space age with his famous one montage cut. One phase of evolution ends and the audience moves from the beginning to the last phase of humanity.

In this stage, human consciousness have had its utmost level, the artificial intelligence has reached nearly close to human mind. The HAL9000 functions as the brain of the spaceship Discovery that is a host for the astronauts Dave Bowman (Keir Dullea) and Frank Poole (Gary Lockwood). HAL is a unique computer nearly functioning as a human brain since it was subject to Turing test. A journalist interviews HAL in order to check whether it is conscious and the interviewer is not able to differentiate whether it is a machine or a real human being.

In complete contrast to its capacity HAL kills Bowman and the three hibernating astronauts claiming that as an essential part of his secret mission. Bowman struggles with HAL alone and is capable of turning him down to a three year old. Thus Dave reaches the brain of HAL and accesses the real aim of the mission.

Upon taking the control of the ship, Bowman moves towards the monolith that stands at a star gate. A number of colors and noise follows over landscape in a wonderful montage moments. When it ends suddenly, Bowman is encountered in a spacious hotel room, with the scenes of gradual aging. In his deathbed, Bowman encounters the monolith again. It is the time for Bowman to transfer into a Star Child which indicates a new dawn for humanity. Strauss's Zarathustra accompanies the scene once more, when a super human gazes at us.

The whole stages till the birth of the Star Child is directed by a race of aliens. When we discover the monolith on the moon we understand that it is placed there by aliens. This discovery is connected to Kubrick's reference to Nietzsche's ideas in Zarathustra that modern man and scientific innovations, the notions of the Enlightenment cast all beliefs in doubt. This scepticism about what is given leads to the innovations performed by human mind. The connotation between the human mind and the birth of Star Child is apparent in terms of humanity always finds ways for solution, not to succumb to his/her enemy. The postmodern self-consciousness which is the ultimate aim of the movement has been highlighted by Kubrick in *2001*.

Kubrick's use of music highlight the focal points in the movie: Gyrogy

Ligeti's eerie resonances of the black monolith signify its otherworldliness. Richard Strauss's "Also Sprach Zarathustra" announces new movements of the plot, and Johann Strauss's "Blue Danube" waltz during the movement of the space station indicates the faith in man's rationality, capacity and self-confidence. For Kubrick, the story creates a "receptive mood for a vision that is basically beyond narrative" (Geduld, 30). For Clarke, the narrative emphasizes scientific and philosophical views on alien life forms and their role in human evolution. (Bonarjee, 2008; 42)

Kubrick's visual symbolism contributes the most to the film's formalism. The influence of Jungian symbolism on *2001* is apparent, as Kubrick himself admits. He asserts that in this order of symbols, "a circle divided into four quadrants represents inner wholeness and a rectangular form, the conscious realization of this wholeness (in short, greater intelligence)". That signifies the repeated juxtaposition of the rectangular shapes (the black monolith) with the round spherical forms (the celestial bodies). The monolith remains the central symbol of the movie representing a higher intelligence or a higher order of existence. Music accompanies this symbolism every time.

The monolith appears at four critical moments in the movie, each time indicating a momentous change. It first appears to the ape-men, igniting the first sparks of intelligence in them (which is also the first stage of the alien experiment on earth). The second appearance on the moon as "TMA-I" shows the human existence in space age. The third time the monolith performs the function of a star gate to push the human representative beyond the limits of time and space. The fourth monolith witnesses the birth of the star child. Each appearance of a monolith is accompanied by a magical arrangement in the stellar bodies. In the first instance, the sun comes up exactly on the top of the monolith with the ape-men running around in bewilderment. The second time the rising sun sets off the alarm, the position of the sun and the monolith are the same, only the earth and the moon exchanging places. The third time, Jupiter and its satellites line up in expectation of Bowman's ritual of passage through the star gate. And the last monolith's appearance in the middle of the Louis XVI bedroom is immediately followed first by the orb of the star child and then by the peculiar positioning of the moon, the earth, and the star child in its orb-like womb, itself now signifying pure energy. Thus, a set of related images takes the viewer back to the very first shot of the film: the alignment of moon, earth and sun,

only now the sun has been replaced by the star child, suggesting a new dawn for humanity.

Structure and proportion are also striking in Kubrick's research. The film's macro-structure is a debate topic ever since the film is released. Film scholar Anette Michelson signifies the three parts of the movie, while critic Judith Shatnoff defines the film as Kubrick's love affair with technology highlighting three stages, birth, death, and transformation. (Patterson, 2004; 450) On the other hand, however, writers such as Carolyn Geduld point out that how the film took four years to complete, has four heroes (ape, scientist, machine, astronaut), explains four evolutions (man, machine, alien, the universe), selects music from four composers (the two Strausses, Ligeti, and Khachaturian), and is governed by a four-sided monolith that appears on the screen four times. (Patterson, 2004; 450)

In Part 1, "The Dawn of Man" starts from "the Bing Bang" (roughly 417-354 Million Years Ago, or MYA), the famous bone /spaceship intercut indicates skipping directly from the era of the ape man to the modern-day space age, therein "bypassing history and culture and civilization", which has often been hailed as "the greatest ellipsis in film." (Patterson, 2004; 452) The bone in *2001* transforms into a spaceship which indicates transcendental journey of humankind, the existence of historicity, the sequel of the historical events display postmodernism in this work of art.

This circularity works in other ways too. As Carolyn Geduld mentions, Kubrick seems to be fascinated by a four-sided ruler: the monolith that appears four times in the movie signifying four leaps in human evolution. Geduld charts out a four-level interpretation in context of the symbolic and mythic association of the monolith: "as a symbol of alien technology, technology in general, and the 'robotized' aspects of human nature," "a symbol of pre-destined fate," "a Jungian symbol of consciousness (intelligence)," and "as a box, a Freudian symbol of the womb". The first aspect points towards the cold, dry, and inscrutable logic of the universe; by analogy with Frankenstein myth (more pronounced in the novel), technology is portrayed as the monster created by man that ultimately turns to his own destruction (HAL being analogous to the monster). The second aspect suggests the removal of the agency of self-determination for man by the mysterious forces whatever that may be- an "alien life-form, a cosmic mind, or God;" it is "abstract and evil (black) in the sense that it turns life into passive clockwork". The third

interpretation pits the force of life against a deterministic universe. Geduld comments that there are similarities to *Odyssey*. HAL is the enemy the film's Ulysses must fight on the voyage that brings him back home as a Star Child and King, which represents a being of greater consciousness and self-control. And the fourth category brings all the erotic fetal imageries of the film together.

As Susan Sontag asserts science-fiction films imagine disaster and yet continue to hope that mankind will survive. The theme is generally reminds us Faust or Frankenstein but this time it does not lead him to destroy himself; man's search for knowledge. The first part "The Dawn of Man" is about our ancestors that are trying to become us. As Teilhard de Chardin asserts "We must not lose sight of that line crimsoned by the dawn. After thousands of years rising below the horizon, a flame burst forth at a strictly localized point. Thought is born." We love these man-apes, because they are a part of the family.

The middle of the film-the flight to the Moon and the voyage to the Jupiter-seems interesting. Stanley Kubrick hangs that space station and those spaceships next to the massive sides of planets and against the dark night of space tells us about the future of the things. Clarke in his short story "The Sentinel" narrates the vastness of the universe and human mind's attempts to comprehend it. Clarke's fiction demonstrates this attempt with personification of the planets and whole races, the pastness and the faint biblical echoes. As Kubrick himself said that Clarke's fiction somehow achieved to capture the hopeless but admirable human desire to know things that are not understandable. Similar to this, the beginning and middle of Kubrick's *2001* witness what Jeremy Bernstein has called Clarke's sense of nostalgia for worlds that man will never see, because they are so far in the past or in the future, or in such a distant part of the universe. (Hollow, 1976; 115)

The third part of the film displays the light show, that bedroom, and that fetus floating in the void. The last part of the film ends as a huge number of science-fiction movies with the man-made monster (HAL 9000) dead and mankind (the fetus) somehow survives.

It is worthy to mention that *2001* the novel and *2001* the film are not are not similar as they seem. In the novel, the great monolith which the man-apes find outside their caves one morning is a teaching machine. In Clarke's *2001* the monolith flashes, whirs, and electronically enlightens the chief man-ape. Kubrick's monolith,

on the other hand, is more subtle: it just exists, and by being so clearly something artificial- something made- it awakens the artificer in the man-ape who touches it. In the novel the potential humans are taught; in the film they self-discover. (Hollow, 1976; 116)

These differences are important to mention. If the evolution of man from man-ape is the result of extraterrestrial visitors, it is related with creation. Then *2001* is about the relationship between creator and created, about the fact and implications of that moment of contact between two levels of being. If, on the other hand, the intervention of the extraterrestrial is passive, if the monolith simply is and the man-ape grows in reaction to it, then we have self-realization. Then *2001* is not so much about the contact between Earth and the stars as about man's full realization of his potential. The fact is that the novel is about the former and the film is about the latter.

As Clarke was interested in the existence of intelligent extraterrestrial life and the effect of this life on man in the near future, Kubrick was talking about parallels with the *Odyssey*, on which voyage, of course, Odysseus learns as much about himself as he does about the world. After the novel was published and the film released, Clarke said that *2001* was about man's hierarchy in the universe and about the attempts of humanity to discover a higher intelligence in the universe. Kubrick, on the other hand, did not like to talk about *2001* "because it's essentially a nonverbal experience." Moreover, the film has as little dialogue as a narrative film could have. It is about man's discovery that he is neither ape nor machine, a kind of self-realization. (Hollow, 1976; 117)

The fiction of Arthur C. Clarke can be examined in terms of their plot so as to grasp the core of *2001* as a novel. Clarke's first published story "Rescue Party" (1946) is about a visit to Earth by extraterrestrials. At the end of the story, the captain of the visiting ship, who has been awed by the progress mankind has made in a mere four hundred thousand years.

Thirty years after this story, we have been at the edge of the Atomic Age, when man and his sciences seemed about to conquer the universe. In the late forties, when Clarke began to publish, he feared from a future in which the master-slave relationship between man and machine might be successful. In his early novel, *Against the Fall of Night* (1948), the utopia becomes a "nowhere" a negative place, a mechanical city which Clarke names "despair" (Diaspar).

The computer does not rebel in Clarke's draft version of *2001*. There is some malfunctioning machinery and a problem communicating with Earth, but the computer does not commit premeditated murder. Even in the published version the fault is not the computer's but man's. HAL is right to predict a failure in the antenna's AE-35 unit because there has already been a failure to communicate with Earth. HAL has been given two sets of instructions, the one which he shares with the crew, and the other which is secret. The public purpose of the mission is exploration; the covert purpose is contact with the extraterrestrials who left the monolith on the Moon. Mission Control thinks the crew might turn xenophobic; and it also hopes to derive some advantage from making the first contact with the aliens (when Mission Control finally confesses to the astronaut Bowman, it warns him that the information has "the highest security classification," even though there is no one left for him to tell.) Human aggressiveness finally drive HAL mad.

Kubrick's HAL is not, however, without rationale; the rationale is just not the same in the film as it is in the novel. In both, HAL predicts human failure and takes corrective action; but in the film his motive seems sheer efficiency. Clarke's HAL is more humane than his makers, Kubrick's men are not quite mechanical for HAL. Clarke is not afraid of being replaced by machinery, whereas Kubrick has made films in which men are very much in danger of becoming machines. (as the "Ludovico Treatment" in *A Clockwork Orange*). Lyotard claims in his *La condition postmoderne* that new approach to knowledge is connected with scientific innovations in technology. He claims that everything will be transferred into computer language in the future. He adds that one's capability of invention will be related to the computer knowledge of that person. (Lyotard 1987:4) In *Odyssey*, Kubrick foresees the future technology society and exactly draws Lyotard's picture.

The overesteem to HAL or artificial intelligence results in the murder of the space crew, Kubrick in a way warns against the perils of technological developments. And also he clarifies with the survival of David that man with his mind struggles against the enemy-here HAL the accomplished supercomputer- and beats him. For Kubrick, the sceptic view against all institutions, systems and values should prevail. Kubrick's constant scepticism is close to postmodernist movement. Even though technology improves and supports human being in every possible way, the ultimate control should be in human's hands. As the symbol of latest innovations,

HAL misbehaves and kills all the crew but Bowman.

HAL also reminds Foucauldian idea of power- knowledge relationship. As Foucault asserts in his 'prison talk' power and knowledge are intertwined. HAL only knows the secret mission and he only holds power. The struggle between David Bowman and HAL is rooted because of power. (Foucault, 1977)

Clarke's Bowman do not change at all. When he steps out of the space-pod into the hotel suite that the extraterrestrials have prepared for him, he is the same calm test pilot he has been throughout the mission. But Kubrick's Bowman does change during that moire-patterned op-art show. His flat eyes and slit mouth widen with wonder at the things undreamt of in his mechanic philosophy. He rediscovers awe and becomes again a little child. Kubrick's Bowman floats toward Earth to be born.

Something like that transformation is probably what Clarke means when he calls Kubrick's *2001* "the son of Dr. Strangelove." In *Dr. Strangelove the Doomsday Machine* destroys mankind; but in *2001* man destroys both HAL and the HAL in himself before it can destroy him. Kubrick's *2001* ends- as science-fiction films almost always do- with the monster dead and mankind alive.

It was not until October, 1965 that Kubrick and Clarke agreed that "Bowman will regress to infancy, and we'll see him at the end as a baby in orbit. " If one watches the film without bringing to it the *Star-Gates and Star-Children* of the novel, what one sees is a nearly mechanical man experiencing more than he had expected and becoming again a child, the symbol of potential. That the fetus is clearly still Bowman suggests reincarnation as much as evolution; but it even more strongly suggests some kind of personal immortality. Bowman somehow still exists. Or, Clarke's *2001* is about contact with others, and that is why the monolith is a teaching machine; whereas Kubrick's *2001* is about man's realization of his own potential, finally of his own transcendental nature, and that is why the monolith is only an artifact.

When Kubrick was talking to *Playboy* about *2001*, he refused, and instead talked about evolution into pure energy and called that a definition of God. He also discussed death as unnatural and a disease, some cures for old age, the freeing of corpses in the hope that future generations can revive them, the re-creation of

individuals from a few cells, and the fear of death in general. Kubrick's film ends with the hope that somehow men are (or will become) immortal. Death and birth have been two notions that humanity always wondered and feared. It is stated in the Ecclesiastes as the following:

Vanity of Vanities saith the preacher, Vanity of vanities; all is vanity.

What profit hath a man of all his labour which he taketh under the sun?

One generation passeth away, and another generation cometh:

But the earth abideth forever.

The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose (Ecclesiastes, 2015)

These words refer to the fact that life is transitory and it is vain effort to claim for any worldly profit. Each generation has to yield against the supreme power of death. Life is a game of claim for power, which can never be attained. (Edman, 2015) As the author stated above, Kubrick has also desired to be immortal and not to yield death, as a human. He believed mankind find a way for immortality. Mankind has always been curious about notions of birth and death and strived for immortality. Humans have wanted to know what expected them after death. Death and immortality were investigated not only in postmodern discourse, but also in Turkish and Greek mythology as well.

In Turkish and Greek mythology, there were even Gods of the underworld where dead people faced such as Erlik and Hermes. (Koç, 10)

The fetus in the film was a compromise, a symbol which Kubrick could use to signify some sort of immortality, and which Clarke could use as the start of something new and no longer human. The film ends with the simple existence of the child because that suggestion of continuation is sufficient; the book ends with the child destroying the orbiting bombs because the one thing we can imagine about the unimaginable Star-Child is that he will be less parochial than we are.

Kubrick is inspired from Nietzsche indicates the other revolutionary stage in human history; the overman who will consider his ancestors as now how humans consider the ape men. Nietzsche states that this overman will come as a child. Influenced by Zarathustra, Kubrick tells the audience in *2001* the story of humanity

in three stages: Early pre-human era, humanity period and the third stage in which human transforming into a super fetus, the “Star Child”. The whole process until the Star Child is designed by an alien race. This reality is found by humanity when they discover the black monolith on the moon, which is ‘deliberately buried’. This human discovery reminds Nietzschean idea of secular society probed by the Enlightenment and applications of the modern science. Kubrick echoes the nihilistic approach that casts all religious values into doubt. According to this belief, man should create an overman. Kubrick regards this reality as a noble lie- a myth of religion- of the government to keep its citizens safe and stable. (Abrams, 2007; 251)

Kubrick presents an *odyssey* to its viewers starting from the beginning of human evolution to the end by not only probing the evolution of human mind but also fostering postmodern scepticism against the order, metanarratives. His ultimate aim is to highlight the postmodern self-consciousness in individuals so that they can realize their potentials for new beginnings.

V. CONCLUSION

A Clockwork Orange and *2001: A Space Odyssey* both bear the traces of postmodernism, even though they utilize different traits of the movement. The Postmodern features used in the works of art differ but the ultimate aim and message that highlighted are similar in both artifacts.

Burgess attempts to emphasize the clash between the individual and society, or institutions and values by narrating a near-future dystopia using the black satire. The various crimes of fifteen-year old Alex and his droogs perpetrate as hoodlums and their will to be evil is a reflection of a fragmented society of 1960s. Even though the film overlooks the prominence of drugs since drugs are almost entirely absent in Kubrick's film and the two young ladies Alex abuses are chosen as teenagers instead ten-year old girls (Burgess, 2013), both the film and the novella narrate the same story. Kubrick does his best to reflect the reality of the novel.

'Anti-foundationalist' postmodern theory claims that our forms of life are relative, a total outcome of cultural tradition and convention. Our reason will always be shaped by some power or belief which can never be rational. Knowledge is relative to cultural contexts and it will be hard to assume a fixed nature for human beings. (Eagleton, 1996; 201) As in the case of the protagonist Alex, he is a product of society in which he lives. His violence and outburst is an expression of the corruption and anarchy of society. Presumably, it can be considered as a result of the political system that caused a breakdown of law and led to an anarchic culture.

The typical postmodernist work of art is arbitrary, eclectic, hybrid, decentred, pastiche-like. A feeling of depthlessness, superficiality and an art of passing intensities are the tenets of postmodernity. Postmodernism is sceptical about all assured truths and it employs an ironic form. It seems futile to compare the better or the worse, just difference is appreciated. (Eagleton, 1996; 201)

A Clockwork Orange employs a black satire while portraying the effects of a repressive, authoritarian state on individuals in the 1960s. The violence of the youth

gangs explains the situation may occur in a totalitarian regime. The exaggerated acts of violence the protagonist Alex and his droogs performing reflect the amount of the fragmentation the individuals face in this regime. The method the government uses against the performers of violence – Alex and his friends- remains exactly the same. The violence against violence brings forth the question of human tendency to violence.

The audience poses the question that it seems the power changes only to exert violence. The heavy criticism of the state and those who hold power is obvious. The only solution offered by society or the government is to turn the individual into a clockwork orange-or a machine- that is devoid of his free will. The treatment offered by the government is repellent since it symbolizes the corruption of a society that cannot offer any better solution to the problem than torturing and chaining Alex thus. (McCracken, 1972; 434)

The whole institutions of society reflect the corruption of all moral values. In addition to government's violence; Alex's indifferent family, his vicious friends, the author F.Alexander's revenge as a member of intelligentsia hold a mirror to a corrupted moral system of a hopeless society. The dystopian core of *A Clockwork Orange* combined with the diminishing of free will and individuality led Alex to anarchy. The clash between the individual and society refer to the postmodernity in this film. It is apparent that the notion of self-consciousness and individuality is impossible in a totalitarian authority, the only solution remains to rebel as Alex does. In a dystopia, Kubrick challenges the viewers to question the repressive authority and corrupted society utilizing a black satire. In a totalitarian order, there remains no alternative to turn to a clockwork machine devoid of free will and individuality.

Burgess and Kubrick's work of art reflects the essential features of postmodern dystopia as Robert T. Tally Jr.'s *Utopia in the Age of Globalization: Space, Representation, and the World System* and Philip E. Wegner's *Shockwaves of Possibility: Essays on Science-Fiction, Globalization and Utopia* exemplify Jameson's "cognitive mapping" notion as an advent of postmodernism. Both of the critics asserted that dystopias were the outcome of neoliberalism, discussing the fact that the notion of utopias could only be grasped with the totalizing view of economic and political power of capitalism. Tally asserts that utopia nowadays cannot be accepted a tool to know the world but rather a tool that indicates the unknowability

of it. (Rieder, 2015; 568)

2001: A Space Odyssey reflects Postmodernism, as well. *Kubrick* used the presence of history or historication in Hutcheon's terms to narrate the historical progress of humankind as connected to its title in an *odyssey*. The three parts of the film are disconnected, they can be watched on their own since they all explain a different era. Kubrick's music choice and cinematographic elements he employs serves to the film's aim to explain a story. The monolith that appears throughout the film signifies human potential to create and surpass the limits. Kubrick uses different techniques of postmodernism in two films as a contrast. While *A Clockwork Orange* is an example of black parody and a heavy satire to criticize the end of moral values and hypocrisy of social institutions in a totalitarian system in a dystopia, *2001: A Space Odyssey* utilizes the Overman Theory to signify the limits and capacity of human mind in a historical odyssey to reach a utopia.

In a comparison of the two works of art, it is not weird to encounter a similarity of idea in terms of reflecting a postmodern worldview. *A Clockwork Orange* challenges its audience with a sheer criticism to pose the path breaking question that when a human is devoid of his freedom of choice, whether he could be considered as a real human being or not. The changing power of the authority from a man to 'a clockwork orange' is criticized by first Burgess and then Kubrick. A man without the freedom and right to choose cannot be differentiated from just a machine. Both Burgess and Kubrick seem to favour the individual and attempt to challenge the viewer to question the authority that uses its power in a wrong way. Kubrick states that it will be impossible to grant individuality in a unifying, authoritarian system that lacks multiple points of view, different identities and democratic values.

2001: A Space Odyssey, on the other hand, challenges its audience with another expression of postmodernism: self-consciousness utilizing the historication. The *Odyssey* is related to Man's eternal quest for spiritual meaning and self-renewel. (Flatto, 1969; 7) The monolith stands for that inspirational force that enables life eternally to renew itself, as in the case of the apes that discover the first tool- a skeletal relic upon its appearance. It ushers a new existence endowed with the intellectual development and spiritual growth. The last Part, where the hero catapulted from Jupiter into the infinite, first into an old man, then into a new-born baby ushers once again eternal process of death and renewal, in other terms

evolution. The *Odyssey* is probing man's desire to transcendence. (Flatto, 1969; 8)

Having rooted back to the Enlightenment period, the potentials and limits of human mind is favoured. The founder of postmodernism, Lyotard claims that everything will be transferred into computer language in the future. He adds that one's capability of invention will be related to the computer knowledge of that person, that will turn knowledge to sheer commodity, which is much far away from knowledge's main purpose. (Lyotard 1987: 4) Lyotard explains this as "merchentalization of knowledge" which is associated with profit and power. Postmodernism introduces a Lyotardian criticism to scientific knowledge. Postmodern scepticism towards the reliability of natural facts triggered a new understanding of knowledge.

Postmodernism blended and revised the idea of knowledge with the notion of self-consciousness; knowing one's limits and capacities, not trusting to narratives that were 'constructed' again for specific aims. As the everlasting monolith stresses, human mind and reason remains intact throughout all the centuries. Even though the tool of the mankind changes from a bone to a spacecraft and then to a most accomplished computer as HAL9000, humankind is endowed by a great zeal to know and control, to surpass all limits.

The contemporary age hosts some ideas about postmodernism that this paradigm could be accepted as a successor of modernism or it does not involve any major differences from modernism. (Gladstone and Worden, 2011; 292) The debates launched against the functionality of postmodernism may exist but it should have been grasped firmly that postmodernism paved the path to criticism and questioning the authorities, to subjectivity, and to a holistic worldview towards all differences as race, gender, sex and so forth. The sceptic attitude towards all institutions, have been turning points for cultural life in the 1960s. Postmodern multiple points of views fostered the utopias and dystopias to reflect different variations of reality. Jameson asserts that we cannot even imagine utopias not because of our inability but because we are ideological, systematic, cultural prisoners. (1982; 153) He then adds the happiness utopias offer to everyone, happiness as much as one wants, highlighting the positive aspect of them.

Kubrick displays the human capacity for a better order reflecting a postmodern utopic vision in *2001*. This notion of pure identity or consciousness that

was also identical to Sartrean metaphysical philosophy, this human existence could be accepted as a successor of Nietzschean Enlightenment which have been a combination of metaphysics, transcendence and a secular worldview. (Jameson, 1981: 338) Even though Fredric Jameson thinks that the utopian vision of an authentic existence has not been socially grasped in Postmodernism yet, this thesis aims to support that the personal metaphysical notion of identity or self-consciousness will be sufficient to create the ideal society and will enable social changes or utopias. The existential notion of individual force and individuals endowed with self-consciousness can be accepted as a key point for a modern, harmonized and democratic social order.

Even though *A Clockwork Orange* and *2001: A Space Odyssey* use different features, they both reflect postmodernism by attaching importance to individuality, human mind, knowing one's own limits and capacities and by highlighting self-consciousness as the key feature of human existence.

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